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Week 1: The Writer in You

This year you will be discovering new ways to communicate with the written word. You will be learning sentence patterns, syntax, strong vocabulary choices, and how to ‘show’ rather than ‘tell.’ Each of you start this class with existing skills. Some of the terminology introduced in this course will be familiar, while others will be quite foreign. The goal is to stretch your writing skills through a variety of exercises.

Our first exercise will be a warm-up. Let’s get started.

You will have 5 minutes to write a paragraph about any topic you choose. Go.

“You can make anything by writing.”
— C.S. Lewis

Quick check:

How many lines did you use? _____

On a scale of 1-10, how legible was your handwriting? _____

Now that your time is up, how many other ideas have you come up with? _____

What is the one regret you have for this paragraph? _____

Paragraph review	Points
Count the number of sentences in your paragraph... 6-8 sentences give yourself 10 points < 6 or > 8 sentences give yourself 5 points	
Underline the first three words of each sentence... If you have 4 different types of sentence openers give yourself 10 points If you have 3 different types of sentence openers give yourself 7 points If you have 2 different types of sentence openers give yourself 3 points If all your sentences start with subject openers, give yourself 1 point OPENERS: subject, adverbial clause, -ing openers, -ed openers, prepositional openers, appositives	
Underline 'ELEVATED' words in your paper Give yourself one point for each big word up to 10 points. (Ask your neighbor if it's an 'elevated' word or your teacher)	
Support: Give yourself 10 points if you used two examples to support your idea. Give yourself 5 points if you used one example to support your idea. Give yourself 2 points if you used more than 3 examples to support your idea.	
Transitional words: Give yourself 10 points if you used a strong transitional word in your paragraph. Give yourself 5 points if you used a weak transitional word in your paragraph (therefore, because, although, so, however)	
Concluding Sentence: If you used a concluding sentence, give yourself 10 points.	
Total Points	____/60

"You can make anything by writing."

— C.S. Lewis

Writing Assignment:

Take your paragraph home, rewrite it following the tips given in class. Reference the sentence patterns in your resource folder on page one. Look over the handout for stronger verbs/adjectives...could you improve any that existed in your first draft? Type your paragraph using MLA formatting (pp. 22-23). It is highly recommended you download an MLA template for your computer. Google 'MLA template Word.' You can then save each assignment with 'save as' function so your original template remains.

Reading Assignment:

Read through Chapter 20 (through, not 'to') of your first novel, *Eragon*, by Christopher Paolini.

Vocabulary Assignment:

Add 10 words to your Vocabulary Awareness Chart. Hand write on notebook paper (skipping lines between sentences and underline the vocabulary word used), your first set of sentences found on p.9..the instructions start on page 8. Check the appendices following the lists for clarification on sentence type and expectations on this weekly assignment. On pages 25-31 you will find vocabulary charts that relate to Greek/Roman root words. These are for extra credit. For each chart you complete you can earn 5 bonus points towards Vocabulary grades. 😊

Week 2: Character Development

Each author uses various ways to reveal the key characters in their novel to the reader. SATDO Evidence is as follows:

S –What the character says

A –The character’s appearance (and environment)

T –The character’s thoughts

D –What the character does (inward and outward behavior)

O –What others say about the character

As a class we will go through the first reading to find examples of SATDO and record them on the worksheet on the following page. Focus on specifics, avoid general descriptions/discussions about the character. Find the best examples that give you a greater insight into the motivations and personality of the protagonist (positive lead character).

Identify the Main Settings in the novel:

Identify the Conflicts so far in the novel:

List the Key Characters:

1. _____ 2. _____
 3. _____ 4. _____

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 — C.S. Lewis

Character SATDO/Interpretation Chart *Eragon*

Name _____ Date _____

Character Name _____

<p style="text-align: center;">SATDO Evidence</p> <p>RECORD textual evidence (quotation from the novel) and RECORD the page number(s) where you found the quote.</p>	#1	#2
<p style="text-align: center;">Interpretation</p> <p>Interpret the textual evidence. What does the quotation show you about the character?</p>	#1	#2
<p style="text-align: center;">Rationale</p> <p>Explain your rationale – your reason for choosing your textual evidence. Explain why your interpretation is significant to your understanding of the character or the larger themes found in the novel.</p>	#1	#2

Mark it up! 😊 Get your highlighters and colored pens out.

The last rider had the same fair face and angled features as the other. He carried a long spear in his right hand and a white dagger at his belt. A helm of extraordinary craftsmanship, wrought with amber and gold, rested on his head.

Between these two rode a raven-haired elven lady, who surveyed her surroundings with poise. Framed by long black locks, her deep eyes shone with a driving force. Her clothes were unadorned, yet her beauty was undiminished. At her side was a sword, and on her back a long bow with a quiver. She carried in her lap a pouch that she frequently looked at, as if to reassure herself that it was still there.

One of the elves spoke quietly, but the Shade could not hear what was said. The lady answered with obvious authority, and her guards switched places. The one wearing the helm took the lead, shifting his spear to a readier grip. They passed the Shade's hiding place and the first few Urgals without suspicion.

Writing Assignment:

Complete the SATDO chart for column 2 just as we did in class for column 1. In MLA format, type one paragraph (paying attention to sentence openers, length, vocabulary) identifying one trait you find remarkable in Eragon and provide 2 references from the novel to substantiate your claim. They can be direct quotes or paraphrasing events..both need to be cited. No Work Cited page required.

Reading Assignment:

Read THROUGH Chapter 40 in the novel. It is only the second week of class, how did you tackle your time management last week? Did you complete the reading, skim, plan a time each day to read, or quickly race through the last three chapters on the way to class today? All are common options for the first few weeks of class. Take the time this week to schedule a specific time each day to knock out 30 minutes of reading. Pay special attention to the author's use of dialogue, sentence types, openers, and transitions used in the novel.

Vocabulary Assignment:

Add 10 words to your Vocabulary Awareness Chart. Complete the second list of sentences to be used – this week is compound sentences. Please review appendices to double check the difference between compound and complex.

Week 3: Literary Analysis

This next week you will be starting an advanced ‘book report’ known as a Response to Literature essay. In order to introduce you to the differences between a book report and an response, we will review the following analysis on a novel by Amy Tan:

Response to Literature Essay

<p>The autobiographical narrative, “Fish Cheeks,” by Amy Tan, is about a fourteen-year-old girl named Amy who lives in America. The problem Amy experiences is that she is ashamed of her family. Amy wishes that she and her family were more American so she could fit in. She has a crush on a boy named Robert, and is terrified when she finds out that his family is invited to her Chinese Christmas Eve dinner. In the <i>begining</i> of the story, Amy is embarrassed of her heritage, but she eventually realizes how her parents are trying to help her, and she ends up feeling proud to be Chinese.</p>	<ol style="list-style-type: none"> 1. Circle the author’s name and the story title. 2. Underline the main character’s name. 3. Put a squiggly line underneath the story’s setting. 4. Put a box around the summary statement – where the writer gives us background information about the story and its conflict. 5. Highlight (or double-underline) the thesis statement. 6. Spell “begining” correctly in the space below. 7. What is the purpose of the introduction in the response to literature essay?
<p>At first, Amy wishes that she wasn’t Chinese. To begin with, Amy wanted to go out with a blond American boy named Robert. However, Amy believes that he won’t like her because her Chinese heritage makes her different. She also prays to have a slim, American nose because she thinks that this will help her to fit in.</p>	<ol style="list-style-type: none"> 8. Underline the topic sentence. 9. Number the evidence 1, 2, 3. 10. Circle the transitional words and phrases.

