Spring Board Unit 1

Academic Vocabulary and Literary Terms

Directions – Write out the definition of each word.

1. Synthesis
2. Perspective
3. Argument
4. Claim
5. Counterclaim
6. Concession
7. Refutation
8. Voice
9. Syntax
10. Theme
11. Thematic statement
12. Allusion
13. Symbol
14. Images
15. Figurative language
English II

Spring Board Unit 1

Academic Vocabulary and Literary Terms

Directions – Use each of the following words in a sentence that clearly shows understanding of the meaning of the word. Make sure to spell each word correctly in your sentences.

1. Synthesis
2. Perspective
3. Argument
4. Claim
5. Counterclaim
6. Concession
7. Refutation
8. Voice
9. Syntax
10. Theme
11. Thematic statement
12. Allusion
13. Symbol
14. Images
15. Figurative language
Activity 1.1 Exploring Culture and Communication

Learning Targets: Explore the concept of culture and the role it plays in personal perception.

1. When you see the word “culture,” what do you think it means? Write out a definition from your personal knowledge.
2. Discuss your definition with a small group of your peers. Record any new ideas you have about what culture is.
3. What are some examples of culture? Freewrite any words or phrases that you associate with culture. You may use a word web if you wish.
4. Each of the following five images have strong symbolic associations. For each image, write out anything that you associate with the image:

A.

B.
5. Compare your answers to the above with a classmate or two. In what ways are your responses to the images different from those of your peers?

6. Why do you think students have different responses to the same images?

7. Brainstorm a list of five items that you own that express your cultural identity. Write a short explanation for why each item is included in the list.

   A.
   B.
   C.
   D.
   E.

8. During this course, you will be asked to communicate with your peers, to participate in group discussions, and to demonstrate your knowledge through at least one class presentation. What would you say are the characteristics of “effective communication?”
9. What obstacles get in the way of effective communication, and how can we remove some of the barriers identified?
10. List two rules a student should follow during class discussion.
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Activity 1.5 “Two Kinds,” an excerpt from *The Joy Luck Club* by Amy Tan

Learning Target: Analyze how two characters interact and develop over the course of a text to explain how conflict is used to advance the theme of a text.

1. What is the conflict in this story, and what is the reason for it?
2. How is the conflict resolved?
3. What experiences have shaped the mother’s perspective on America?
4. What is symbolized by the Shirley Temple incident?
5. Have you ever tried to be something just because your parents wanted you to do so? If so, give an example.
6. In the first paragraph on page 19, what images of Western culture does the narrator evoke?
7. What is the narrator’s attitude toward American culture in the first paragraph on page 19? Support your answer with the text.
8. How does Jing-mei’s perspective toward American culture change in the story? What causes her to change?
9. What do you notice about the syntax (sentence structure) in the first paragraph on page 20?
10. What effect does the syntax in this paragraph have on your perception of the mother?
11. How does the relationship between Jing-mei’s mother and Auntie Lindo contribute to the conflict between Jing-mei and her mother in the story?
12. How does the narrator’s tone shift during the scene that starts in the sixth paragraph on page 22?
13. How does the Jing-mei’s response to her mother’s pressure shift on page 23?
14. What are the “two kinds of daughters” that Jing-mei’s mother describes?
15. What is the difference between what Jing-mei’s mother believes about her and what she believes about herself?
16. What is significant about Jing-mei’s discovery in the final paragraphs? What does it reveal about her perspective now? Does this bring resolution to the conflict(s) in the story or not? Explain.
17. Identify a central theme in this story and express it in the form of a thesis statement.
Sir George Russell Drysdale (7 February 1912 – 29 June 1981) was an Australian artist. He won the prestigious Wynne Prize for Sofala in 1947, and represented Australia at the Venice Biennale in 1954. He was influenced by abstract and surrealist art, and created a new vision of the Australian scene that was revolutionary and influential. George Russell Drysdale was born in Bognor Regis, Sussex, England, to an Anglo-Australian pastoralist family, which settled in Melbourne, Australia in 1923. Drysdale was educated at Geelong Grammar School. He had poor eyesight all his life, and was virtually blind in his left eye from age 17 due to a detached retina. Drysdale worked on his uncle's estate in Queensland, and as a jackaroo (trainee) in Victoria. A chance encounter in 1932 with artist and critic Daryl Lindsay awakened him to the possibility of a career as an artist. Supported by a fellow artist, Drysdale studied with the modernist artist and teacher George Bell in Melbourne from 1935 to 1938. He also made several trips to Europe; during 1938–39, he attended the Grosvenor School in London and the Grande Chaumière in Paris. By the time of his return from the third of these trips in June 1939 Drysdale was recognized within Australia as an important emerging talent, but had yet to find a personal vision. His decision to leave Melbourne for Albury and then Sydney in 1940 was instrumental in his discovery of his lifelong subject matter, the Australian outback and its inhabitants. Equally important was the influence of fellow artist Peter Purves Smith in guiding him towards his characteristic mature style with its use of desolate landscapes inhabited by sparse figures under ominous skies. The experience of accompanying journalist Keith Norman to western New South Wales to document the drought significantly changed the way Russell Drysdale looked at the Australian landscape. The photographs and sketches he made on the trip informed his work in the following years. Speaking about the Australian landscape in 1960 Drysdale said: “These curious and strange rhythms which one discovers in a vast landscape, the juxtaposition of figures, of objects, all these things are exciting.”
1. Look at the artwork for at least 10 seconds. Generate at least two additional questions and add them to this list:
   A. What is the subject?
   B. What strikes you as odd about the painting?
   C. What is happening in the painting?
   D. What does the odd structure in the foreground represent?
   E. 
   F. 

