RLP English 12A — Rhetoric and Argument: The Public Conversation

STUDENT WORKBOOK · UNIT 1 · WEEKS 1-4

Reading Rhetorically — Satire and the Rhetorical Situation

Anchor text: Jonathan Swift, A Modest Proposal (1729), complete; Benjamin Franklin, Rules by Which a Great Empire May Be Reduced to a Small One and An Edict by the King of Prussia (both 1773), complete; Aristotle, Rhetoric, Book I, chapter 2 (trans. W. Rhys Roberts, 1924)

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 1.1** — Rhetorical situation map (writer, persona, audience, occasion, purpose) with three annotated passages (workbook p. 7)
2. **Lesson 1.2** — Diction chart of twelve words from the essay with denotation, connotation and effect (workbook p. 8)
3. **Lesson 1.3** — Listening log for both satires plus a recorded two-minute evaluation and two replies (workbook p. 9)
4. **Lesson 1.4** — Stage 1 plan: précis, thesis, topic sentences and six embedded quotations (workbook p. 10)
5. **Lesson 1.5** — Three-stage essay plus a two-minute recorded defense (workbook pp. 11–13)

How to use this workbook

1. Every page here matches a lesson in the online course. Bring the page to the lesson; do not fill it in afterwards from memory.
2. The organizer pages are your **drafting space**. Anything scored is submitted online, in the lesson's own submit box: type or paste your answer from the page, and keep the paper page as your working copy. Page 10 is the Stage 1 organizer. Page 12 is the peer review sheet for Stage 2 — copy it once for each classmate you review (two are required). The course will not open the final draft until Stages 1 and 2 are submitted.
3. Write in it. Cross things out. A clean workbook at the end of a unit usually means the thinking happened somewhere else, or not at all.

Jonathan Swift, *A Modest Proposal* (Dublin, 1729), original spelling, Project Gutenberg #1080; Benjamin Franklin, *Rules by Which a Great Empire May Be Reduced to a Small One* and *An Edict by the King of Prussia* (*The Public Advertiser*, London, September 1773), Wikisource; Aristotle, *Rhetoric*, Book I, chapter 2, trans. W. Rhys Roberts (Oxford, 1924), Internet Classics Archive; *Encyclopaedia Britannica*, 11th ed. (1911), "Swift, Jonathan," Wikisource. Public domain. Composition instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Systems.

Unit 1 at a glance

#	Lesson	You produce	Workbook page	Standards
1.1	**The Rhetorical Situation — Reading A Modest Proposal** Anchor Text & Close Reading	Rhetorical situation map (writer, persona, audience, occasion, purpose) with three annotated passages	p. 7	11-12.RI.2.B, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RI.1.A, 11-12.RI.3.D, 11-12.RL.1.B, 11-12.RI.1.B
1.2	**Language Lab — Diction, Connotation and Tone in Swift** Rhetoric & Language Lab	Diction chart of twelve words from the essay with denotation, connotation and effect	p. 8	11-12.RL.1.B, 11-12.RL.2.C, 11-12.RI.1.B, 11-12.RI.2.C
1.3	**Listening Lab — Franklin's Satires of 1773** Socratic Dialogue & Listening Lab	Listening log for both satires plus a recorded two-minute evaluation and two replies	p. 9	11-12.SL.1.B, 11-12.SL.1.A, 11-12.RI.3.B, 11-12.RI.3.C, 11-12.RL.3.B
1.4	**Writing Workshop — The Rhetorical Précis and the Analytical Thesis** Recursive Writing Workshop	Stage 1 plan: précis, thesis, topic sentences and six embedded quotations	p. 10	11-12.W.2.A, 11-12.RI.1.A, 11-12.W.3.A
1.5	**Key Assignment — Rhetorical Analysis Essay** Culminating Unit Assessment	Three-stage essay plus a two-minute recorded defense	pp. 11–13	11-12.W.2.A, 11-12.W.3.A.d, 11-12.RI.2.B, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C, 11-12.W.3.A.c

The key assignment

Rhetorical Analysis Essay, 1,300-1,500 words.