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— C.S. Lewis

<p>Soon, Amy finds out that her parents had invited Robert's family over for her traditional, Chinese Christmas Eve dinner. Amy is mortified and even cries when she thinks of how Robert will react to her strange Chinese customs. When Amy walks in the kitchen to see her mother preparing strange food such as "fleshy prawns" and "tofu, which looked like stacked wedges of rubbery white sponges," Amy can't believe her eyes.</p>	<p>11. Circle transitional words and phrases.</p> <p>12. Put parentheses around words and phrases in this paragraph that describe how Amy <i>feels</i> about what's happening in this event.</p>
<p>During dinner, Amy is very embarrassed. Her relatives reach over each other and grab the plates of food, while Robert's family sits politely waiting their turn. As her relatives lick their chopsticks and dig them back into the food, Amy slinks down in her chair in astonishment. Amy's mother gives her a skirt at the end to make up for this. At the end of the meal, Amy's father belches loudly to show his appreciation towards the cook. Robert's father was able to force out a small burp to please him. Amy felt totally humiliated.</p>	<p>13. What character trait is being discussed in this paragraph? _____</p> <p>14. Underline the evidence from the text that shows us why Amy feels embarrassed.</p> <p>15. Write the transitional words and phrases that are being used: _____ _____ _____</p> <p>16. Cross out the sentence that is off-topic.</p>
<p>Although nothing could change what happened at dinner that evening, in the end, Amy's mother gives her two gifts that would eventually become significant to Amy. First, her mother gives her a beige American skirt. This helps Amy to see, years later, that her mother did understand Amy's yearning to be more American.</p> <p>Secondly, Amy's mother tells Amy that she can be an American on the outside, but she will always have to be Chinese at heart. Also, Amy's mother agrees to let her have plastic surgery to fix her nose in order to make it more "American-looking." It isn't until Amy grows older that she begins to understand her mother's love and lessons. After all, she had made all of her favorite foods for dinner.</p>	<p>17. Circle the transitional words in this paragraph.</p> <p>18. What does Amy's mother do that shows Amy that she understands her?</p> <p>19. Cross out the sentence that is NA (not accurate.)</p> <p>20. There are two vague pronouns in the last sentence of this paragraph. Cross them out and replace them so we know who is being referred to.</p>

Even though in the beginning Amy is ashamed about being Chinese, she learns to appreciate her heritage. Throughout the story, Amy learns that even though her family may have a few strange points here and there, they still deserve her full respect. Although Amy never goes out with Robert, she realizes that changing who you are to impress others isn't really worth it. By the time she is an adult, she understands that everyone is unique and different. Amy may have wanted to look American, but she will always stay true to her Chinese heritage.

21. Highlight the restatement of the thesis. 22. Underline the part where the writer summarizes the theme of the story.

23. What is the purpose of the concluding paragraph?

24. What is the purpose of a response to literature essay?

Brainstorm ideas for your literary response:

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— C.S. Lewis

Literary Response Outline Worksheet Name: _____

Topic: _____

I. Introductory Paragraph

A. Opening statement: How will you first bring the reader into your essay? What will you say to introduce what your essay is about? A hook, some way to draw the reader in is your goal.

B. What background information will you provide to introduce your thesis?

C. Thesis Statement: What is the main idea of your essay? **THIS IS THE MOST IMPORTANT SENTENCE OF YOUR ENTIRE ESSAY, BE SPECIFIC and ARGUABLE.**

II. Body Paragraph 1

A. Topic Sentence: What will this paragraph be about?

B. Evidence: What specific facts or ideas will support your topic sentence? Be sure to include full quotes and page numbers even for paraphrasing: (Hilgartner 35).

- C. Concluding sentence: How will you connect this paragraph back to your thesis?
Write a sentence which explains how the evidence above proves your thesis statement.

III. **Body Paragraph 2**

- A. Topic Sentence: What will this paragraph be about?

- B. Evidence: Specific facts or ideas to support your topic. Make sure to use transitional words to explain 'So WHAT' after each of your supports.

- C. Concluding Sentence: How will you connect this paragraph back to your thesis?

IV. **Body Paragraph 3**

- A. Topic Sentence: What is it about?

- B.

- C.

V. Conclusion Paragraph

A. Here you will restate your thesis in light of the body paragraphs/evidence that you have shared. How do they prove your point? You can not bring 'new' evidence into this paragraph, simply restate and choose one key point that is most significant and why.

B. Concluding Sentence: This is your final point of your paper...leave the reader with an impact. Choose a thoughtful approach that will wrap up your ideas and make a clear statement.

Writing Assignment:

Complete your outline for your literary response essay. Complete the next 10 sentences in your 48 sentence list.

Reading Assignment:

Finish reading the novel.

Vocabulary Assignment:

Add 10 words to your Awareness Chart. Complete your third list for sentences – compound-complex.

Week 4: Rough Draft

Many times writers (especially beginning writers) will skip the outline and rough draft step. Their final product came to fruition from sitting at the laptop and creating each paragraph in sequence. There might be a quick spelling check, but other than that the editing process is minimal. There is great value in breaking apart the pieces of an analysis to make sure you build a complete work. Use the following guidelines you will employ for your Final Draft in writing your Rough draft. We will review each segment and try to complete the first two paragraphs of your rough draft in class.

Checklist On Writing A Literature Response Essay

Prewriting – 5 optional tricks: (in class)

- ____ 1) freewrite prose
- ____ 2) cluster
- ____ 3) outline
- ____ 4) brainstorm notes & doodles
- ____ 5) no “editing” for grammar and spelling until the proofreading step below

Rough Thesis Statement – 3 components to push it beyond a topic sentence and into a textual analysis, all in one sentence:

- ____ 1) narrow topic away from truisms and onto textual analysis: consider how to link literary forms to textual content and social context
- ____ 2) make a *textually focused* analytical assertion of *how, why, &/or so what* that literary form shapes content and/or context; *specify, list, and label categories, steps, cause/effect, etc., between form and content/ context for an arguable assertion*
- ____ 3) preview the main points

Drafting – 5 tricks: revise, revise, revise, revise, revise.

- ____ 1) Check each paragraph for a topic sentence related to a specific preview in your thesis assertion.
- ____ 2) Check each paragraph for at least two examples via specific quotations or paraphrasing from the text

- _____ 3) Check that any longer or more complex quotation is followed by your *paraphrase and commentary* that links it to your thesis assertion.
- _____ 4) Check that each paragraph does more than summarize the text, that instead it **analyzes** textual passages according to the thesis assertion.
- _____ 5) Check your introductory and ending paragraph strategies.

Final Thesis Statement – same 3 components as above, plus, the following steps:

- _____ 1) Check back through the essay and look for sentences toward the final paragraphs where you clarify your conclusion
- _____ 2) Check whether that concluding statement would make a better thesis statement by comparing it with the rough version near the beginning
- _____ 3) Check how you can either reposition that concluding statement near the beginning or otherwise revise your thesis statement into final form with the insights gained in the writing process

Bibliographic Form – Use exact MLA form. Don't make it up:

- _____ 1) Check in-text citations within the paragraphs
- _____ 2) Check Works Cited at the end

Proofreading – 5 tricks:

- _____ 1) Read it aloud
- _____ 2) Read it backwards, sentence-by-sentence
- _____ 3) Read only for grammar and spelling only at this stage
- _____ 4) Read it as a proofreader more than once
- _____ 5) Read it with a peer editor who should go over relative points for those paragraphs

Structure: Thus, try for a well-structured essay, with 1) an intro paragraph that sets up a context for the one-sentence thesis statement **typed in bold** toward the end of the paragraph; 2) a set of body paragraphs that explain and give examples, including textual citations, to support the thesis; and 3) a short concluding paragraph that does more than repeat the intro, suggesting other directions or implications of the thesis. This structure does not mean that the prose has to be stiff. There is room in literary criticism for personal response as well as critical analysis.

“You can make anything by writing.”
— C.S. Lewis

Mechanics: The final essay should be double-spaced, with one-inch margins, in type of 12pt. An original title is a plus. Again, the essay should include direct quotations to support your thesis. Use MLA format for in-text citations. A final page should include a Work Cited, also in MLA format.

Writing Assignment:

Complete your rough draft, you will be receiving a peer review on it next week.

Reading Assignment:

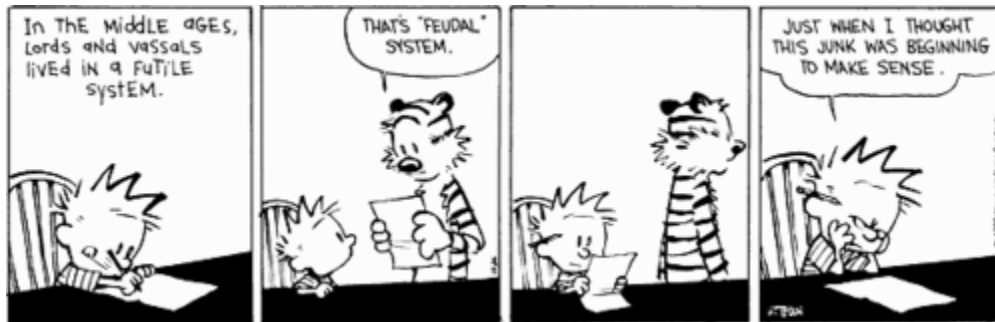
Read through the handout on Elaboration on pp. 29-30 of your Resource folder. You will see that the paragraph with elaboration is much longer, this is not necessary, a longer paragraph does not often mean a better paragraph. State your points specifically but also avoid redundancy. Do not rely on your quotes to make your points, use the quotes to introduce/identify your points and elaborate on them.