2. Look closely at the artwork, making note of important elements and details. Add two additional questions to this list:
   A. What kind of animals are in the background?
   B. What is the setting, including the time period?
   C. What symbols are present?
   D. What historical information would aid understanding of this piece?
   E. What does the weather seem to be in the painting?
   F. 
   G.
3. The title of the painting is *Emus in a landscape*. What does the title suggest about the meaning of the painting? How does the title relate to what is portrayed?

4. Look for connections between the title and the parts of the painting. How are the different elements of the painting related to one another?

5. Form a conclusion about the meaning/theme of the painting. Support your conclusions with specific references to the painting and/or the biographical information about the author.

In *Emus in a landscape* Drysdale explores the strange and surreal qualities of the Australian outback. The native birds move quietly through the landscape, passing a precariously arranged structure of wood and corrugated iron. This sculptured mass of refuse represents the remains of a previous settlement. It resembles an abandoned dwelling or a shipwreck on a dried inland sea. In *Emus in a landscape* Drysdale has created a surreal space between reality and imagination, fact and myth, capturing the vast sense of space and the apparent timelessness of the outback.

6. How did the information about the author’s life help you to understand the artwork?

7. What is the conflict presented in the artwork? Refer to specific details in the painting and/or the texts to support your analysis.
Activity 1.6b Two Perspectives on Cultural Identity “Legal Alien” by Pat Mora, p. 32

Learning Target: Analyze a particular point of view regarding a cultural experience expressed in literature and art.

1. How would you define the term “alien?”
2. What is the conflict in the poem?
3. What is the message of the poem?
4. Give an example of how Mora uses juxtaposition in the poem, and explain its effect on the poem.
5. What is the tone of the poem? Give an example of diction from the poem that supports your answer.
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Activity 1.7 Connecting Cultural Identity to Theme

“By Any Other Name” by Santha Rama Rau, p. 34

Learning Target: Analyze the cultural elements in a memoir in order to infer how cultural identity is central to the meaning of a work.

1. What do you know about the history of India?
2. What have you heard about Ghandi?

Mohandas Ghandi was a lawyer who pioneered non-violent protests against British rule. Under his leadership, peasants organized to peacefully protest foreign domination; women’s groups protested the treatment of women and poverty. Ghandi is considered the “Father of the Nation.” He was assassinated in 1948.

During its history, India endured partial “conquests” by Arab, Turkish, and Persian invaders. But when the British navy achieved supremacy during the nineteenth century, India fell completely to the British. By 1858 the British ruled the country, with Queen Victoria also proclaimed Empress of India. British culture was entirely different from that of India. But India was a rich center of trade, and that mattered most to the British. The British made contributions to Indian society, but they transformed the Indian economy and Indian industry to suit the needs of the British Empire, using the wealth of India to benefit England. Even upper-class, wealthy Indians were treated as second-class citizens in their own country. Eventually Indian political movements gave way to more active struggles, with no success and little change.

Then, Mohandas Ghandi led a national non-violent protest movement during the 1920s and 1930s. Various boycotts began. Indians were to give up British titles or honors. They were to stoop wearing British clothes. They were to stop paying taxes. During these years thousands of Indians were imprisoned. Although many Indians served with the Allies during World War II, India, as a country, refused to join the war effort. They did not want to be associated with the British. It took until 1947 for India to finally achieve independence.

