

**Columbus City Schools**  
**English Language Arts Curriculum**  
**Writing**

<p><b>Course/Grade</b> Writing Grade 12</p>	<p><b>Text Type</b> Narrative (8 days)</p>
<p><b>Common Core Writing: Text types, responding to reading, and research</b>  The Standards acknowledge the fact that whereas some writing skills, such as the ability to plan, revise, edit, and publish, are applicable to many types of writing, other skills are more properly defined in terms of specific writing types: arguments, informative/explanatory texts, and narratives. Standard 9 stresses the importance of the reading-writing connection by requiring students to draw upon and write about evidence from literary and informational texts. Because of the centrality of writing to most forms of inquiry, research standards are prominently included in this strand, though skills important to research are infused throughout the document. (CCSS, Introduction, 8)</p> <p><b>Note on range and content of student writing</b>  For students, writing is a key means of asserting and defending claims, showing what they know about a subject, and conveying what they have experienced, imagined, thought, and felt. To be college- and career- ready writers, students must take task, purpose, and audience into careful consideration, choosing words, information, structures, and formats deliberately. They need to know how to combine elements of different kinds of writing—for example, to use narrative strategies within argument and explanation within narrative—to produce complex and nuanced writing. (CCSS, College and Career Readiness Anchor Standards for Writing, 41)</p>	
<p><b>Narrative Writing</b>  Narrative writing conveys experience, either real or imaginary, and uses time as its deep structure. It can be used for many purposes, such as to inform, instruct, persuade, or entertain. In English language arts, students produce narratives that take the form of creative fictional stories, memoirs, anecdotes, and autobiographies. Over time, they learn to provide visual details of scenes, objects, or people; to depict specific actions (for example, movements, gestures, postures, and expressions); to use dialogue and interior monologue that provide insight into the narrator’s and characters’ personalities and motives; and to manipulate pace to highlight the significance of events and create tension and suspense. (CCSS, Appendix A, 23-24)</p>	
<p><b>Expectations for Learning</b>  Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research.</p> <p>To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today’s curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)</p>	

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**Strands/Topics**

**Standard Statements**

**Reading Literature/Key Ideas and Details**

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex account; provide an objective summary of the text.

**Reading Literature/Craft and Structure**

4. Determine the meaning of words and phrase as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**Reading Informational Text/Key Ideas and Details**

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

**Reading Informational Text/Craft and Structure**

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms, over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).
6. Determine an author's point of view or purpose in a text in which rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

**Writing/Text Types and Purposes**

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
  - a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
  - b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
  - c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

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- d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**Writing/Production and Distribution of Writing**

- 4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- 5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- 6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**Speaking and Listening/Comprehension and Collaboration**

- 1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**Language/Conventions of Standard English**

- 1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- 2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**Language/Knowledge of Language**

- 3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

**Language/Vocabulary Acquisition and Use**

- 6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

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**Instructional Strategies**

**Day One:** Concept Formation

Introduce the concept of the self-portrait:

Quick Write:

1. What is a self-portrait?
2. Provide at least three examples of self-portraits. (Consider profile pictures as self-portraits.)
3. Identify at least two purposes or functions of self-portraits.
4. How is a college application essay like a self-portrait?

Discuss as a class the content generated by the quick writes. A rich subject to mine is the concept of the digitally constructed self: Twitter, Facebook, Tumblr, Instagram. When we post text and images to the Internet, what are we implying about ourselves? Is this presentation honest? Fictional? Aspirational?

Then show and discuss the images of Annie Leibowitz's photographic portraits found on the PBS American Masters website. Although these photographs are not generated by the artists, they do in a sense collaborate with Leibowitz in formulating a desirable representation of themselves. As you view the portraits, discuss what attributes of these celebrities Leibowitz highlights through her compositional choices. How is each both a representation as well as a promotion? What is the tone of each portrait (what attitude does Leibowitz project towards the subject?) How does each subject view him or herself? What details in the images reveal these attitudes?

Exit ticket: Write down three qualities you feel you possess that are worthy of promotion. Consider qualities that make you distinctive --not just admirable. For each quality, provide at least one example that provides evidence that you do in fact possess this quality.