Vocabulary Assignment:

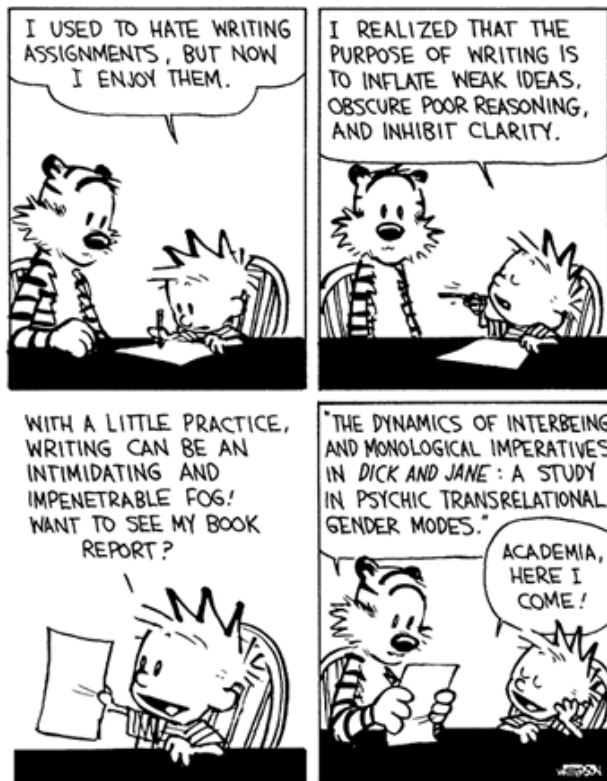
Incorporate at least 5 words from your awareness charts/sentences into your paper. Highlight these words on your rough draft. Complete the next set of words in your sentences (loose sentence) handwritten skipping lines between sentences, underline the vocabulary word.

Week 5: Peer Review

Turn in your Rough Draft, in your resource folder (pp. 31-32) you will find peer review sheets. Complete a peer review sheet for the rough draft provided to you. You will have 10 minutes to review the draft and make the comments. We will cover the handout on Transitions in class, pay special attention to incorporating these into your final draft. On the next page, you will find the review checklist for your final draft.



Notes:



"You can make anything by writing."

— C.S. Lewis

Your Name _____ **Checklist On Writing A Literature Response Essay**

Hand in this checklist filled-out with your essay's final draft. I expect you to do each one of these steps (not all 5 of the prewriting tricks, only the one(s) that work for you), and I expect your specific processes to show in the rough draft materials you hand in, along with this checklist also marking total hours spent. The actual writing process usually loops and repeats steps in varying order, but be sure that you do these approximately 20 steps in whatever order works for you.

Prewriting – 5 optional tricks: (in class)

_____ 1) freewrite prose

_____ 2) cluster

_____ 3) outline

_____ 4) brainstorm notes & doodles

_____ 5) no “editing” for grammar and spelling until the proofreading step below

Rough Thesis Statement – 3 components to push it beyond a topic sentence and into a textual analysis, all in one sentence:

_____ 1) narrow topic, be specific, arguable and defensible.

_____ 2) make a *textually focused* analytical assertion of *how, why, &/or so what*

_____ 3) preview the main points

Drafting – 5 tricks: revise, revise, revise, revise, revise.

_____ 1) Check each paragraph for a topic sentence related to a specific preview in your thesis assertion.

_____ 2) Check each paragraph for at least two examples via specific quotations or paraphrasing from the text

_____ 3) Check that any longer or more complex quotation is followed by your *paraphrase and commentary* that links it to your thesis assertion._____ 4) Check that each paragraph does more than summarize the text, that instead it **analyzes** textual passages according to the thesis assertion.

_____ 5) Check your introductory and ending paragraph strategies.

Final Thesis Statement – same 3 components as above, plus, the following steps:

- _____ 1) Check back through the essay and look for sentences toward the final paragraphs where you clarify your conclusion
- _____ 2) Check whether that concluding statement would make a better thesis statement by comparing it with the rough version near the beginning
- _____ 3) Check how you can either reposition that concluding statement near the beginning or otherwise revise your thesis statement into final form with the insights gained in the writing process

Final Draft – 1 trick: revise, revise, revise, revise, revise

Bibliographic Form – Use exact MLA form. Don't make it up:

- _____ 1) Check in-text citations within the paragraphs
- _____ 2) Check Work Cited at the end

Proofreading – 5 tricks:

- _____ 1) Read it aloud
- _____ 2) Read it backwards, sentence-by-sentence
- _____ 3) Read only for grammar and spelling only at this stage
- _____ 4) Read it as a proofreader more than once
- _____ 5) Read it with two peer editors who should go over this entire checklist with you as they fill out their peer editing form

Structure: Thus, try for a well-structured essay, with 1) an intro paragraph that sets up a context for the one-sentence thesis statement **typed in bold** toward the end of the paragraph; 2) a set of body paragraphs that explain and give examples, including textual citations, to support the thesis; and 3) a short concluding paragraph that does more than repeat the intro, suggesting other directions or implications of the thesis. This structure does not mean that the prose has to be stiff. There is room in literary criticism for personal response as well as critical analysis.

Mechanics: The final essay should be double-spaced, with one-inch margins, in type of 12pt. An original title is a plus. Again, the essay should include direct quotations to support your thesis. Use MLA format for in-text citations. A final page should include a Work Cited, also in MLA format.

Total hours on this final draft _____

“You can make anything by writing.”
— C.S. Lewis

Writing Assignment:

Use your peer review handouts to revise your final draft. Review the rubric provided to ensure you've double checked for required elements.

Reading Assignment:

Read the first 10 chapters of *Out of the Silent Planet* by C. S. Lewis.

Vocabulary Assignment:

Write the next ten sentences using the provided vocabulary for periodic sentences. Add 10 words to your Vocabulary Awareness Chart from the novel.

Week 6: C.S. Lewis

Apart from being an exciting science fiction story about a space journey to Mars, Lewis's *Out of the Silent Planet* contains many interesting themes. One major theme that runs through the book is that of how mankind is described by the main character “Ransom”, to the curious creatures on the planet Mars (or “Malacandra” as it is called by its inhabitants). On this planet, most of the story takes place, and the highlights of the novel are probably the many discussions that Ransom has with the various species he meets here.

Particularly interesting are his discussions with one of the “hrossa” called “Hyoï”. Ransom and Hyoï become friends and the hross starts asking a lot of questions about Earth, how life is there and what the major differences are between that planet and his own. Before long, Ransom starts finding it hard to answer the hross's questions, especially concerning the motives for a lot of human behavior. Hyoï questions wars, selfishness, wastefulness, depletion of natural resources, pollution, injustice, greed, overpopulation and many other things that he learns about from Ransom. The hross's simple questions require very complicated answers and Ransom is not always sure that he knows why we do a lot of what we do. In the beginning, Ransom feels that he has to be a good representative of Earth in case this alien race will never meet another human again. He wants to talk about the great progress man has made in science, technology, medicine, etc. But after a while he starts to feel ashamed of the many injustices on Earth.

These dialogues become a critique of our society and the way we live our lives, and at the same time, they are very funny. The comical effect created by this strange situation with the innocent, curious hross asking simple questions that Ransom finds hard as well as uncomfortable to answer is one of the strengths of the story. Malacandra, Ransom discovers, is a world where everyone lives in peace and prosperity, and where there are no dominant species, like that of man on Earth.

A second theme is being a visitor to a foreign place. How do you think you would react if you were thrown into a completely different world like that in the book? How would you respond to the other beings on the planet?

“You can make anything by writing.”

— C.S. Lewis

How would it feel not understanding their language? How would you feel being so far from home? etc. Then, the task could be to try to imagine what it would be like to be thrown into a different society somewhere else on Earth, where you do not know the language or the customs and culture of the people.

Something to make note of, there are no female main characters in the story. How would things go differently if a female were the lead character?

Writing Assignment:

Creative Write!! You may choose one of the following prompts to write a 500-800 word composition. MLA formatted. Include a title.

1. C.S. Lewis wrote this story over 70 years ago, update it to our current times following the first theme discussed today. What injustices exist today that would be hard to explain to a foreign culture? You have creative license to create any type of foreign creature or stick to the one Lewis designed.
2. How would the story be different if a female were the lead character? Have a female character find herself in a foreign land and present the new land to us through her eyes.
3. Rewrite a scene from the story. Did you not like how a particular scene played out? You get to change it, be creative, avoid trying to go for 'shock value' as in a thriller movie...make it meaningful as Lewis tried to reveal societal injustices through a space travel adventure.

Reading Assignment:

Complete the Reading of the story.