3. To whom would you compare Ghandi’s methods and contributions to society? Explain your answer.
4. What do you think it would have been like for an Indian child growing up during the time of the nonviolent protest movement led by Ghandi in India?
5. Identify a conflict in “By Any Other Name” and explained how it is resolved.
6. Identify two examples of diction in the memoir that give evidence of a developing conflict between the girls and the headmistress.
7. What mood is created by the phrase “whispering in every room” in the last paragraph on page 35?

8. What elements of culture are mentioned on page 36? How do these contribute to our understanding of the narrator’s confused sense of cultural identity during the scene?

9. What is the source of conflict during recess?

10. How does the description of Ayah on page 38 differ from the one earlier in the story?

11. How does the evening conversation on page 38 contribute to the conflict?
Activity 1.8 Consulting with a Mentor – Excerpt from My Grandfather’s Son – a memoir by Supreme Court Justice Clarence Thomas

Learning Target: Analyze how a writer uses rhetoric to advance a point of view or purpose.

Clarence Thomas (born June 23, 1948) is an Associate Justice of the Supreme Court of the United States. Succeeding Thurgood Marshall, Thomas is the second African American to serve on the Court. Thomas grew up in Savannah, Georgia, and was educated at the College of the Holy Cross and at Yale Law School. In 1974, he was appointed an Assistant Attorney General in Missouri and subsequently practiced law there in the private sector. In 1979, he became a legislative assistant to Senator John Danforth (R-MO) and in 1981 was appointed Assistant Secretary for Civil Rights at the U.S. Department of Education. In 1982, President Ronald Reagan appointed Thomas Chairman of the Equal Employment Opportunity Commission (EEOC).

The following is an excerpt from his memoir, My Grandfather’s Son:

I was nine years old when I met my father. His name was M.C. Thomas, and my birth certificate describes him as a “laborer.” My mother divorced him in 1950 and he moved north to Philadelphia, leaving his family behind in Pinpoint, the tiny Georgia community where I was born. I saw him only twice when I was young. The first time was when my mother called her parents, with whom my brother Myers and I then lived, and told them that someone at her place wanted to see us. They called a cab and sent us to her housing-project apartment, where my father was waiting. “I am your daddy,” he told us in a firm, shameless voice that carried no hint of remorse for his inexplicable absence from our lives. He said nothing about loving or missing us, and we didn’t say much in return – it was as though we were meeting a total stranger – but he treated us politely enough, and even promised to send us a pair of Elgin watches with flexible bands, which were popular at the time. Though we watched the mail every day, the watches never came, and when a year or so had gone by, by grandparents bought them for us instead. My father had broken the only promise he ever made to us. After that we heard nothing more from him, not even a Christmas or birthday card. For years my brother and I would ask ourselves how a man could show no interest in his own children. I still wonder.

I saw him for the second time after I graduated from high school. He had come to see his own father in Montgomery, not far from Pinpoint, and I went there to visit him. I felt I owed it to him – he was, after all, my father, and he had let my grandparents raise me without interference – but Myers would have nothing to do with “C,” as we called him, saying that the only father we had was our grandfather. That may sound harsh, but it was nothing more than the truth, for me as much as my brother. In every way that counts, I am my grandfather’s son. I even called him Daddy because that was what my mother called him. He was dark, strong, proud, and determined to mold me in his image... He was the one hero in my life. What I am is what he made me.

Daddy cut the hog open from tail to head, and its guts fell into a tub placed underneath the carcass. We saved nearly every part of the animal, making fresh crackling from the skin and using the intestines for chitterlings. Portions were given to friends and relatives, while the rest went into the freezer to be saved
for a rainy day. Daddy always seemed to be preparing for rainy days. Maybe that’s why they never came.

Our small, soft hands blistered quickly at the start of the summer, but Daddy never let us wear work gloves, which he considered a sign of weakness. After a few weeks of constant work, the bloody blisters gave way to hard-earned calluses that protected us from pain. Long after the fact, it occurred to me that this was a metaphor for life—blisters come before calluses, vulnerability before maturity—but not even the thickest of skins could have spared us the lash of Daddy’s tongue. “I could do more with a teaspoon than you can do with a shovel,” he snapped whenever we were shoveling dirt. “You worth less than a carload of dead men.” He never praised us, just as he never hugged us. Whenever my grandmother urged him to tell us that we had done a good job, he replied, “That’s their responsibility. Any job worth doing is worth doing right.”

...Because of man’s fall from the Garden of Eden, Daddy said, it was our lot in life to work “from sun to sun.” Once, years later, I got up the nerve to tell him that slavery was over. “Not in my house,” he replied.

