

Thursday

May 16, 2013 (5.16.13)

1. Materials



Composition Book
+ Pen or Pencil



Student Planner

2. Agenda

Minutes

Activity

5-7	Warm Up
2	Homework
2	Return to Lang. Analysis SLM
5-7	Notes: Writing a Composition
Remaining	Team / Solo: Practice Composition

3. Special Announcements

- Absent yesterday due to **Thinking Skills**? Check the website for work that you missed.

Warm Up

May 16, 2013 (5.16.13)

Volume-O: 0 (No Talking)

Time: 4 Minutes

Word of the Day:

lavish (adj.)—given without limits (a *lavish* lifestyle)

1. Write down the word of the day and its definition. Now **draw a picture of** the word of the day and include a caption for your drawing.
2. Today we'll practice writing the composition, also known as Part A. What do you remember about writing a composition...i.e., what parts should you include, what should you talk about, etc.?

Transition



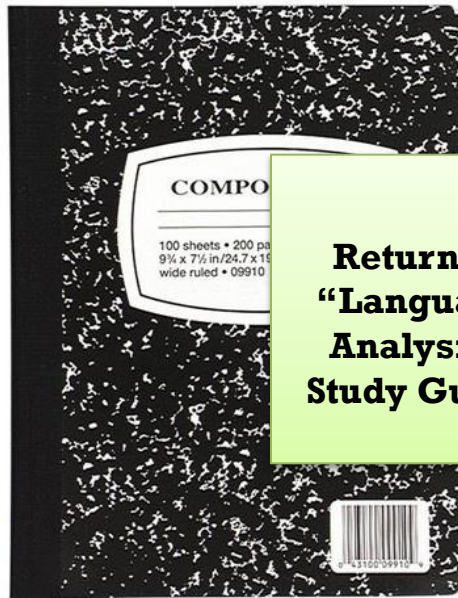
Student
Planner

Homework

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Date Given	Assignment	Due Date
Thursday 5.16	<ul style="list-style-type: none">▪ Quiz tomorrow<ul style="list-style-type: none">▪ Review over notes from Tuesday-Thursday	Friday 5.17

Transition



**Return to
“Language
Analysis”
Study Guide**



**Study Guide
(SLM)**

The BIG Question:
How can I write a great language analysis composition?

Key Text(s):
Past Language Exams

Concept 1:
Terminology

1. What “buzz words” should I know?

Concept 2:
Selecting Words / Phrases

2. When do I know that a word is “hot”?

Vocabulary

Formalism, denotation, connotation, tone, mood, metaphor, simile, personification, alliteration

Vocabulary

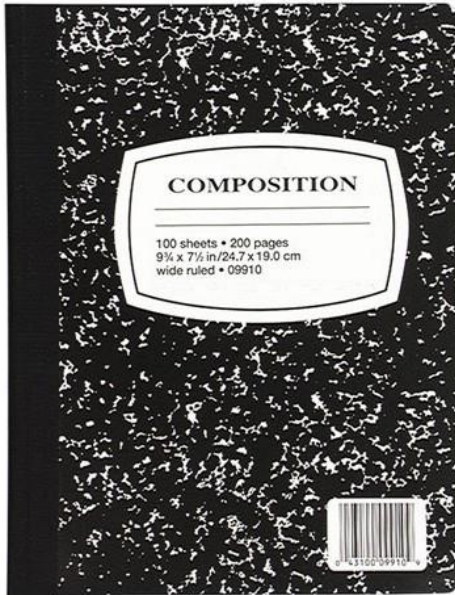
Concept 3:
Writing a Composition

3. What needs to be in my composition?

Vocabulary

Thesis statement, evokes, suggests, connotes

Transition



Notes

What is a Composition?

- Also known as “Part A”
(Comment on style and language of passage)
 - A-band = 13-15 “comments” on language/style
 - E-band = 5-7 “comments”
- No word limit



Writing a Composition Tips

- No introduction paragraph
- Thesis statement optional, but recommended (mention mood or tone)
 - “In this passage, the author maintains a tone/mood of _____ by using words and phrases that show _____”
- Talk about word/location, type of device (metaphor, adverb, alliteration, etc.) and how that word:
 - Suggests
 - Evokes
 - Connotes...some special meaning



ILLUSTRATION BY ANTHONY RUSCO

Composition Example

- The author of this passage uses many words and phrases to help convey the mood of danger at not knowing if he will live or die. In paragraph 1, the author uses the descriptive phrase “driving rain,” which implies a mood of uncontrollable violence, as the rain kept driving into his face, making him unable to see or process anything more around him. Later on, the author uses the word “rationing,” which evokes the military in my mind, as soldiers often have to ration their supplies on long trips. With this imagery in mind, this would suggest the author is on a mission of some kind and has limited supplies in which to reach his target. Towards the end of the paragraph, the “ulcers” of camels are mentioned as “eating into them.” This personification achieves a sense of danger, as eventually the ulcers will eat into the camels so much, there will not be anything left of them, thus leaving the author and company stranded in the desert to possibly die.

Practice Composition

Directions (Vol: 3):

- Hampton will give a line
- In Comp. Notebook team choose a word or two and give:
 1. What is tone or mood of word(s)? Positive, negative?
 2. As many connotation meanings of word as you can.
 3. Write a practice composition using the words you discussed



Example 1

My memories of him are complex, multi-stranded, and perhaps unreliable with the passing of time. I see him at parties (lots of parties), smiling, roaring, kissing the cheeks of women, slapping the backs of men; I see him gently snoring on the vinyl sun lounger in our back garden, roasting to a deep chestnut brown, a single white crease running across his midriff like a scar. And then he's there, shuffling and prematurely aged, a plastic bag of bottles clinking against his shabby legs. I stifle a small cry when he passes me on the street, his glassy eyes meeting mine without recognition. I scream raucously as he hugs the eight-year-old me, tickling my ribs until I can laugh no more; and I curse as he banishes me from his study so he can pour another furtive drink. I seethe when he tells me I'm beautiful; I rage when he says I'm possessed. I'm a smart cookie, I'm a disgrace. He loves me, he hates me.

(from *Memories of my Father*)

Example 2

A S S I G N M E N T

Turmoil and confusion are everywhere. Troops, baggage, and all the litter of war, lumbers up every available space. Officers are here, there, and everywhere. They sort us out, guide, and lead us to our trains. We file in.

Where are we going? No one knows. Where's the 8th? Where's the 7th? Where's the 6th? Where is any regiment? We move. It is night. We travel all night, and are joining or rejoining, new troops or casualties returning to our units.

Sergeant S. is with me. This is his third lot. He does not relish it, none of us do. This will probably finish him; he realizes it. We all do. That is, the men. But what of the others? Boys, boys, boys – always boys. They have no right here. They are brave enough now, but, in a few hours, shells, gas, machine gun, and rifle will play hell with them. Daylight comes. Nesle slips by, and Ham, and right on to rail-head we go. There the track ends, and we detrain.

(from *The First World War*)