Vocabulary Assignment:

Add 10 words to your Awareness chart and complete the next ten sentences – balanced sentences. Don't forget you get five points for each root word list you complete accurately 😊

Week 8: Novel review & Sentence Review

Open class discussion on the novel. Review Sentence examples in Resource folder p. 9-12.

List your top three scenes in the story:

1.

2.

3.

Who/what was your favorite character? _____

How do you rank this story on a scale of 1-10? _____

Why? _____

Writing Assignment:

Complete the grammar sheets on comma usage on pages 11-17 in your Writing Resource folder.

Reading Assignment:

Read the first half of the story *Farmer Giles of Ham*.

Vocabulary Assignment:

Complete your chiasmus sentences (list 7) and add 10 words to your Vocabulary Awareness Chart.

"You can make anything by writing."

— C.S. Lewis

Week 9: Farmer Giles of Ham

"Farmer Giles of Ham" is a Medieval fable written by J. R. R. Tolkien in 1937 and published in 1949. The story describes the encounters between Farmer Giles and a wily dragon named Chrysophylax, and how Giles manages to use these to rise from humble beginnings to rival the king of the land. It is cheerfully anachronistic and light-hearted, set in a fantasy Great Britain of long ago, with mythical creatures, medieval knights, and primitive firearms. It is only tangentially connected with the author's Middle-earth legendarium: both were originally intended as essays in "English mythology."

Tolkien, himself a linguist, sprinkled several linguistic jokes into the tale, including a variety of ingeniously fake etymologies. Almost all the place-names are supposed to occur relatively close to Oxford, along the Thames, or along the route to London. At the end of the story, Giles is made Lord of Tame, and Count Of Worminghall. The village of Oakley, burnt to the ground by the dragon early in the story, may also be named for Oakley, Buckinghamshire, near to Thames.

*www.princeton.edu/Farmer Giles of Ham

Group Breakouts!

Break into groups of four, each group will choose a section of Tolkien's biography to explore and find 3 key findings. One student will present the topic and a bit of background to the class, while the other three will present the key facts. You will have 10 minutes to discuss this section with your group. You may choose from the following: **Who was Tolkien? Childhood & Youth – Education – War, Lost Tales, Academia - Professor Tolkien, The Inklings and Hobbits – The Cult**

Who was Tolkien?

John Ronald Reuel Tolkien (1892-1973) was a major scholar of the English language, specialising in Old and Middle English. Twice Professor of Anglo-Saxon (Old English) at the University of Oxford, he also wrote a number of stories, including most famously *The Hobbit* (1937) and *The Lord of the Rings* (1954-1955), which are set in a pre-historic era in an invented version of our world which he called by the Middle English name of Middle-earth. This was peopled by Men (and women), Elves, Dwarves, Trolls, Orcs (or Goblins) and of course Hobbits.

He has regularly been condemned by the Eng. Lit. establishment, with honourable exceptions, but loved by literally millions of readers worldwide.

In the 1960s he was taken up by many members of the nascent “counter-culture” largely because of his concern with environmental issues. In 1997 he came top of three British polls, organised respectively by Channel 4 / Waterstone’s, the Folio Society, and SFX, the UK’s leading science fiction media magazine, amongst discerning readers asked to vote for the greatest book of the 20th century. Please note also that his name is spelt Tolkien (there is no “Tolkein”).

Childhood and Youth

The name “Tolkien” (pron.: Tol-keen; equal stress on both syllables) is believed to be of German origin; Toll-kühn: foolishly brave, or stupidly clever – hence the pseudonym “Oxymore” which he occasionally used. His father’s side of the family appears to have migrated from Saxony in the 18th century, but over the century and a half before his birth had become thoroughly Anglicised. Certainly his father, Arthur Reuel Tolkien, considered himself nothing if not English. Arthur was a bank clerk, and went to South Africa in the 1890s for better prospects of promotion. There he was joined by his bride, Mabel Suffield, whose family were not only English through and through, but West Midlands since time immemorial. So John Ronald (“Ronald” to family and early friends) was born in Bloemfontein, S.A., on 3 January 1892. His memories of Africa were slight but vivid, including a scary encounter with a large hairy spider, and influenced his later writing to some extent; slight, because on 15 February 1896 his father died, and he, his mother and his younger brother Hilary returned to England – or more particularly, the West Midlands.

The West Midlands in Tolkien’s childhood were a complex mixture of the grimly industrial Birmingham conurbation, and the quintessentially rural stereotype of England, Worcestershire and surrounding areas: Severn country, the land of the composers Elgar, Vaughan Williams and Gurney, and more distantly the poet A. E. Housman (it is also just across the border from Wales). Tolkien’s life was split between these two: the then very rural hamlet of Sarehole, with its mill, just south of Birmingham; and darkly urban Birmingham itself, where he was eventually sent to King Edward’s School. By then the family had moved to King’s Heath, where the house backed onto a railway line – young Ronald’s developing linguistic imagination was engaged by the sight of coal trucks going to and from

“You can make anything by writing.”

— C.S. Lewis

South Wales bearing destinations like "Nantyglo", "Penrhiwceiber" and "Senghenydd".

Then they moved to the somewhat more pleasant Birmingham suburb of Edgbaston. However, in the meantime, something of profound significance had occurred, which estranged Mabel and her children from both sides of the family: in 1900, together with her sister May, she was received into the Roman Catholic Church. From then on, both Ronald and Hilary were brought up in the faith of Pio Nono, and remained devout Catholics throughout their lives. The parish priest who visited the family regularly was the half-Spanish half-Welsh Father Francis Morgan.

Tolkien family life was generally lived on the genteel side of poverty. However, the situation worsened in 1904, when Mabel Tolkien was diagnosed as having diabetes, usually fatal in those pre-insulin days. She died on 14 November of that year leaving the two orphaned boys effectively destitute. At this point Father Francis took over, and made sure of the boys' material as well as spiritual welfare, although in the short term they were boarded with an unsympathetic aunt-by-marriage, Beatrice Suffield, and then with a Mrs Faulkner.

Education

By this time Ronald was already showing remarkable linguistic gifts. He had mastered the Latin and Greek which was the staple fare of an arts education at that time, and was becoming more than competent in a number of other languages, both modern and ancient, notably Gothic, and later Finnish. He was already busy making up his own languages, purely for fun. He had also made a number of close friends at King Edward's; in his later years at school they met regularly after hours as the "T. C. B. S." (Tea Club, Barrovian Society, named after their meeting place at the Barrow Stores) and they continued to correspond closely and exchange and criticise each other's literary work until 1916.

However, another complication had arisen. Amongst the lodgers at Mrs Faulkner's boarding house was a young woman called Edith Bratt. When Ronald was 16, and she 19, they struck up a friendship, which gradually deepened. Eventually Father Francis took a hand, and forbade Ronald to see or even correspond with Edith for three years, until he was 21. Ronald stoically obeyed this injunction to the letter. He went up to Exeter College, Oxford in 1911, where he stayed, immersing himself in the Classics, Old English, the Germanic languages

(especially Gothic), Welsh and Finnish, until 1913, when he swiftly though not without difficulty picked up the threads of his relationship with Edith. He then obtained a disappointing second class degree in Honour Moderations, the “midway” stage of a 4-year Oxford “Greats” (i.e. Classics) course, although with an “alpha plus” in philology. As a result of this he changed his school from Classics to the more congenial English Language and Literature. One of the poems he discovered in the course of his Old English studies was the *Crist of Cynewulf* – he was amazed especially by the cryptic couplet:

Eá!á Earendel engla beorhtast

Ofer middangeard monnum sended

Which translates as:

Hail Earendel brightest of angels,
over Middle Earth sent to men.

(“Middangeard” was an ancient expression for the everyday world between Heaven above and Hell below.)

This inspired some of his very early and inchoate attempts at realising a world of ancient beauty in his versifying.

In the summer of 1913 he took a job as tutor and escort to two Mexican boys in Dinard, France, a job which ended in tragedy. His two Mexican charges met up with their two aunts in Paris, where they were also joined by a third boy. The group decided to go to Brittany. In Dinard, Tolkien was walking with one of the boys and the older aunt. A car became out-of-control, mounted the pavement, and struck the aunt, causing major internal injuries of which she died a few hours later. Her body was shipped to Mexico and Tolkien bought the boys back to London. Though no fault of Ronald’s, it did nothing to counter his apparent predisposition against France and things French.

Meanwhile the relationship with Edith was going more smoothly. She converted to Catholicism and moved to Warwick, which with its spectacular castle and beautiful surrounding countryside made a great impression on Ronald. However, as the pair were becoming ever closer, the nations were striving ever more furiously together, and war eventually broke out in August 1914.