But as I grew older, made my own way in the world, and raised a son, I came to appreciate what I had not understood as a child: I had been raised by the greatest man I have ever known.

1. What is the subject of this part of the memoir?
2. What is Thomas’ tone (or attitude toward the subject)?
3. How does Thomas connect the internal and external elements of his identity? Give an example from the text.
4. What is the central idea of the text? Give two examples of supporting information from the text.
5. How does Thomas challenge other people’s expectations related to the concept of a “good father?”
6. What do you know about the writer of this memoir, and what is your impression of him, based on this excerpt?
7. What are the circumstances surrounding this part of the text? (What does he seem to be responding to)?
8. Who is the target audience for this memoir, and how can you tell?
9. What is Thomas’ purpose for writing this part of the memoir?
10. Think of a time when you came to a realization that something was true, even though it seems to contradict what most people think. What did you learn, and how did you learn it?
Assignment: Your assignment is to write a three-page (69 lines minimum) memoir reflecting on a significant person, place, animal, or thing that influenced your life and helped to shape your identity.

Steps:

1. As a class, brainstorm to create a list of types of people, places, and things that have affected your lives. Discuss which items on the list would make the most effective memoir.
2. Generate a more specific list of your own.
3. Choose a person from your list, and free-write about a person who has affected your life, and how he or she has done so.

Characteristics of the Memoir

A. It focuses and reflects on the relationship between the writer and a particular person, place, animal, or object.
B. It shows the significance of the relationship, and may briefly explain it.
C. It leaves the reader with one impression of the subject of the memoir.
D. It is limited to a particular phase, time period, place, or recurring behavior in order to develop the focus fully.
E. It makes the subject of the memoir come alive through vivid description.
F. It maintains a first-person point-of-view.

4. Read the sample memoir about a person. As you read, listen for what you believe is the writer’s purpose for writing.
   A. Who is the story about?
   B. What is the relationship between the subject and the writer?
   C. What is the writer’s purpose? In other words, what does the writer want the reader to know about the relationship?
   D. What is the one impression the writer wants the reader to have about the subject?
   E. How does the writer show how important the subject is?
   F. List two memories of experiences that the writer shared with the subject.
   G. Where is the subject now?
   H. What are the writer’s thoughts or feelings about the person now? (These are the writer’s insights.)

5. Read the sample memoir about a place, and answer the following questions:
   A. Where, specifically, is the place?
B. What is the writer’s purpose in writing about this place? What is the one main idea that the writer wants the reader to have about the place?
C. What descriptive words or phrases does the writer use to show the significance of the place?
D. List two memories that the writer shares with the reader that happened in this place.
E. How does the writer think or feel about the place now? (Insights)

6. Read the sample memoir about an object, and answer the following questions:
   A. What is the object?
   B. What descriptive words and phrases does the writer use to show the significance of the object?
   C. List two memories the writer shares that show the significance of the object?
   D. How did the writer first get the object? How important is this to the memoir?
   E. What insights does the writer share? (What does the writer think or feel about the object now?)

7. Think about the subject you wrote about in step 3, and answer the following questions about this potential topic for your memoir:
   A. Is this person, place, or thing really important to you, either now or in the past?
   B. Do you have strong feelings, either positive or negative, about the subject?
   C. Do you have stories that you could tell about yourself and the subject?
   D. Will you enjoy writing about this subject (or, possibly, will it be good for you to write about this subject)?

If the answers to 7A-7D are all “yes,” you should probably write about this subject. Move on to step 8. If the answer to any one of questions 7A-7D is “no,” you should probably revisit your list from step 2 and choose a different subject.

Narrowing the Focus – Writing a Purpose Statement

8. Writers always have a reason for writing. There is something the writer wants the reader to know about the subject. Use the following formula to determine what your purpose will be:
   I am going to write about __________. Most of all, I want my readers to know __________ (about the relationship between me and my subject). This is not a thesis statement, and may not appear anywhere in your memoir. Instead, use it as a guide, and try to show the reader that the statement is true.

9. Read the handout “Questions List: What the Reader will Want to Know” and discuss it with the class.
Memoir READER QUESTIONS LIST:
WHAT THE READER WILL NEED OR WANT TO KNOW

Questions for memoirs when the subject is a person:
1. How long have you known this person?
2. When did you first meet, and how did you meet?
3. What do you like (or hate, or envy, etc.) about this person?
4. How has this person helped you (or harmed you, or both)?
5. List one thing that he or she always says?
6. How do you feel about this person?
7. What have you learned from this person?
8. What’s the first thing you notice when you see this person?