For example: I think my tolerance is worthy of promotion. I have worked for two years in a highly recognizable fast food chain. Initially, I was hired to clean grills, floors, counters, and bathrooms and now, as a result of my willing demeanor and responsible habits, have been promoted to the enviable cashier position. However, before this transition to the public face of the restaurant, I was more like the private troll protecting its underbelly. The animal and human by products of fast food consumption would make the skin curdle on most of the uninitiated. I, however, grew accustomed to and even curious about the biological make up of these extraneous parts and the sociological tendencies of the customers who so casually consumed and evacuated them.

**Day Two (or more):** Self Portrait Paintings

Revisit the self-portrait discussion from day one. Of particular importance is the hybrid nature of the self-portrait: representation and promotion, depiction and persuasion, narration and argument. The purpose of this lesson is to analyze how artistic self-portraits bridge these fields. After reviewing the model analysis of Judith Leyster's self-portrait, divide the class into small groups that will analyze one of the self-portraits and then present their findings to the class. Have the class take notes on each other's presentations using the graphic organizer (see handout).

Exit Ticket: Colleges and universities are looking for applicants who are not only talented and academically prepared, but are confident in themselves and unique. Taking into consideration this objective, which artist's self-promotion do you believe contemporary universities would find most attractive? Provide at least three details from the painting to support your determination.

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**Day Three:** Revisit the exit tickets from day two. After a discussion of student answers and evidence, transition to literary self-portraits. Introduce Keats' poem and Hornby's essay as literary self-portraits. Even though both of these works aren't directly about the writers, they both describe experiences with art (Keats with poetry and Hornby with a popular song) that reveal distinctive values of their characters. The purpose of this lesson is to analyze how each writer manages structure, style, and tone to reveal central values of their respective speakers and appeal to their invoked audiences. Use the completed organizer as a guide for your analysis (see handout).

### **Day Four: Introducing the college application essay.**

Review the prompts below and then determine which is applicable to both Keats' and Hornby's works. In other words, how might their works be responses to one of the Common Application essay prompts?

### **The essay prompts below are taken directly from the Common Application form for the 2012-2013 academic year.**

Please write an essay of 250 – 500 words on a topic of your choice or on one of the options listed below, and attach it to your application before submission. **Please indicate your topic by checking the appropriate box.** This personal essay helps us become acquainted with you as a person student, apart from courses, grades, test scores, and other objective data. It will also demonstrate your ability to organize your thoughts and express yourself. *NOTE: Your Common Application essay should be the same for all colleges. Do not customize it in any way for individual colleges. Colleges that want unique information will ask for it on a supplemental form.*

- Evaluate a significant experience, achievement, risk you have taken, or ethical dilemma you have faced and its impact on you.
- Discuss some issue of personal, local, national, or international concern and its importance to you.
- Indicate a person who has had a significant influence on you, and describe that influence.
- Describe a character in fiction, a historical figure, or a creative work's (as in art, music, science, etc.) influence on you, and explain that influence.
- A range of academic interests, personal perspectives, and life experiences adds much to the educational mix. Given your personal background, describe an experience that illustrates what you would bring to the diversity in a college community demonstrated or an encounter that demonstrated the importance of diversity to you.
- Topic of your choice.

Review the guidelines by having students subject both Keats' poem and Hornby's essay to its criteria. How does each measure up? (See handout.)

### General Guidelines for Content:

- Keep your focus narrow and personal. The more specific your topic, the greater depth you will be able to achieve.
- Provide specific evidence to illustrate your main idea (facts, anecdotes, quotations, examples).
- Use vivid compelling details (show, don't tell) that convey your experience.
- Don't include material covered elsewhere on your application.
- Choose content that reveals your character, not just your accomplishments.
- Write about something different—not just what you think the admissions officer wants to hear.
- Incorporate a temperate tone: you don't want to sound boastful. Be honest in your self- assessment.
- Don't be afraid to use a touch of humor—particularly the self-deprecating kind.
- Be sure your essay fully and appropriately responds to the specific question required by the college.

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### General Guidelines for Style:

- Organize your essay so that it has a beginning, middle, and end, but allow your reader to draw his or her own conclusions.
- Revise to eliminate clichés, wordiness, needless repetition, overreliance on modifiers.
- Use vivid action verbs and concrete details and images to engage your reader.
- Employ variable sentence structures (including parallel structure) to support your meaning.
- Correct all errors in mechanics, usage, grammar, and spelling. Mechanics matter.