“You can make anything by writing.”
— *C.S. Lewis*

War, Lost Tales and Academia

Unlike so many of his contemporaries, Tolkien did not rush to join up immediately on the outbreak of war, but returned to Oxford, where he worked hard and finally achieved a first-class degree in June 1915. At this time he was also working on various poetic attempts, and on his invented languages, especially one that he came to call Qenya [sic], which was heavily influenced by Finnish – but he still felt the lack of a connecting thread to bring his vivid but disparate imaginings together. Tolkien finally enlisted as a second lieutenant in the Lancashire Fusiliers whilst working on ideas of Earendel [sic] the Mariner, who became a star, and his journeyings. For many months Tolkien was kept in boring suspense in England, mainly in Staffordshire. Finally it appeared that he must soon embark for France, and he and Edith married in Warwick on 22 March 1916.

Eventually he was indeed sent to active duty on the Western Front, just in time for the Somme offensive. After four months in and out of the trenches, he succumbed to “trench fever”, a form of typhus-like infection common in the insanitary conditions, and in early November was sent back to England, where he spent the next month in hospital in Birmingham. By Christmas he had recovered sufficiently to stay with Edith at Great Haywood in Staffordshire.

During these last few months, all but one of his close friends of the “T. C. B. S.” had been killed in action. Partly as an act of piety to their memory, but also stirred by reaction against his war experiences, he had already begun to put his stories into shape, “... in huts full of blasphemy and smut, or by candle light in bell-tents, even some down in dugouts under shell fire” [Letters 66]. This ordering of his imagination developed into the Book of Lost Tales (not published in his lifetime), in which most of the major stories of the Silmarillion appear in their first form: tales of the Elves and the “Gnomes”, (i. e. Deep Elves, the later Noldor), with their languages Qenya and Goldogrin. Here are found the first recorded versions of the wars against Morgoth, the siege and fall of Gondolin and Nargothrond, and the tales of Túrin and of Beren and Lúthien.

Throughout 1917 and 1918 his illness kept recurring, although periods of remission enabled him to do home service at various camps sufficiently well to be promoted to lieutenant. It was when he was stationed in the Hull area that he and Edith went walking in the woods at nearby Roos, and there in a grove thick with

hemlock Edith danced for him. This was the inspiration for the tale of Beren and Lúthien, a recurrent theme in his “*Legendarium*”. He came to think of Edith as “Lúthien” and himself as “Beren”. Their first son, John Francis Reuel (later Father John Tolkien) had already been born on 16 November 1917.

When the Armistice was signed on 11 November 1918, Tolkien had already been putting out feelers to obtain academic employment, and by the time he was demobilised he had been appointed Assistant Lexicographer on the New English Dictionary (the “*Oxford English Dictionary*”), then in preparation. While doing the serious philological work involved in this, he also gave one of his Lost Tales its first public airing – he read *The Fall of Gondolin* to the Exeter College Essay Club, where it was well received by an audience which included Neville Coghill and Hugo Dyson, two future “*Inklings*”. However, Tolkien did not stay in this job for long. In the summer of 1920 he applied for the quite senior post of Reader (approximately, Associate Professor) in English Language at the University of Leeds, and to his surprise was appointed.

At Leeds as well as teaching he collaborated with E. V. Gordon on the famous edition of *Sir Gawain and the Green Knight*, and continued writing and refining *The Book of Lost Tales* and his invented “*Elvish*” languages. In addition, he and Gordon founded a “*Viking Club*” for undergraduates devoted mainly to reading Old Norse sagas and drinking beer. It was for this club that he and Gordon originally wrote their *Songs for the Philologists*, a mixture of traditional songs and original verses translated into Old English, Old Norse and Gothic to fit traditional English tunes. Leeds also saw the birth of two more sons: Michael Hilary Reuel in October 1920, and Christopher Reuel in 1924. Then in 1925 the Rawlinson and Bosworth Professorship of Anglo-Saxon at Oxford fell vacant; Tolkien successfully applied for the post.

Professor Tolkien, The Inklings and Hobbits

20 Northmoor Road, Oxford, where Tolkien wrote *The Lord of the Rings*.

In a sense, in returning to Oxford as a Professor, Tolkien had come home. Although he had few illusions about the academic life as a haven of unworldly scholarship (see for example *Letters* 250), he was nevertheless by temperament a don’s don, and fitted extremely well into the largely male world of teaching, research, the comradely exchange of ideas and occasional publication. In fact, his

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— *C.S. Lewis*

academic publication record is very sparse, something that would have been frowned upon in these days of quantitative personnel evaluation.

However, his rare scholarly publications were often extremely influential, most notably his lecture “Beowulf, the Monsters and the Critics”. His seemingly almost throwaway comments have sometimes helped to transform the understanding of a particular field – for example, in his essay on “English and Welsh”, with its explanation of the origins of the term “Welsh” and its references to phonaesthetics (both these pieces are collected in *The Monsters and the Critics and Other Essays*, currently in print). His academic life was otherwise largely unremarkable. In 1945 he changed his chair to the Merton Professorship of English Language and Literature, which he retained until his retirement in 1959. Apart from all the above, he taught undergraduates, and played an important but unexceptional part in academic politics and administration.

His family life was equally straightforward. Edith bore their last child and only daughter, Priscilla, in 1929. Tolkien got into the habit of writing the children annual illustrated letters as if from Santa Claus, and a selection of these was published in 1976 as *The Father Christmas Letters*. He also told them numerous bedtime stories, of which more anon. In adulthood John entered the priesthood, Michael and Christopher both saw war service in the Royal Air Force. Afterwards Michael became a schoolmaster and Christopher a university lecturer, and Priscilla became a social worker. They lived quietly in North Oxford, and later Ronald and Edith lived in the suburb of Headington.

However, Tolkien’s social life was far from unremarkable. He soon became one of the founder members of a loose grouping of Oxford friends (by no means all at the University) with similar interests, known as “The Inklings”. The origins of the name were purely facetious – it had to do with writing, and sounded mildly Anglo-Saxon; there was no evidence that members of the group claimed to have an “inkling” of the Divine Nature, as is sometimes suggested. Other prominent members included the above-mentioned Messrs Coghill and Dyson, as well as Owen Barfield, Charles Williams, and above all C. S. Lewis, who became one of Tolkien’s closest friends, and for whose return to Christianity Tolkien was at least partly responsible. The Inklings regularly met for conversation, drink, and frequent reading from their work-in-progress.

The Storyteller

Meanwhile Tolkien continued developing his mythology and languages. As mentioned above, he told his children stories, some of which he developed into those published posthumously as *Mr. Bliss*, *Roverandom*, etc. However, according to his own account, one day when he was engaged in the soul-destroying task of marking examination papers, he discovered that one candidate had left one page of an answer-book blank. On this page, moved by who knows what anarchic daemon, he wrote “In a hole in the ground there lived a hobbit”.

In typical Tolkien fashion, he then decided he needed to find out what a Hobbit was, what sort of a hole it lived in, why it lived in a hole, etc. From this investigation grew a tale that he told to his younger children, and even passed round. In 1936 an incomplete typescript of it came into the hands of Susan Dagnall, an employee of the publishing firm of George Allen and Unwin (merged in 1990 with HarperCollins).

She asked Tolkien to finish it, and presented the complete story to Stanley Unwin, the then Chairman of the firm. He tried it out on his 10-year old son Rayner, who wrote an approving report, and it was published as *The Hobbit* in 1937. It immediately scored a success, and has not been out of children’s recommended reading lists ever since. It was so successful that Stanley Unwin asked if he had any more similar material available for publication.

By this time Tolkien had begun to make his *Legendarium* into what he believed to be a more presentable state, and as he later noted, hints of it had already made their way into *The Hobbit*. He was now calling the full account *Quenta Silmarillion*, or *Silmarillion* for short. He presented some of his “completed” tales to Unwin, who sent them to his reader. The reader’s reaction was mixed: dislike of the poetry and praise for the prose (the material was the story of *Beren and Lúthien*) but the overall decision at the time was that these were not commercially publishable. Unwin tactfully relayed this message to Tolkien, but asked him again if he was willing to write a sequel to *The Hobbit*. Tolkien was disappointed at the apparent failure of *The Silmarillion*, but agreed to take up the challenge of “*The New Hobbit*”.

“You can make anything by writing.”
— C.S. Lewis

This soon developed into something much more than a children's story; for the highly complex 16-year history of what became *The Lord of the Rings* consult the works listed below. Suffice it to say that the now adult Rayner Unwin was deeply involved in the later stages of this opus, dealing magnificently with a dilatory and temperamental author who, at one stage, was offering the whole work to a commercial rival (which rapidly backed off when the scale and nature of the package became apparent). It is thanks to Rayner Unwin's advocacy that we owe the fact that this book was published at all – *Andave laitualmes!* His father's firm decided to incur the probable loss of £1,000 for the *succès d'estime*, and publish it under the title of *The Lord of the Rings* in three parts during 1954 and 1955, with USA rights going to Houghton Mifflin. It soon became apparent that both author and publishers had greatly underestimated the work's public appeal.