Questions for memoirs when the subject is a place:
1. What are your feelings when you think about this place?
2. When was the first time that you went to this place?
3. What’s you favorite thing to do in this place?
4. Who else comes to this place?
5. If you could change one thing about this place, what would it be?
6. How often did you (or do you) go there?
7. Does everyone feel like you do about this place?
8. Is this place the same today as it was in the past?
9. What’s the most important object in this place? Why?

Questions for memoirs when the subject is an animal (pet):
1. What physical feature of this animal do you like the best?
2. What’s the first thing you notice about this animal when you see him?
3. Pretend this animal is with you right now. Close your eyes. What would you be doing with it?
4. What is this animal’s favorite thing to do?
5. When did you get it?
6. How did you get it?
7. How do you feel when you are with it?
8. Does everyone feel the way you do about this animal?
9. What’s one funny thing that it does?
10. How does this animal help you or how do you help it?

Questions for a memoir when the subject is an object:
1. How did you get this object?
2. How long have you had it?
3. How do you feel when you’re with it?
4. Where is it right now?
5. Has it changed any since you first got it?
6. What’s your favorite thing to do with it?
7. Does everyone feel like you do about this object?
8. How has it helped you?
9. Is there a time when you really need it?
10. What if you lost it?
Exploring Imagery and Figurative Language in Description

A. Similes are used to compare two different things using “like” or “as.”
   The metal edge of the chair was as sharp as the blade of an ice skate.
B. Metaphors compare unlike things without using comparison words.
   The road was a ribbon winding through the labyrinth of hills and trees.
C. Personification is a form of figurative language that gives inanimate objects living qualities or gives human qualities to nonhuman things.
   The wind reached down and plucked the leaves from the lawn.

10. Rewrite the following sentence in the various ways indicated:
    The dog was fat.
   A. Rewrite using a simile. Be careful to avoid using clichés.
   B. Rewrite using a metaphor. Be careful to avoid using clichés.
   C. Rewrite without clichés, and without using the word “fat” or any synonym that means “fat.” Also try not to use any adjectives or adverbs. Instead, use specific nouns and verbs, and add a setting.

11. Go back and read your favorite of the sample memoirs again. Write five examples of figurative language from the memoir.
   A.
   B.
   C.
   D.
   E.

12. What color is an apple?

13. Place an apple on the desk or table in front of you. Write a descriptive paragraph that answers all of the following questions about the apple:
   A. How would you describe the physical appearance of the apple?
   B. Touch the apple. How would you describe the way it feels to the touch?
   C. Smell the apple. How would you describe its smell?
   D. Bite the apple. How would you describe the sound it made when you bit into it?
   E. How would you describe the taste of the apple?

Read the sample memoir distributed to you and evaluate it using the grading rubric provided.

Writing Standards: Five Skills that Proficient Writers Exhibit when they Write Memoirs:
A. They focus on the purpose of showing (not telling) the significance of the relationship between the writer and the subject through sensory details.
B. They limit the focus of the memoir to a particular phases, time period, place, or recurring behavior.
C. They imply more things than they tell.
D. They make the subject come alive by being vulnerable and honest about the subject.
E. They use few adjectives and adverbs, replacing them with specific nouns and verbs.
Writing Physical Description of a Person Using Imagery and/or Figurative Language
Complete a descriptive journal entry (freewrite) by following each of these steps without reading ahead. Spend 3-5 minutes writing on each step. Try to write for at least three minutes on each step before moving on to the next step. Do not worry about punctuation, grammar, sentence structure, spelling, or paragraphing.

A. Describe the color and shape of the person’s eyes. Include eyeglasses if appropriate, eyelashes, eyebrows, and the area around the eyes. Be specific about the color.
B. Describe the person’s hair color (be specific!), texture, and length (be specific!).
C. Describe the color and texture of the person’s skin. You can focus on one area of the skin, such as the hands or face, or just describe the skin texture in general.
D. Describe the person’s general body build, and identify any physical characteristics that you would use to identify the subject in a crowd.
E. Describe any physical features that would be useful in determining the person’s age for someone who didn’t know the person.
F. Describe how the subject looks performing some action that you have seen him or her doing, or that you can imagine him or her doing. It could be as simple as the way the person walks, runs, stands, etc.
G. Describe the subject’s voice. Do not limit yourself to how he or she sounds when talking, but consider other sounds, such as how the person laughs, yells, cries, whines, etc.
H. Describe the clothing the person would be wearing on a typical day.
I. Describe how the person smells, or any smells that you associate with the person.