At this point, share with students the Literacy Design Collaborative narrative rubric that will be used to assess their final drafts and discuss how the rubric encompasses all of the guidelines above. You may wish to exclude the criterion regarding interdisciplinary and authenticating material as it is not required for this real-world text form. Teachers may wish to keep these criteria, however.

### **Day Five:** In-Progress Skill: **Generating and organizing content.**

After exploring the guidelines and prompts, you may wish to review some published college application essays before beginning the drafting process. Teen Ink has a collection of top voted essays at [http://teenink.com/college\\_guide/college\\_essays](http://teenink.com/college_guide/college_essays). Once students have a firm grasp on the form, have them begin the drafting process. Take them through the prewriting consideration questions to further clarify their intentions for the essay. Then review the organization guide (see handout).

#### Prewriting considerations:

1. Which Common Application essay question are you responding to?
2. Why did you choose this prompt?
3. To what universities do you intend to apply?
4. After reviewing their promotional literature and websites, what values do they (the universities) espouse for themselves as institutions? Do you share these values? Are they values that your college application essay will also reflect? How?
5. What experience or issue do you plan to write about? Why? What will this experience or topic allow you to demonstrate about yourself? How will this topic provide you with an opportunity to say something that no other applicant can say in exactly the same way? Is this topic one that you still have questions about? Are still puzzled over? If so, good. The college essay will provide you with an opportunity to illustrate that you are a curious, open-minded, and reflective applicant. Such qualities are deeply attractive to college admissions officers.

### **Day Six:** In-Progress Skill: **Style**

Once students have generated a draft, return to Hornby's essay and use it as a model for style (see handout). College admissions counselors are looking for recognizable student voice in the college application essays. Hornby's distinctive voice is conveyed largely through his stylistic decisions including tone, diction, and syntax. While students have already completed a cursory analysis of his tone and diction, this assignment will help them understand how sentence structure is central to style and voice. Encourage students to revise their own drafts by incorporating some of the syntactical structures that Hornby employs.

### **Day Seven:** In-Progress Skill: **Peer Review**

After students have generated revised drafts, create peer review groups that will play the role of college admissions officers. Have them read and discuss essays from other groups and provide feedback using the peer review form. You may also wish to conference with students one on one at this

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stage to give them more support and direction.

**Day Eight:** Final draft due. Students share narratives in small groups and provide feedback. By the end of class, have each group elect at least one writer to share his or her work to the class as a whole. Conclude class with a short reflective writing assignment in which you ask students to reflect on the process of writing this composition. What aspects of the assignment were most challenging? What did they learn about themselves as writers as a result of this assignment?

**Instructional Resources**

PBS's American Masters site featuring portrait photographs by Annie Leibovitz:

Link to image of Judith Leyster's *Self Portrait*, 16360: [http://en.wikipedia.org/wiki/File:Self-portrait\\_by\\_Judith\\_Leyster.jpg](http://en.wikipedia.org/wiki/File:Self-portrait_by_Judith_Leyster.jpg)

Link to Balthus' *Self Portrait*, 1940: <http://www.wikipaintings.org/en/balthus/self-portrait-1940>

Link to Paul Gauguin's *Self Portrait*, 1889: [http://www.nga.gov/cgi-bin/timage\\_f?object=46625&image=10332&c=gg82](http://www.nga.gov/cgi-bin/timage_f?object=46625&image=10332&c=gg82)

Link to image of David Alfaro Siqueiros' *Self Portrait*, 1945: <http://www.wikipaintings.org/en/david-alfaro-siqueiros/self-portrait-1945>

Link to image of Salvador Dali's *Soft Self Portrait with Bacon*, 1941: rom St. Bonaventure University: :  
[http://web.sbu.edu/theology/bychkov/dali\\_self\\_portrait.html](http://web.sbu.edu/theology/bychkov/dali_self_portrait.html)

Link to Henri Rousseau's *Self Portrait*, 1891: <http://en.wikipedia.org/wiki/File:Rousseau09.jpg>

Link to image of Jacob Lawrence's *Self Portrait*, 1977: [http://en.wikipedia.org/wiki/File:Lawrence\\_Jacob\\_Self-Portrait\\_1977.jpg](http://en.wikipedia.org/wiki/File:Lawrence_Jacob_Self-Portrait_1977.jpg)