Unit 1 reading schedule

One row per lesson. Tick each row when you have finished the reading, not when you have started it.

Lesson	Read	Bring to the lesson	Done
1	A Modest Proposal, complete (paragraphs 1-33), in the original 1729 spelling (Lesson 1.1)	Your rhetorical situation map and three annotated passages	
2	A Modest Proposal: reread the eight mentor sentences in the lesson, with the paragraphs around them (Lesson 1.2)	Your twelve-word diction chart and one sentence rewritten in neutral diction	
3	Franklin, Rules by Which a Great Empire May Be Reduced to a Small One and An Edict by the King of Prussia (1773), complete, heard then reread (Lesson 1.3)	Your listening log for both satires and your two-minute evaluation draft	
4	Your chosen satire, reread whole; Aristotle, Rhetoric, Book I, chapter 2; the key assignment packet (Lessons 1.4-1.5)	Your Stage 1 organizer; your essay and defense planner	

Vocabulary in context

Fill the right-hand column *before* you read the definitions on page 6. A definition you wrote from the way a word was used is one you will still have in June; a definition you copied is not.

Term	Lesson	In my own words
rhetorical situation	1.1	
persona	1.1	
verbal irony	1.1	
satire	1.1	
projector	1.1	
diction	1.2	
denotation	1.2	
connotation	1.2	
deadpan	1.2	
tone	1.2	
stance	1.3	
premise	1.3	
reversal	1.3	
mock advice	1.3	
rhetorical précis	1.4	

Vocabulary in context (continued)

Term	Lesson	In my own words
rhetorically accurate verb	1.4	
analytical thesis	1.4	
strategy	1.4	

The definitions, for checking afterwards

> Check these only after your own column is full. Where you disagree with the definition, work out which of you the text supports — that disagreement is worth more than the definition.

rhetorical situation 1.1 — The writer, audience, occasion, purpose and text that together shape an argument.

persona 1.1 — A voice or character a writer adopts, which may differ sharply from the writer's own views.

verbal irony 1.1 — Saying one thing while meaning something different, often the opposite.

satire 1.1 — Writing that uses irony, exaggeration or ridicule to expose and criticize folly or vice.

projector 1.1 — In eighteenth-century usage, a person who promotes schemes or projects, often impractical ones.

diction 1.2 — A writer's choice of words.

denotation 1.2 — A word's literal dictionary meaning.

connotation 1.2 — The associations and feelings a word carries beyond its literal meaning.

deadpan 1.2 — Humor or irony delivered with no sign that the speaker is joking.

tone 1.2 — The writer's attitude toward the subject or audience, as shown by choices in the text.

stance 1.3 — The attitude a speaker takes toward the subject and audience.

premise 1.3 — An assumption on which an argument rests.

reversal 1.3 — A satirical strategy that exposes an injustice by applying it to those who commit it.

mock advice 1.3 — Satire written as instructions that, if followed, would produce the harm the writer opposes.

rhetorical précis 1.4 — A four-sentence summary naming writer, claim, method, purpose and audience.

rhetorically accurate verb 1.4 — A verb such as argues, implies or satirizes that names what a writer does.

analytical thesis 1.4 — An arguable claim about how a text works and to what effect.

strategy 1.4 — A deliberate choice a writer makes to affect an audience.

Rhetorical situation map — the proposer and Swift

Lesson 1.1 — The Rhetorical Situation — Reading A Modest Proposal · `11-12.RI.2.B, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RI.1.A, 11-12.RI.3.D, 11-12.RL.1.B, 11-12.RI.1.B`

Every argument is written by someone, to someone, at some moment, to get something done. In A Modest Proposal the someone is two people: the calm proposer who speaks and Swift who lets him speak. Map the situation with one line of evidence for each element, then annotate three passages for the gap between what is said and what is meant.