14. Compose a rough draft of your memoir. Do not worry about a title or how to start. Just begin writing.
Crafting the Lead

A. A good lead is engaging. It gives the reader a reason to keep reading by presenting a unique characteristic of the subject or a unique point-of-view. It may give the reader a clue or two about writer’s overall feelings about the subject of the memoir.

B. The lead may show why the subject is important to the writer.

15. Read the handout “Writing Effective Leads for Memoirs.” Write three different types of leads for your memoir.

A.
B.
C.

16. Choose the best lead from above (it may help to read them to a friend or two and allow them to help you choose) and incorporate it into the rough draft of your memoir.

Writing the Conclusion

17. Read the handout “Worst Endings Ever” and determine whether you have made the mistake of having a weak ending. Rewrite your ending, making sure it includes reflection/insights on how the subject has affected your life. It is okay to tell the reader your feelings directly in the conclusion, as long as you are comfortable with the fact that you have already shown them what you are now telling them.

Writing the Title

18. Create a title that captures the essence of the piece or create reader interest by choosing a small detail from the memoir and making it your title.

Peer Review

19. Exchange rough drafts with someone and fill out the peer review sheet. You will receive a grade for your peer review, so make sure to answer every question. Give honest feedback, and take the feedback you receive on your rough draft seriously. I often find myself saying the same things when I grade your papers as your peer reviewers have said.

Typed Draft

20. Use your peer review to edit your rough draft and type it. Make sure to turn it in by the due date. As long as you turn the typed draft on time, “final” drafts are not “final” until you say they are complete or the end of the quarter deadline comes.
1. Have you ever found yourself in a completely new environment? Though you may have viewed pictures or a brochure depicting the location, suddenly you are taking it all in – in person! What was that experience like? Were you comfortable or uncomfortable? Overwhelmed or pleasantly surprised? Disappointed or overjoyed? Explain your experience in a quickwrite.

“Where Worlds Collide” pp. 50-51 by Pico Iyer

2. Give two examples of allusions that Iyer uses in the first paragraph.
   A.
   B.

3. Iyer begins the essay with “They come,” “then “They see,” then “They have already.” What’s the effect of this progression in his depiction of “the arrivals?” What does it suggest about their changing perceptions?

4. Juxtaposition is the placement of words or ideas near each other for the purpose of comparison. What images does Iyer juxtapose? What is the effect of that juxtaposition?

5. Iyer withholds the actual location until the end of the fifth paragraph. What is the effect of doing so?

6. What shift does the underlined “but” in paragraph five signal?

7. List two images in the last two paragraphs of the essay. What effect do these images have on your impression of the essay?
   A.
   B.
America's Immigration Opportunity

By Derrick Morgan and Stephen Moore

What has made America the most prosperous nation in history? Many other countries are as bountifully blessed with natural resources, so it's not just a matter of dumb luck. America's success springs mainly from two sources: our system of government and our human capital.

Historically, our government has promoted trade while keeping taxes and regulations relatively light. Moreover, it has preserved the rule of law: protecting private property, securing basic freedoms and upholding contracts.

Our people are critical as well. "American ingenuity" is a phrase recognized around the world. Ours is a nation of inventive minds, possessed of an innate can-do, entrepreneurial spirit. Immigrants are self-selected on the basis of courage, work ethic, ambition, drive and a yearning for freedom - economic, religious or political.

It is not too simplistic to say that the U.S. imports many of the best and the brightest minds and the hardest working people from the rest of the world. This is evidenced by the high percentage of the foreign born who start businesses (from Google to corner grocery stores), are valedictorians of their high school graduating class, win scientific awards, and own patents.

The combination of immigrant talent and home-grown ingenuity is a formula for economic growth and business creation. One must simply visit Silicon Valley or other high-tech corridors throughout the country to see this firsthand. The economic gains to the nation from legal immigrants with high levels of skills and unique talents are significant. Sadly our broken immigration debate is more about those who broke the law than about those playing by the rules and who are eager to contribute to our society.

A better legal immigration system is needed, along with a secure border and a willingness to enforce workplace laws. Admission policies must encourage economic growth and assimilation, not encourage people to cross our borders illegally.

It makes sense to have some limit on immigration, as all countries do. Here is why. Obviously, we cannot take in the whole world with any hope of successful assimilation. Therefore, "We the People" must decide who to put on the path to citizenship and who should be disqualified. Each year, we admit more immigrants on the track to permanent residency and citizenship than all other countries, only a few of which prioritize citizenship like we do.

Amnesty is not needed, however. We are a nation of laws, and those who enter the country illegally flout and degrade those laws. To allow illegal immigrants to jump ahead of those are playing by the rules undercuts the rule of law.