Link to image of Andy Warhol's *Self-Portrait*, 1986: [http://www.artdaily.com/index.asp?int\\_new=38019&int\\_sec=2](http://www.artdaily.com/index.asp?int_new=38019&int_sec=2)

Link to the Common Application for 2012-2013: <https://www.commonapp.org/CommonApp/Docs/DownloadForms/2012/2012-13FY-FinalHighlightedPreview.pdf>

**Strategies for Diverse Learners**

Multimedia feature examining a writing program designed to support low-income applicants in writing the college application essay: [http://www.nytimes.com/packages/html/us/20070726\\_COLLEGE\\_FEATURE/index.html#](http://www.nytimes.com/packages/html/us/20070726_COLLEGE_FEATURE/index.html#)

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**Professional Articles**

Site discussing the context and origination of Keats' poem including an image of the original manuscript:  
<http://englishhistory.net/keats/poetry/chapmanshomer.html>

Jaques Steinberg's *New York Times* piece entitled "Treating a College Admissions Essay Like a First Date":  
<http://thechoice.blogs.nytimes.com/2009/10/21/junior-essay/>

Carey Oldberg's *New York Times* piece entitled "Admissions Essay Ordeals: The Young Examined Life":  
<http://www.nytimes.com/1997/12/31/us/admissions-essay-ordeal-the-young-examined-life.html?pagewanted=2>

**English Language Arts Connections**

<b>Reading</b>	<b>Language</b>	<b>Speaking and Listening</b>
Incorporate Reading (Literary or Informational Texts) standards as students conduct analysis of various print and non-print autobiographical texts. <a href="http://www.corestandards.org">http://www.corestandards.org</a>	Incorporate Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. <a href="http://www.corestandards.org">http://www.corestandards.org</a>	Incorporate Speaking and Listening standards as students engage in one-on-one, small group, and teacher-led collaborative discussions. <a href="http://www.corestandards.org">http://www.corestandards.org</a>



<b>WHO AM I? SELF PORTRAIT ANALYSIS</b>				
<b>CONTENT</b>	<b>STYLE</b>	<b>TO NE</b>	<b>CHARACTER</b>	<b>AUDIENCE &amp; PURPOSE</b>
Record at least three content details included in the portrait. Be careful to describe what you see in careful detail. Refrain from speculating on purpose or effect at this point.	Record at least three stylistic or compositional observations including media, arrangement, perspective, representationality, etc. Discuss how the compositional choices affect the viewer.	Drawing on your observations of content and style, what attitude does the artist project about himself or herself in this portrait? Be sure to provide evidence from the painting to support your determination of tone.	Draw conclusions about the subject of the portrait. Based on either the content or the style of the portrait, what do you think the artist is intending to project about himself /herself? What skills, traits, values, and/or qualities does he/she embrace about himself/herself?	What kind of audience would find this portrait and the values projected therein attractive, admirable? What kind of audience would find it objectionable? Offensive? What does the artist hope to achieve through the representation of himself or herself to this invoked audience? (Purpose)
<b>EXAMPLE: Judith Leyster 1630</b>				
<b>CONTENT</b> A seated female figure looks directly at the audience smiling. She is holding a palette and many paintbrushes in her left hand. She looks over her shoulder as her right arm casually leans on the back of a chair. She is dressed formally with a highly starched white collar and cuffs. Behind her appears a painting on an easel of a young man smiling as he plays the violin.	<b>STYLE</b> Leyster’s contrast of light and dark creates a dramatic effect in the painting. A strong light source illuminates the figure’s face, cap, and collar, giving her a warm, even angelic appearance. The shadows behind the seated figure in effect make her stand out in relief. Additionally, Leyster’s use of eye-level perspective puts the audience and subject on equal footing, which gives the audience a sense of ease and intimacy.	<b>TO NE</b> Direct: The subject’s direct gaze into the eyes of the audience reflects an attitude of frank confidence.  Candid: The somewhat crooked smile and unbalanced jaw line reveal that Leyster is self-accepting and honest in her representation of her flaws. She does not idealize her facial features.  Warm: The choice to present herself as smiling reflects her friendliness toward others and ease with herself.	<b>CHARACTER</b> Of central importance to this artist is her profession. She projects herself as an accomplished artist not only by including an image of a painting currently under construction but also by including the traditional objects of her profession: palette, paintbrushes, paint, and canvas. Furthermore, her choice to place in the subject’s left hand over a dozen small brushes may be a boast of her talent and skill. This boast reveals the subject wants to be seen as not only an artist, but an accomplished one at that.	<b>AUDIENCE &amp; PURPOSE</b> The formal dress of the subject is most revealing in determining the audience for this portrait. Most artists wear smocks or other dress that is both accommodating to the body and tolerant of spilled and splattered paint. The subject here, however, is dressed quite formally and elegantly. The delicately embroidered cuffs and collar in particular seem most incongruous with the act of painting. Therefore, the dress represents Leyster’s direct appeal to a class of patrons that she either is among or aspires to join. While many in seventeenth century Europe might find the prospect of a woman painter objectionable, Leyster seeks to appeal to those who value artistic skill, leisure, and pleasure.