The “Cult”

The Lord of the Rings rapidly came to public notice. It had mixed reviews, ranging from the ecstatic (W. H. Auden, C. S. Lewis) to the damning (E. Wilson, E. Muir, P. Toynbee) and just about everything in between. The BBC put on a drastically condensed radio adaptation in 12 episodes on the Third Programme. In 1956 radio was still a dominant medium in Britain, and the Third Programme was the “intellectual” channel. So far from losing money, sales so exceeded the break-even point as to make Tolkien regret that he had not taken early retirement. However, this was still based only upon hardback sales.

The really amazing moment was when *The Lord of the Rings* went into a pirated paperback version in 1965. Firstly, this put the book into the impulse-buying category; and secondly, the publicity generated by the copyright dispute alerted millions of American readers to the existence of something outside their previous experience, but which appeared to speak to their condition. By 1968 *The Lord of the Rings* had almost become the Bible of the “Alternative Society”.

This development produced mixed feelings in the author. On the one hand, he was extremely flattered, and to his amazement, became rather rich. On the other, he could only deplore those whose idea of a great trip was to ingest *The Lord of the Rings* and LSD simultaneously. Arthur C. Clarke and Stanley Kubrick had similar experiences with *2001: A Space Odyssey*. Fans were causing increasing problems; both those who came to gawp at his house and those, especially from California who telephoned at 7 p.m. (their time – 3 a.m. his), to demand to know whether

Frodo had succeeded or failed in the Quest, what was the preterite of Quenyan *lanta-*, or whether or not Balrogs had wings. So he changed addresses, his telephone number went ex-directory, and eventually he and Edith moved to Bournemouth, a pleasant but uninspiring South Coast resort (Hardy's "Sandbourne"), noted for the number of its elderly well-to-do residents.

Meanwhile the cult, not just of Tolkien, but of the fantasy literature that he had revived, if not actually inspired (to his dismay), was really taking off – but that is another story, to be told in another place.

Other Writings

Despite all the fuss over *The Lord of the Rings*, between 1925 and his death Tolkien did write and publish a number of other articles, including a range of scholarly essays, many reprinted in *The Monsters and the Critics and Other Essays* (see above); one Middle-earth related work, *The Adventures of Tom Bombadil*; editions and translations of Middle English works such as the *Ancrene Wisse*, *Sir Gawain*, *Sir Orfeo* and *The Pearl*, and some stories independent of the *Legendarium*, such as the *Imram*, *The Homecoming of Beorhtnoth Beorhthelm's Son*, *The Lay of Aotrou and Itroun* – and, especially, *Farmer Giles of Ham*, *Leaf by Niggle*, and *Smith of Wootton Major*.

The flow of publications was only temporarily slowed by Tolkien's death. The long-awaited *Silmarillion*, edited by Christopher Tolkien, appeared in 1977. In 1980 Christopher also published a selection of his father's incomplete writings from his later years under the title of *Unfinished Tales of Númenor and Middle-earth*. In the introduction to this work Christopher Tolkien referred in passing to *The Book of Lost Tales*, "itself a very substantial work, of the utmost interest to one concerned with the origins of Middle-earth, but requiring to be presented in a lengthy and complex study, if at all" (Un

The sales of *The Silmarillion* had rather taken George Allen & Unwin by surprise, and those of *Unfinished Tales* even more so. Obviously, there was a market even for this relatively abstruse material and they decided to risk embarking on this "lengthy and complex study". Even more lengthy and complex than expected, the resulting 12 volumes of the *History of Middle-earth*, under Christopher's editorship, proved to be a successful enterprise. (Tolkien's publishers had changed hands, and names, several times between the start of the enterprise in

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1983 and the appearance of the paperback edition of Volume 12, *The Peoples of Middle-earth*, in 1997.)

Finis

After his retirement in 1959 Edith and Ronald moved to Bournemouth. On 22 November 1971 Edith died, and Ronald soon returned to Oxford, to rooms provided by Merton College. Ronald died on 2 September 1973. He and Edith are buried together in a single grave in the Catholic section of Wolvercote cemetery in the northern suburbs of Oxford. (The grave is well signposted from the entrance.) The legend on the headstone reads:

Edith Mary Tolkien, Lúthien, 1889-1971

John Ronald Reuel Tolkien, Beren, 1892-1973

Written by David Doughan.

*www.tolkiensociety.org

Reading Assignment:

Complete the reading of *Farmer Giles of Ham*. Initially, this was a short story by Tolkien. Enjoy this humorous take on Farmer Giles.

Writing Assignment:

Choose three challenges Farmer Giles faced and in three paragraphs (MLA) explain how this challenge is the most interesting to you. Try to relate the challenges to events in today's society that may be faced similarly. Remember to title your paragraphs.

Vocabulary Assignment:

Vocabulary Awareness Chart 😊 Add 10 words from Tolkien's story to your chart. Complete 10 additional asyndeton sentences.

Week 10: Analyzing Farmer Giles

Tolkien's Farmer Giles of Ham: Hero for Our Time?

By Peter Freeman

Set outside of Tolkien's well-traversed Middle-earth, "Farmer Giles of Ham" is easily missed by the casual fan of "hobbitses." It's a fairy tale from a fictional medieval land known as the Little Kingdom, but it offers fertile soil for thinking about many of the social issues we are facing in the contemporary American political scene. What follows is intentionally anachronistic on my part, what some modern scholars refer to as a "presentist" reading that considers texts not in their historical context but as living artifacts still existing as part of a current discourse. Although Tolkien might not agree with all of the following observations I'm about to make about his own story, I think he would concede the validity of the attempt. In his "Essay on Fairy Stories," Tolkien argues, "it is more interesting, and also in its way more difficult, to consider what they are, what they have become for us, and what values the long alchemical processes of time have produced in them" (from "Essay on Fairy Stories," 46).

By way of summary: Giles is a simple farmer who, after scaring off a giant from his farm, becomes a local town hero. His newfound fame as a monster-fighter makes him the go-to guy when the sneaky dragon Chrysophylax Dives attempts to plunder the countryside. Accidentally armed with a magic sword, Giles subdues Chrysophylax on his first reluctant encounter and forces the dragon to promise to surrender its treasure trove. When the king hears about the treasure, he demands Giles deliver it to the state, but the dragon never returns. Thus, the king forces Giles to hunt for Chrysophylax's lair. After subduing the dragon a second time, Giles returns with the treasure—and the dragon. When the king arrives to demand his treasure again, Giles repels him, and eventually becomes a king himself. All told, it's a straightforward fairy tale, and in that sense, it is timeless—as the best fairy tales are. But reading Tolkien's Farmer Giles of Ham as a 21st century American yields a number of elements that seem to speak uncannily to issues that permeate our news: gun rights, private property, terrorism, and taxation.

Gun Rights

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— C.S. Lewis

As a Catholic, I find myself somewhat ambivalent on the topic of gun rights. It can be a challenge to reconcile Christ's non-violence and his warning to those who live by the sword with the political right to own death-dealing firearms. Balancing these ideas requires a careful prudence and a degree of real world practicality—both of which Farmer Giles possess ... as well as an antique gun.

Farmer Giles could serve as a poster-child for the Second Amendment. His first act of heroism is to ward off a galumphing giant using his blunderbuss. The blunderbuss is an archaic firearm, the kind of wide-mouthed musket that we typically imagine cartoon Pilgrims carrying around Thanksgiving. It's with fairly good reason that we imagine Pilgrims carrying them: historians date the heyday of the blunderbuss to the 17th century. Tolkien, as a learned medieval scholar, would be well aware that most farmers of the so-called "Dark Ages" did not keep blunderbusses on hand (firearms don't seem popular in Europe until the 14th century, which seems far too late in the medieval period to relate to Tolkien's "Little Kingdom"). This means Tolkien goes out his way to arm Giles.