Another amnesty will almost certainly encourage more unlawful immigration. In 1986 Congress granted amnesty to 3 million illegal immigrants. Today we have 11 million.
Amnesty will also be costly, thanks to the welfare state. Compounding the problem, President Obama's administration actively recruits people to sign up for food stamps and other government benefits. Such practices make it all but impossible to maintain our tradition of opening our doors to the world's poorest, something that cannot work when the government itself is busily adding immigrant families to welfare. Means-tested welfare programs at the state and federal levels now cost nearly $1 trillion a year.

This is why we need a pro-growth immigration admission policy so those most prepared to contribute to the economy and lessen the tax burden can navigate the system. This could include foreign graduates in engineering and sciences, H1B immigrants with special skills needed by industry and investor immigrants.

At the same time, industries - such as agriculture - that traditionally depend on migrant workers should be able to bring in temporary guest workers with minimal government regulation and hassles, assuming taxpayers are protected. Innovative solutions like Helen Krieble's Red Card guest worker program provide a great start.

Even good ideas need to be pursued only at the right time, however. Now is not the right time. President Obama has shown he has little interest in enforcing existing laws, especially on immigration. Senate Democrats have already said they will take any immigration bills the House passes and add amnesty in conference. That means now is time for conservatives to develop an alternative vision, not legislation, on immigration that does not include amnesty.

Amnesty is a policy that proposes to fix a problem - illegal immigration - by rewarding those who created it. We favor a smart policy that preserves our immigrant heritage, stresses assimilation and strategically promotes the nation's economic interests.

- Steve Moore is the chief economist and Derrick Morgan is the vice president of domestic and economic policy at the Heritage Foundation.

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8. What is the effect of the rhetorical question in the first paragraph? Do you agree with the answer given? If not, what do you think has made America the most prosperous nation in history?

9. In what paragraph does the tone of the essay shift, and explain how it does so.

10. How do the authors support their claim that “amnesty is not needed?” Evaluate their reasoning.

11. Which of the last two essays did you find more compelling, and why?

For questions 12 and 13, choose one or both of the essays (“Where Worlds Collide” and “America’s Immigration Opportunity”) to support your answer.

12. To what extent does one’s background affect his or her perception of a given situation? Write your answer in the form of a thesis statement that includes the title, author, and genre of the work you are basing your answer on, and makes a claim that answers the question.

13. Give three examples (quotes or paraphrases) that support your claim and explain how they do so.
English II

Name ______________________________

Spring Board Unit 1

Activity 1.11 “Perspectives on Heritage: Poetry”

Learning Target: Analyze a poem for the author’s use of literary devices to explain how specific stylistic choices support the development of tone and theme.

1. What do you know about quilts? Read the author information on page 53 in the box. Predict what you think quilts might signify in the text.

“My Mother Pieced Quilts” p. 54-55 by Teresa Paloma Acosta

2. How does Acosta incorporate juxtaposition in her poem?
3. What comparison is made in line 7?
4. List two other comparisons made in the poem.
   A.
   B.
5. Give an example of vivid imagery from the poem.
6. What literary technique does Acosta use in the last line? What does the last line mean?
7. What is the tone of the poem? Give two examples of diction that support your idea.
8. What is the theme of the poem? Write your answer in the form of a thesis statement. Give three examples from the text that support your claim. Include the following in your answer: What does the poem suggest about the influence of parents on people? How does the writer use symbolism to convey her theme?
Activity 1.12 “Perspectives on Heritage: Fiction”

Learning Target: Analyze a work of fiction to determine and explain the theme of the work.

1. Imagine a cultural anthropologist – a person who studies human societies and cultures – is visiting your house. Describe an object that he or she might think gives insights into your family’s culture, and explain what those insights might be.

“Everyday Use” pp. 58-65 by Alice Walker

2. What contrasting images does the narrator draw in paragraphs four and five?
3. How does the characterization of the mother and Maggie encourage the reader to feel about them?
4. How does the characterization of Dee contrast with the descriptions of the mother and Maggie? What is the effect of this on your perception of her? What perspective on cultural heritage does she seem to symbolize?
5. Why does Dee change her name? How is this similar to or different from the time when Santha’s name was changed in the memoir “By Any Other Name?”
6. How does Maggie feel about Dee’s companion? How can you tell?
7. What is Dee’s attitude toward her culture? Support your answer using the text.
8. What is the significance of the dasher and butter churn as symbols?
9. How is the symbolism of the quilts in “Everyday Use similar to the symbolism of the ones in “My Mother Pieced Quilts?”
10. Explain the significance of the title of this work.
11. Explain how Dee’s sunglasses may serve as a symbol.
12. List two figures of speech from this story.
13. What is the tone of the story? List two examples of diction that support your claim.
14. How does the description of the closing scene encourage you to feel toward Dee/Wangero? Toward Maggie? Toward Mama? Which characters’ perspectives and values does this encourage you to see as preferable? How?
15. Express the theme of the story in the form of a thesis statement.
16. Give three textual references (quotes or paraphrases) that support your claim about the theme and explain how each does so.
Learning Target: Compare and contrast characters in a nonfiction text