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<b>Balthus, 1940</b>				
<b>CONTENT</b>	<b>STYLE</b>	<b>TONE</b>	<b>CHARACTER</b>	<b>AUDIENCE</b>
<b>Paul Gauguin, 1889</b>				
<b>CONTENT</b>	<b>STYLE</b>	<b>TONE</b>	<b>CHARACTER</b>	<b>AUDIENCE</b>
<b>David Alfaro Siqueiros, 1948</b>				
<b>CONTENT</b>	<b>STYLE</b>	<b>TONE</b>	<b>CHARACTER</b>	<b>AUDIENCE</b>

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<b>Salvador Dali, 1941</b>				
<b>CONTENT</b>	<b>STYLE</b>	<b>TONE</b>	<b>CHARACTER</b>	<b>AUDIENCE</b>
<b>Jacob Lawrence, 1977</b>				
<b>CONTENT</b>	<b>STYLE</b>	<b>TONE</b>	<b>CHARACTER</b>	<b>AUDIENCE</b>
<b>Andy Warhol, 1986</b>				
<b>CONTENT</b>	<b>STYLE</b>	<b>TONE</b>	<b>CHARACTER</b>	<b>AUDIENCE</b>

COMPARATIVE RHETORICAL ANALYSIS OF KEATS AND HORNBY		
	KEATS' "On First Looking Into Chapman's Homer"	HORNBY'S "'I'm Like a Bird' –Nelly Furtado"
<p><b>CONTENT SUMMARY:</b>            Summarize the major divisions of the work. Maintain the point of view of the original. This step will help you appreciate the marriage of structure and content.</p>	<p><b>Quatrain One:</b>            I have traveled to many areas of riches and places of fame and wonder; I have also been to places that poets have celebrated.</p> <p><b>Quatrain Two:</b>            I had been frequently told of a place that Homer ruled, but I never went there myself until Chapman spoke stridently about it.</p> <p><b>Final Sestet:</b>            Then I felt like an astronomer who discovers a new planet, or like Cortez, an explorer who discovers a new ocean and world, and is struck speechless as he beholds the vision.</p>	<p><b>Paragraph One:</b> I readily admit that pop music is a genre that is deserving of ridicule for its shallow content; however, I must confess that occasionally I find a pop song delightful.</p> <p><b>Paragraph Two:</b> I am puzzled by those who claim to be above pop music. I wonder what kind of fun they find in music.</p> <p><b>Paragraph Three:</b> A song I find particularly infectious is "I'm Like a Bird" by Nelly Furtado. Although this song is not likely to be considered high art in years to come, it nevertheless is enjoyable and creates in me an addictive need to hear it repeatedly. This easy enjoyment hurts no one, and for that I am not only grateful but humbled.</p> <p><b>Paragraph Four:</b> Perhaps the reason why I am drawn to Furtado's song is the mystery of its attraction. Why do I feel compelled to play it repeatedly? How am I charmed by this seemingly simple tune?</p> <p><b>Paragraph Five:</b> I know I will grow tired of this song before long, but that does not warrant its dismissal. Surely all art exhausts itself at some point. Pop music, however, seems to acknowledge its own limit, whereas more high-brow art seeks timelessness. The ephemeral quality of pop music not only is part of its charm, it also is part of its unifying effect. We all share in these temporary melodies.</p> <p><b>Paragraph Six:</b> Even as I catalog the most current pop songs I love, I feel that I'll never find a new song that is just as fun. Then a new song comes along that I love. This miraculous renewal of pop songs is one of the small things, that when added up, make life worthwhile.</p>
<p><b>STYLE ANALYSIS: DICTION AND SYNTAX</b>            Analyze the stylistic choices of the writers and explain the appropriateness of these choices in terms of the subject and purpose of the works.</p>	<p>Keats' word choice is formal and romantic. Words such as "realms," "kingdoms" and "bards" contribute to a romantic mood and heighten the otherworldly atmosphere of the poem.</p> <p>Likewise, Keats' syntax is also formal and controlled consisting of compound and complex sentences that increase in length and complexity as the poem progresses.</p> <p>The final sestet is one long sentence that builds to the final</p>	<p>Unlike Keats who never strays from his formal register, Hornby's style is much more variable. Incorporating such informal words as "potty" and "posh" and conversational syntactical structures such as "That's the thing" and "Oh, of course" renders Hornby's style as accessible and easy. However, this style is contrasted by other choices such as the phrase "some proposition denoting distance" or the words "languor," "anaemic" and "inane" which elevate his style. This marriage of the conversational with the formal is the</p>