The gun, for farmer Giles, is the great equalizer. It allows him to defend himself against a much greater, more powerful trespasser. The scene even plays out like a standard guns-rights political advertisement. "It is a fine night," Tolkien writes. Giles is snug at home in his nightgown; he is alerted to the danger by his panicked (and, incidentally, talking) dog. The giant's incursion is violent and proves fatal to Giles' cow, Galathea. Giles only hope to save himself and his property is the blunderbuss (or a complete retreat, abandoning the farm to the giant's will), and Giles chooses to stand his ground. Tolkien largely plays the scene for comic effect. The giant doesn't even realize he's been shot by a farmer; he assumes the motley assortment of household goods that Giles has crammed in the barrel were stinging flies. That, however, is enough to send the giant on his way back home, preserving not only Giles's land, but that of his neighbors as well. In short, the incident suggests that guns protect private citizens from harm. The fairy tale is not, however, primarily an investigation into the morality of weaponry. Tolkien's story dodges the more nuanced difficulties of our contemporary gun debates by the simple fact that the blunderbuss proves non-lethal to the giant. Indeed, Farmer Giles has little interest in harming anyone...even dragons...despite owning firearms and magic swords. Rather, weapons in the story serve more effectively as deterrents than destroyers.

In modern America, 2nd Amendment rights activists claim that the right to bear arms is not merely to defend ourselves against burglars (or giants for that matter), but against a tyrannical government. Although Giles will not raise his blunderbuss against his king, this skepticism of government will crop up later in the story. But before we get ahead of ourselves, let's take another look at Giles's encounter with the giant.

Private Property

What motivates Giles to take a loaded gun to confront the giant is his value of private property. Giles is not Beowulf or Arthur—or even Aragorn for that matter. He doesn't seek out monsters to slay because they are monsters. He doesn't seem particularly interested in honor or glory. He doesn't even rush out with chivalric daring to protect his wife as a knight might protect his lady. Giles is a farmer: he is tied to the land. He's a material man in a material world. What he cares about is property. There is a giant, and it's messing with his stuff. That's where Giles draws the line.

Indeed, when the dragon eventually appears, Giles is completely uninterested in confronting it, so long as it leaves his property alone. He's something of an isolationist: let monsters be monsters if they keep their monstrosity out of his business. Here, too, I can't help but hear echoes of modern American political debates. Eminent domain, privacy laws, socialized healthcare, taxes, even more trifling disputes over digital media piracy, used video games, and intellectual properties, all bring about questions of who actually owns what, what it means to own something, and under what conditions someone else can take away the objects that you keep about you.

Farmer Giles does not entertain debates over whether or not he should protect his property against a monster. But a certain kind of modern philosophy would pose a challenge even to his defense of his own home. Most recently, and in many cases tragically, states have felt the need to impose and then question "stand your ground laws." Some Americans find themselves on trial for protecting their home or selves against invaders, and the extent to which we can protect ourselves has divided our country. From another point of view, one might consider Farmer Giles's situation from, say, an environmentalist mindset. We are told that giants and dragons are fairly rare occurrences in the days of Farmer Giles. Might one consider them endangered species? And is it not natural for

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— C.S. Lewis

giants to eat people's livestock, or even people? Who is Farmer Giles to interfere with the survival of a species on the brink of extinction? (In 2002, for instance, a French shepherd was arrested for killing endangered wolves to protect his sheep). But perhaps I am dehumanizing the giant too much by referring to giants as a "species." Perhaps it is better to consider giantism as a way of life, a threatened culture belonging to a demonized "Other." It would be easy to imagine a modern rewriting of Farmer Giles where he is forced to surrender his lands to giants to prevent their complete disappearance from the earth or even just to prevent the disappearance of their way of life.

Giles denies such questions though. His right to protect himself and his way of life trumps that of another's. Today, it reads like a surprising avowal of self-preservation, especially in a century where so many Western leaders seem overzealous in their desire to avoid giving offense to members of ideological groups that would destroy our cultures to promote their own. Which leads me to my next point.

No Negotiating with Terrorists

Tolkien's Catholicism has been well rehearsed elsewhere, and his sentiments for the traditional Church are clear when the Abbot of Ham, a highly respectable, wise character convinces Giles to pull himself together and confront the dragon. (Giles even rewards the Abbot later.) So it may at first come as a shock when Tolkien makes a rather dark and brutal joke at the expense of another abbot (not so shocking, perhaps, to readers of medieval Chaucer, though). This other abbot is a well-intended, but foolish fellow: he attempts to convert the dragon and ends up becoming dragonfood.

As Tolkien argues in his essay "Beowulf, Monsters and the Critics," medieval worldviews recognize that evil is a thing. There are monsters of darkness who seek the destruction of humanity because humans are creatures of goodness and light. That is the monster's nature, and there is no changing it. Monsters are not men with free will. One must always have the Christian hope that a human being can be reasoned with, but one should never converse with a devil. In the real world, those who seek to harm innocents and attack civilians are not monsters in Tolkien's sense. They have, however, been duped by monsters into adopting monstrous philosophies. They choose to behave like monsters. This incident in

“Farmer Giles of Ham” offers a brief tale on the balance between mercy and prudence.

One can see something almost romantic in trying to convert a dragon. I can imagine St. Francis attempting as much (or, at least Chesterton’s rendition of St. Francis). But it completely mistakes the nature of a dragon. Although Farmer Giles and Chrysophylax eventually reach a truce, Giles merely “tames” the dragon. He never actually converts him. Tolkien writes that Chrysophylax respected Giles as much as a dragon could, but that doesn’t quite make them friends. He isn’t quite a tame dragon, and that’s saying something very different than Lewis’s Aslan isn’t a tame lion. Giles tolerates the dragon, but only after he has beaten it into submission, and even then Giles seems uneasy about the expense of keeping Chrysophylax fed and housed.

This, obviously, doesn’t produce a simple allegory for how we should relate to, say, modern terrorism. I don’t think “Farmer Giles” suggests that we can manipulate terrorists into a force that serves our ends. Rather, the point is that we are fools if we make ourselves vulnerable to ideologies that explicitly call for our destruction. There are dragonish ideologies, and not acknowledging their dragonishness will lead to immense harm.

As Catholics, we recognize the existence of dragons—perhaps not as a species of fire-breathing reptile—but as those spiritual forces that are the common enemy of all men. We acknowledge them, and we attempt to rally our brothers and sisters—even those of other beliefs—to fight our shared foe. The knights of the Little Kingdom, who once valiantly slayed dragons, now only know them in the form of “mock dragon tail”—a type of baked dessert served on holidays. The knights have denied the reality of dragons, and, as a result, most end up eaten by the thing that they didn’t believe existed. When we forget that evil is real, we find ourselves woefully unprepared to defend ourselves when they manifest in the world.

Anti-big government and Taxation

Of course, Chrysophylax is not an ideology. He’s an actual, living, fire-breathing dragon. There are qualities of a dragon that tend towards the allegorical—their penchant for hoarding wealth, for instance—but Chrysophylax is more than a

“You can make anything by writing.”

— *C.S. Lewis*

mere representation of greed. He's a tangible character who happens to have greed as a character trait (his surname is "Dives," the "rich man" of Christ's parable). He is not alone in this trait either. While Giles strays a bit close to materialism with his focus on private property, his attitude towards wealth is healthy compared to Chrysophylax and the king of the Little Kingdom. We are told that after subduing the dragon the second time with his magic sword, Giles wisely does not force the dragon to yield all of its treasure to him. This, we are told, would have made Chrysophylax resume his fight even to the death. Instead, Giles is content to claim much of the dragon's wealth—but not all. This is private property done right. Anti-capitalists see capitalism as only perpetuating a Darwinistic system of powerful men seizing all of the wealth they can from everyone they can get it from. It's a debatable point. According to the Chronicle of Philanthropy, however, middle-class, religious, red state Americans (which seem comparable to Giles' medieval, British demographic if not the readers of Crisis) are the least greedy people around. Because he recognizes his own value on private property and has both a sense of morality and self-preservation, Giles realizes not to push the dragon further than he would be pushed himself.

Not so the king. The monarch over the Little Kingdom appears to have triggered a medieval depression. The exchequer is overdrawn; the government is in severe debt from overspending. It all sounds too familiar to the modern reader. The solution the king draws is much like the solution of any modern government: he will just take more wealth from the people to pay for its debts. When the king first learns that Giles has forced the dragon to surrender its wealth, he demands that the treasure be given to him as the feudal lord—but this is just an excuse to cover bailing out the government.

If the purpose of the government is to protect the rights and property of its citizens (or in this case subjects), then the government of the Little Kingdom is doing a terrible job. The government did not protect Giles when the giant came. Nor did the government protect Giles when the dragon came. In fact, the government threw Giles into harm's way when it was to no one's benefit (except the government's). Giles seems to have realized that he is more powerful than the king—at the very least, he obviously possesses more wealth and defensive capability, so Giles refuses to dump more money into the king's failing economic plans.