Element	What I found	Evidence (paragraph number)

> Rows: writer; persona; original audience; occasion; purpose.

Passage (para.)	What the proposer says	What Swift means by letting him say it

THE PROPOSER'S CLOSING CLAIM THAT HE HAS NOTHING TO GAIN: WHAT IT DOES TO HIS CREDIBILITY

THE REFORMS THE PROPOSER LISTS AND DISMISSES: WHY ARE THEY SWIFT'S REAL PROPOSAL?

Diction chart — twelve words that carry the argument

Lesson 1.2 — Language Lab — Diction, Connotation and Tone in Swift · `11-12.RL.1.B, 11-12.RL.2.C, 11-12.RI.1.B, 11-12.RI.2.C`

"Mother," "female parent" and "breeder" share a denotation; the connotation carries the argument. Chart twelve words from A Modest Proposal. Check two of them in a historical dictionary and mark whether the 1729 meaning differs from today's.

Word (para.)	Denotation	Connotation	Effect on the argument

TWO WORDS CHECKED IN A HISTORICAL DICTIONARY: THE 1729 MEANING, AND WHETHER IT DIFFERS

SWIFT'S TONE, NAMED EXACTLY (NOT "NEGATIVE"), WITH THE WORDS THAT MAKE IT

ONE SENTENCE REWRITTEN IN NEUTRAL DICTION

WHAT THE REWRITE LOSES (THREE SENTENCES)

Listening log — Franklin's two satires

Lesson 1.3 — Listening Lab — Franklin's Satires of 1773 · `11-12.SL.1.B, 11-12.SL.1.A, 11-12.RI.3.B, 11-12.RI.3.C, 11-12.RL.3.B`

Listen to each satire before you reread it: you cannot glance back, so notice what the reader's voice must do to make the irony audible. Both were printed in London for British readers. The Rules turn grievances into mock advice; the Edict works by reversal.

Element	Rules by Which a Great Empire…	An Edict by the King of Prussia

> Rows: persona; stance (the persona's, and Franklin's behind it); three premises; strongest line (quoted); tone.

MY TWO-MINUTE EVALUATION: WHICH SATIRE WOULD MORE EFFECTIVELY MOVE A BRITISH READER IN 1773, AND WHY? EVIDENCE FROM BOTH.

TWO REPLIES TO CLASSMATES WHO CHOSE THE OTHER SATIRE: THEIR BEST REASON RESTATED FAIRLY, THEN MY EVIDENCE THAT EXTENDS OR CHALLENGES IT

Stage 1 — précis, thesis, topic sentences and evidence

Lesson 1.4 — Writing Workshop — The Rhetorical Précis and the Analytical Thesis · 11-12.W.2.A, 11-12.RI.1.A, 11-12.W.3.A

This page is **submitted and scored**. A précis summarizes; a thesis argues. Write the four précis sentences, then convert them: name two or three strategies and claim how they work together on the audience. A careful reader should be able to disagree. My text: A Modest Proposal, the Rules, or the Edict.

1. WRITER, GENRE, TITLE AND DATE, A RHETORICALLY ACCURATE VERB, AND THE CENTRAL CLAIM

2. HOW THE WRITER DEVELOPS THE CLAIM

3. THE PURPOSE, WITH "IN ORDER TO"

4. THE AUDIENCE, AND THE RELATIONSHIP THE WRITER BUILDS WITH IT

ANALYTICAL THESIS — TWO OR THREE STRATEGIES AND THE PURPOSE THEY SERVE

Topic sentence: a strategy and its effect	Two embedded quotations (para.)

THE READING I AM NOT MAKING: A RIVAL THESIS A CAREFUL READER COULD HOLD

Essay and defense planner — the satire's unstated purpose

Lesson 1.5 — Key Assignment — Rhetorical Analysis Essay · 11-12.W.2.A, 11-12.W.3.A.d.f, 11-12.RI.2.B, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C, 11-12.W.3.A.c

Irony is the means; your argument is about its purpose and its effect on the audience. Organize by strategy, not by the order of the paragraphs in the satire. A draft that proves the text is ironic but never says why that matters has not started yet.