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	revelation of speechless astonishment the speaker feels as he beholds Homer for the first time through Chapman’s translation. This formal style is appropriate for his subject: the pleasure of classical poetry.	perfect choice for his subject, which is a rather compelling rhetorical defense of popular music.
<b>TONE ANALYSIS</b> Identify at least two tones in each work and account for this determination.	<p><b>Longing:</b> In the initial octave, Keats presents a tone of longing. Even though he has traveled to many lands—here a metaphor for reading poetry—he has yet to travel to Homer’s land: the <i>Odyssey</i> and the <i>Iliad</i>. He wants to go for he has heard of its great mass, its “wide expanse,” but he has yet to “breathe” its air. The final line of the octave initiates the tonal change in the final sestet.</p> <p><b>Astonished:</b> As Keats completes the <i>volta</i> of the sonnet by arriving in this metaphorical country, his tone changes from one of longing to fulfillment. He has read Chapman and in so doing has experienced metaphorical new worlds as yet unknown to men. Such an experience astonishes him as the appearance of the Pacific ocean must have astonished Cortez (here confused with Balboa).</p>	<p><b>Glib:</b> Hornby’s easy confidence in his defense of pop music in general and Nelly Furtado’s song in particular is most clearly seen in his attitude toward those who denounce pop music. His use of the informal second person in addressing this audience and his sarcastic mockery of them, “Wow. I’ll bet you’re fun at parties,” reveals his self-assuredness and even playful condescension.</p> <p><b>Poignant:</b> Hornby forgoes his glib demeanor when he begins to approach his real attitude toward songs like “I’m Like a Bird,” which is one of humble gratitude: “I can’t wait for the next one; you need only a few hundred more things like that, and you’ve got a life worth living.”</p>
<b>CHARACTERIZATION OF SPEAKER/NARRATOR</b> How does the writer represent himself? What does he value?	Keats presents himself as one who not only appreciates literature—particularly poetry—but sees it as a means for intellectual transcendence.	Likewise, Hornby also finds a kind of transcendence through music, however temporarily. Unlike Keats, Hornby need not depend on Harold Bloom or George Chapman to make the wonders of the ancient world palatable, but can find joy and “miracle” in something as “trashy” as a pop song. Whereas Keats’ persona is refined and arguably even elitist, Hornby’s persona is one who embraces the common and democratic spirit of popular song.
<b>AUDIENCE</b> Who is the writer addressing? What kind of person does each work address either explicitly or implicitly?	Due to his highly formal style and intellectual subject matter, Keats’ invoked audience is one who shares these values: other poets, readers, and classics lovers.	Hornby’s audience is arguably the music <i>intelligentsia</i> who eschew pop music as well as consumers of popular music, particularly those who—like him—feel somewhat guilty in succumbing to the attraction of these “juvenile” tunes.
<b>PURPOSE</b> Why does the writer present this work? What does the work accomplish?	To convey the experience of encountering a truly majestic work of classical poetry, a work that transports the reader from the known ordinary world, to an as yet undiscovered country.	To present a defense of pop music—particularly the song “I’m Like a Bird.” Hornby argues that some pop songs enhance our quality of life by calling attention to the mysterious nature of their infectious qualities while also bringing people together through simple yet temporary “glee.”