1. How would you interpret this quote: “The price that the immigrant willingly pays, and that the exile avoids, is the trauma of self-transformation.”?

“Two Ways to Belong in America” pp. 70-72 by Bharati Mukherjee

2. What was the cultural perspective on marriage that Mira grew up with but chose to abandon?
3. How is juxtaposition used in the underlined sentence on page 70?
4. Explain the meaning and significance of the following sentence, found on page 71: “We were always unacknowledged adversaries, and we are now, more than ever, sisters.”
5. What is compared to marriage in the second paragraph on page 71?
6. Revisit your answer to #1. How has your understanding of the quote changed now that you have read the entire text?
7. Complete the chart on page 72 in order to compare the two sisters and their attitudes toward America.
8. How are the sisters in “Two Ways to Belong in America” similar to the sisters in “Everyday Use?” How are they different?
Timed Writing Practice

The two sets of sisters you have encountered in the last two texts include one sister who embraces her background and another who assimilates to a new culture. Choose one pair of girls (those who embrace their background or those who assimilate), and write an essay in which you explain their attitudes to a culture. Be sure to:

A. Choose an organizational structure suitable to your subject.
B. Write a clear thesis that identifies your chosen set of characters and their similarities or differences.
C. Include textual quotations to support your explanations.
D. Cite the author of the work you are quoting in parentheses following each quotation.

You may choose to use the following possible outline:

I. Introduction
   A. Hook – or authors, titles
   B. Thesis statement

II. Body Paragraph 1: Sister One: Accepting/Celebrating Heritage
   A. “Everyday Use” (Maggie) and “Two Ways to Belong in America” (Mira)
   B. What is the evidence that each celebrates her heritage? How do their acceptances of heritage differ?
   C. Commentary/Analysis

III. Body Paragraph 2: Sister Two: Assimilating into a New Culture
   A. Dee in “Everyday Use” and Bharati in “Two Ways to Belong in America”
   B. What is the evidence that each assimilates to a new culture? What is each sister’s attitude toward her marriage? Toward her new culture?
   C. Commentary/Analysis

IV. Conclusion
   A. Remind reader of your thesis
   B. Closure
The Structure of an Argument – Five Key Elements that are Almost Always Found in an Effective Argument

1. Identify each of the following elements in “An Indian Father’s Plea” pp. 75-79 by Robert Lake:

   A. The Hook – grabs the reader’s attention, often establishes a connection between the reader and the writer; could be an anecdote, image, definition, or quotation.

   B. The Claim – comes in the opening section of your paper, states your belief and what you wish to argue; can be straightforward and clear: “I believe that...”

   C. Support: Reasons and Evidence – the reasoning behind your argument; evidence that supports your claim, such as data, quotes, anecdotes, and so on.

   D. Counterclaims: Concessions and Refutations – concession recognizes the argument made by the other side; builds your credibility by showing that you understand the other side of the argument; followed by refutation, which arguing against the opposing viewpoint and showing that your side is more valid.

   E. Concluding Statement – draws your argument to a close, reminds the reader of your claim, sums up your argument, and often includes a call to action.

2. What kind of evidence does Lake use to support his claim on page 76?

3. Give an example of the use of transition words in Lake’s letter.

4. Explain how the writer uses juxtaposition in the second paragraph on page 77.

5. Explain how the tone of the argument shifts on page 78.

6. This letter was not written for an actual, individual teacher, but for a mass audience. A direct address to an absent or imagined person (“dear teacher”) is called an apostrophe. What effect does Lake’s use of apostrophe have on his argument?

7. Identify Lake’s call to action.
Spring Board Unit 1

Timed Writing Practice

How effective is the speaker’s argument in “An Indian Father’s Plea?” Taking on the perspective of the unnamed teacher, respond to the speaker’s appeal in a letter. Be sure to incorporate the following elements into your letter:

A. Use all five of the elements of argument you labeled in Lake’s letter.

B. Specifically address his appeal by quoting his words and phrases within his letter.

C. Incorporate varied syntax in your writing.