MY TEXT, AND THE FURTHER STRATEGY BESIDE PERSONA AND IRONY

Body paragraph	Strategy and its effect	Quotation (para.)	Said / meant gap explained

THE ORIGINAL AUDIENCE AND OCCASION, AND ONE READER WHO COULD MISS OR RESIST THE IRONY

MY CONCLUSION: THE IMPLICATION, NOT THE THESIS REPEATED

BEFORE I SUBMIT

- ☐ Précis-based introduction and an arguable thesis
- ☐ Every body paragraph quotes and explains the said / meant gap
- ☐ 1,300-1,500 words, and I counted; MLA Works Cited names my edition

TWO-MINUTE DEFENSE: THE PASSAGE I WILL READ AS THE PERSONA, AND HOW MY TONE WILL SIGNAL THE IRONY

Peer review sheet

Lesson 1.5 · Stage 2 of the key assignment

Use one copy of this sheet for each of the two classmates you review. Use it on a classmate's rough draft. You are reviewing against the criteria the final essay is scored on — not against your own taste. Every comment must point at a sentence.

DRAFT WRITER / REVIEWER

Criterion	Where I see it working (quote the sentence)	One specific change that would improve it
Thesis and purpose (11-12.W.2.A, 11-12.RI.2.B)		
Analysis of irony and persona (11-12.RI.2.B)		
Audience and occasion		
Cohesion and style (11-12.W.3.A.d, 11-12.W.2.A)		
Conclusion (11-12.W.2.A.f)		
Conventions and defense (11-12.W.3.A.c, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C)		

THE SINGLE MOST USEFUL CHANGE THIS WRITER COULD MAKE

One. Not five — a reviewer who names five names none.

> **Draft writer:** you will submit a revision note naming one specific change you made and the comment that caused it. Disagreeing with your reviewer is allowed; ignoring them without a reason is not.

MY REVISION NOTE

How this unit's essay is scored

Lesson 1.5

> These are the criteria your work is scored on, at the **proficient** level (the lesson holds the full four-level rubric). Score yourself in the middle column before you submit; the gap between your column and theirs is the most useful feedback in the unit.

Criterion	What proficient looks like	Me	Teacher
Thesis and purpose (11-12.W.2.A, 11-12.RI.2.B)	Names strategies and an inferred purpose; arguable; sustained across the essay.		
Analysis of irony and persona (11-12.RI.2.B)	Explains the gap between stated and meant in each passage, and its effect on the audience.		
Audience and occasion	Original readers reconstructed; a resisting or missing reader considered.		
Cohesion and style (11-12.W.3.A.d, 11-12.W.2.A)	Transitions name relationships between strategies; formal, analytical tone.		
Conclusion (11-12.W.2.A.f)	States implications rather than repeating the thesis.		
Conventions and defense (11-12.W.3.A.c, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C)	Exact quotations and MLA citation; defense makes the irony audible and explains it.		

Submission stages

1. **Stage 1 — Plan.** Rhetorical précis, thesis, topic sentences and six embedded quotations (from Lesson 1.4).
2. **Stage 2 — Peer-reviewed draft.** A partner tests the so-what question: does the essay explain what the irony makes the audience do? Submit a revision note naming one change and the feedback behind it.
3. **Stage 3 — Final essay.** 1,300-1,500 words, MLA, Works Cited.
4. **Stage 4 — Two-minute recorded defense.** Read a passage as the persona, then explain the irony and your thesis. A scheduled live defense is an equal-credit alternative.

Revision log

> One line per change: *what I changed, and why.* "Fixed grammar" is not a change; "cut the first paragraph because the essay actually started in the second" is.

Draft	What I changed	Why — and what made me see it