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<b>ANALYZING AND EVALUATING THE COLLEGE APPLICATION CRITERIA</b>			
<b>CONTENT CRITERIA</b>	<b>KEATS</b>	<b>HORNBY</b>	<b>EVALUATION: Which writer’s management of these criteria is more successful?</b>
<p><b>EXAMPLE:</b> Keep your focus narrow and personal. The more specific your topic, the greater depth you will be able to achieve.</p>	<p>Keats is focused on one experience: that of reading Chapman’s translation of Homer and through the elaboration of this experience reveals how important literature is to his life.</p>	<p>Hornby focuses on one song by Nelly Furtado but in so doing branches off to explore the merits of the genre as a whole. Through this meditation, we learn about Hornby’s tastes, values, and irritants.</p>	<p>While Keats may achieve more traditional depth, Hornby’s essay is more personal and therefore engaging. Keats’ experience is certainly moving, but Hornby’s experience is more original as a result of its unusual subject matter. I think colleges might expect students to celebrate great works of art. It is refreshing to encounter a celebration of what many believe to be “disposable” art. This angle is arguably less clichéd and therefore deeper.</p>
<p>Provide specific evidence to illustrate your main idea (facts, anecdotes, quotations, examples).</p>			
<p>Use vivid compelling details (show, don’t tell) that convey your experience.</p>			
<p>Choose content that reveals your character, not just your accomplishments.</p>			
<p>Write about something different—not just what you think the admissions officer wants to hear.</p>			

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Incorporate a temperate tone: you don't want to sound boastful. Be honest in your self-assessment.			
Don't be afraid to use a touch of humor—particularly the self-deprecating kind.			
Be sure your essay fully and appropriately responds to the specific question required by the college.			
<b>STYLE CRITERIA</b>			
Organize your essay so that it has a beginning, middle, and end, but allow your reader to draw his or her own conclusions.			
Use vivid action verbs and concrete details and images to engage your reader.			
Employ variable sentence structures (including parallel structure) to support your meaning.			
Correct all errors in mechanics, usage, grammar, and spelling. Mechanics matter.			

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STYLE ANALYSIS ORGANIZER FOR HORNBY'S "I'm Like a Bird' -Nelly Furtado"		
STYLE FEATURE	EXAMPLE	EFFECT
Parallel structure: items in a series (adjectives) Catalogue Irony	I know that a lot of it, nearly all of it, is trashy, unimaginative, poorly written, slickly produced, inane, repetitive, and juvenile (although at least four of these adjectives could be used to describe the incessant attacks on pop that you can still find in posh magazines and newspapers)....	In the second sentence of his essay, Hornby begins his argument with an elaborate qualification. He acknowledges the justifiable complaints against popular music by listing seven allowable deficiencies. However, his following parenthetical aside reveals the true target of his derision, not popular music, but rather those who hypocritically condemn it. The adjectives he uses to describe the weaknesses in popular music he applies to those who denounce it. To add a further comic twist, Hornby doesn't clarify which of the adjectives he means to apply to pop's detractors. The audience must determine if this group is "trashy," "juvenile," or worse yet, poor writers.
Idiomatic expression Anaphora and parallel subordinate clauses	I know too, believe me, that Cole Porter was 'better' than Madonna or Travis, that most pop songs are aimed cynically at a target audience three decades younger than I am, that in any case the golden age was thirty-five years ago and there has been very little value since.	
Parallel structure: Epistrophe	That's the thing that puzzles me about those who feel that contemporary pop...is beneath them, or behind them, or beyond them....	
Direct address Hyperbole Rhetorical question Allusion	Do you really deny yourselves the pleasure of mastering a tune (a pleasure, incidentally, that your generation is perhaps the first in the history of mankind to forgo) because you are afraid it might make you look as if you don't know who Harold Bloom is?	
Alliteration Irony	The song that has been driving me pleausrably potty recently is "I'm Like a Bird" by Nelly Furtado.	



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Alliteration	I will always be grateful to her for creating in me the narcotic need to hear her song over and over again.	
Parallel structure Metaphor	I happen to think that it's a very good pop song, with a dreamy languor and a bruised optimism that immediately distinguishes it from its anemic and stunted peers.	
Extended metaphor	[I]t's true that in our early relationship with, and courtship of, a new song, there is a stage which is akin to a sort of emotional puzzlement.	
Rhetorical exclamations	They're empty! Nothing left! We sucked 'em dry!	
Polysyndeton	They were word-perfect, and they had a couple of dance moves, and they sang with enormous appetite and glee, and I liked it that we had something in common, temporarily; I felt as though we all lived in the same world, and that doesn't happen so often.	

## SUGGESTED OUTLINE

STUDENT DRAFTING SPACE (Optional: students may prefer to word process their drafts.)

**INTRODUCTION:** Resist the straightforward introduction. Use the introduction to create suspense, engagement, and to imply the key quality you wish to convey about yourself to the admissions committee. Consider creating a snapshot scene, a thoughtshot (interior monologue in reaction to a scene), a piece of dialogue to develop conflict and character, a description of setting, or a startling, surprising statement.

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**BODY:** Body paragraphs should develop the conflict and incorporate reflection. They should flow smoothly and link conceptually to the main idea of the essay. Be sure to incorporate specific details to illustrate your ideas.

BODY Continued

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**CONCLUSION:** End purposefully. Conclude with a developed reflection that reveals the insight you have gained about yourself or the world. Resist the need to be tidy and Pollyannaish. Ambiguity, thoughtful uncertainty, irony, and authenticity are far more impressive than saccharine profundity.

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<b>PEER REVIEW: ADMISSIONS EVALUATION FORM</b>				
<b>4 = Superior</b>	<b>3 = Acceptable</b>	<b>2 = Partial</b>	<b>1 = Insufficient</b>	<b>OVERALL NUMERIC SCORE IN EACH CATEGORY</b>
<p><b>CRITERIA:</b> In addition to a numeric rating, add descriptive feedback to help the writer revise.</p>	<p><b>DESCRIPTIVE FEEDBACK:</b></p> <p><b>REFLECT</b> Describe how the writer responded to these criteria in the essay.</p>	<p><b>DESCRIPTIVE FEEDBACK:</b></p> <p><b>APPRECIATE</b> What elements of these compositional criteria did the writer do well? Single out specific elements of the essay that show accomplishment.</p>	<p><b>DESCRIPTIVE FEEDBACK:</b></p> <p><b>DIRECT</b> What areas are weak, confusing, or vague and could be improved? Offer suggestions for improvement or questions to help the writer clarify.</p>	<p><b>NUMERIC FEEDBACK:</b> Use the 4 point scale and record the group's evaluation.</p>
<p><b>ORGANIZATION AND FOCUS:</b> Does the writer present and maintain a focus for the essay? Does the writer include supporting details that develop this idea? Is there a clear and engaging beginning, middle, and end to this essay?</p>			<p>For example: The introductory paragraph could be more engaging. Consider opening with a scene, a bit of dialogue, or internal monologue that will bring the reader into the mind of the narrator or the middle of a scene to create suspense and suggest the heart of your essay. Announcing that your topic will be what you have learned from your trip to Spain sounds kind of bland. Start with a scene at the airport or in a crowded street in downtown Seville that illustrates your confusion and feelings of alienation and regret.</p>	

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<p><b>ORIGINALITY:</b>  Does the writer include vivid details and fresh word choice that make the writing come alive?  Does the writer take some risks?  Does she or he avoid the pedestrian, hackneyed, or clichéd subjects and phrases?</p>		<p>For example:  I love your description of the fryers at Honey Dip Donuts. Instead of focusing on the grease and heat, you made these vats of bubbling oil sound like applause. This description was unusual and showed that while others hated this job, you found it enchanting. It also developed your interest in the performing arts. Even Honey Dip Donuts became a stage for you.</p>		
<p><b>VOICE:</b>  Does the writer’s personality come through in the writing?  Does the writer maintain control over this voice throughout the essay?  Is the voice engaging and appropriate for the audience?</p>				
<p><b>STYLE:</b>  Does the writer show evidence of a compelling style? Has she demonstrated sentence fluency and purposeful word choice?</p>	<p>For example:  Your sentences are clear and correct. You use many simple structures and begin most with the pronoun “I.”  Likewise, your word choice is clear and straightforward. For example: “I learned how to trust myself and how to let go sometimes. I know I shouldn’t always doubt myself and listen to others.”</p>			

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<p>MECHANICS: Is the essay free of all errors in spelling, grammar, usage, and punctuation?</p>				
<p>OVERALL RECOMMENDATION: Circle the committee's decision and provide a one-sentence summary rationale for the decision.</p>	ACCEPTANCE	WAITLISTED	REJECTION	TOTAL NUMERIC SCORE