When the king attempts to violently collect the dragon's treasure, Giles stands his ground again. However, Giles does not need his firearm against this giant; now, he has a firedrake. One can only imagine how 2nd Amendment opponents would feel about Americans possessing living flamethrowers. Giles, a somewhat reclusive, practical, rough-around-the-edges farmer, launches a one-man (and one-dragon) revolution against a tax-hungry monarch. Though the product of a 20th century British subject, the fairy tale reads like American wish-fulfillment—with the exception, perhaps, that Giles ultimately takes the throne to rule as a benevolent and mostly laissez faire monarch. Although Giles does not establish a republic, he does embody the American fantasy of individual autonomy. Had Tolkien lived in, say, 21st century Alabama, the gun-toting, priest-friendly, private-property-lovin' Farmer Giles could easily be read as a stand-in for a right-wing, Tea Party-style libertarian.

This is not to reduce Giles to political allegory, nor do I wish to claim Tolkien for one political ideology over another. After all, Tolkien goes to great lengths to give Giles a fair amount of flaws: his self-interest makes him a reluctant hero, delaying his confrontation with the dragon and allowing its destruction to spread. Left to his own secular devices, Giles would not move until it was too late for his neighbors and ultimately himself. The wise abbot of Ham, the religious leader, urges Giles to be more than just a farmer and see more than just his material possessions. The Abbot tempers Giles's rustic materialism and political practicality with a spiritual wisdom and an ability to see a higher good.

By Peter Freeman

*<http://www.crisismagazine.com/2013/tolkiens-farmer-giles-of-ham-hero-for-our-time>

"You can make anything by writing."
— C.S. Lewis

Writing a Summary and Response:

The Summary:

A summary is a concise paraphrase of all the main ideas in an essay. It cites the author and the title (usually in the first sentence); it contains the essay's thesis and supporting ideas; it may use direct quotation of forceful or concise statements of the author's ideas; it will NOT usually cite the author's examples or supporting details unless they are central to the main idea. Most summaries present the major points in the order that the author made them and continually refer back to the article being summarized (i.e. "Damon argues that ..." or "Goodman also points out that ..."). The summary should take up no more than one-third the length of the work being summarized.

The Response:

A response is a critique or evaluation of the author's essay. Unlike the summary, it is composed of YOUR opinions in relation to the article being summarized. It examines ideas that you agree or disagree with and identifies the essay's strengths and weaknesses in reasoning and logic, in quality of supporting examples, and in organization and style. A good response is persuasive; therefore, it should cite facts, examples, and personal experience that either refutes or supports the article you're responding to, depending on your stance.

Two Typical Organizational Formats for Summary/Response Essays:

1. Present the summary in a block of paragraphs, followed by the response in a block:

Intro/thesis

Summary (two to three paragraphs)

Agreement or Disagreement (one to two paragraphs)

Conclusion

Note: Some essays will incorporate both agreement and disagreement in a response, but this is not mandatory.

2. Introduce the essay with a short paragraph that includes your thesis. Then, each body paragraph summarizes one point and responds to it, and a conclusion wraps the essay up.

Intro/thesis

Summary point one; agree/disagree

Summary point two; agree/disagree

Summary point three; agree/disagree

Conclusion

Writing Assignment:

Write your summary/response to the essay by Peter Freeman.

No further assignments this week!

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Week 11: The Last Unicorn

Setting Essay:

: Pick 2 important, specific settings in the book. Answer these questions in a well-organized essay.

How do both of these settings contribute to the overall novel? (Thesis, conclusion)

For each setting:

1. When, where, what items, what weather, what general situation? (For example: 1954, uncharted tropical island in the Pacific, pigs, fruit-bearing trees, palm trees, sand, a lagoon, a mountain, hot and humid weather with two big storms, during a nuclear war)

2. What's so important about this setting?

Does it set the mood for part or all of the book? Is it associated with certain characters? Does it have a direct impact on the plot or a major conflict? Is it symbolic?

3. How does this setting relate to the other setting you've chosen? (Are they opposites? Does one prepare for the other?) How does this setting relate to settings in the book?

Sample Outline

I. Introduction

A. Thought-provoking statement, quotation, or question

B. Introductions

1. Author's full name (and perhaps time period)

2. Full title, italicized

3. Major characters

4. Premise of the book

C. Setting

1. Identify the problem or question at hand (why is the setting important? Or What role does setting play? Or something specific about the settings in the book)

2. Identify the two settings you'll discuss

D. Thesis statement (argument): tell me why these two settings are important to the book

II. Setting 1

A. Transition and topic sentence (for example, Setting X is important to the book for these 2-3 reasons: ____, ____, and ____.)

B. Reason 1

1. Explanation/ overview
2. Specific example 1
 - a. identify the example
 - b. provide a direct quotation
 - c. explain the quotation
 - d. transition
3. Specific example 2
 - a. identify the example
 - b. provide a direct quotation
 - c. explain the quotation
 - d. transition
4. Mini-conclusion (concluding statement)

C. Reason 2

1. Explanation/ overview
2. Specific example 1
 - a. identify the example
 - b. provide a direct quotation
 - c. explain the quotation
 - d. transition
3. Specific example 2
 - a. identify the example
 - b. provide a direct quotation
 - c. explain the quotation
 - d. transition
4. Mini-conclusion

IV. Setting 2 (Same for remaining paragraph on the second setting)

V. Conclusion

- A. Transition and Topic Sentence
- B. Restate major examples
- C. Restate major reasons
- D. What deeper insight do you have after examining these settings? For example, how do these settings contribute to the theme, or to character

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development, or how do the settings reflect the author's society or attitudes?

Writing Assignment:

Complete your outline on the two settings you chose from your reading of *The Last Unicorn*.

Reading Assignment:

Read the entire novel of *The Last Unicorn*.

Vocabulary Assignment:

Add 10 words to your Awareness Chart and complete the next 10 sentences (polysyndeton).

Week 12: Descriptive Words

Vocabulary Word Comparison: ON your vocabulary Awareness charts, how many words were descriptive that you chose to define? How does this enhance the novel? How does Mr. Beagle differ in his writing style than C.S. Lewis? Novel discussion.

Review the rubric provided.

Notes:

Student: _____
Highest Possible Points: 100

Setting Writing Score

Components		Points/Comments
Idea Development/ AND Word Choice	Follows Assignment: completely follows assignment guidelines	_____ out of 30 possible
	Quality of Details: specific and interesting details; setting compliments novel	
	Vocabulary/Imagery: descriptive adjectives, nouns, and verbs; no repetition; thoughtful and accurate use of imagery	
Organization	Introduction: creative topic sentence	_____ out of 25 possible
	Body Paragraph Structure: topic sentence, significant details, ending	
	Conclusion: complete ending; does not repeat topic sentence	
	Title: original title	
Conventions/ Presentation	Neatness: neat paper and legible penmanship	_____ out of 15 possible
	Grammar: sentences make sense grammatically	
	Conventions: proper punctuation, capitalization, and spelling	
Voice	Point of View: paper written in third person consistently throughout paper	_____ out of 10 possible
	Purpose/Audience: writer clear about audience and purpose	
Sentence Fluency	Sentence Beginnings: includes a variety of sentence beginnings	_____ out of 20 possible
	Sentence Variety: variety of sentence types	
	Run-ons and Complete Sentences: includes complete sentences and no run-ons	

Writing Assignment:

Complete your Setting essay. Pay special attention to the rubric.

Vocabulary Assignment:

Complete the list that falls under parallel structure sentences. (ten sentences)

Week 13: Ender's Game

Annotated Reading:

Ender's Game by Orson Scott Card

Annotate with symbols:

As you read through chapters 1-5, you will annotate thoughts you have about your novel on your own notebook paper 2). Write 2 annotations for each symbol (total of at least 8 symbols) **explaining/providing commentary (answer the question "So What?")** for each annotation.

Use the following symbols:

<p>Smiley Face (☺) CHARACTERIZATION: Write the pg # and paragraph #. Paraphrase the descriptions and characterization of the <u>main characters</u>.</p>	<p>Exclamation Mark (!) REACTION: Write the pg # and paragraph #. Describe an <u>interesting personal reaction</u>. This made you stop and think or realize something.</p>
<p>Star (*) IMAGERY: Write the pg # and paragraph #. Analyze the <u>imagery</u> and author describes and why it helps the reader understand. Imagery is an author's use of vivid and descriptive language to add depth to their work.</p>	<p>Question Mark (?) INQUIRY: Write the pg # and paragraph #. Explain something that made you want to ask a question to the author or characters, or something confusing to you.</p>

Each response should be no less than 40 words.

Writing Assignment:

Complete your annotated reading assignment for chapters 1-5.

Reading Assignment:

Complete reading chapters 1-5.

Vocabulary Assignment:

Complete the next ten words in your sentence patterns under Complex Sentences.

Notes:

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Week 14: Dialectical Journaling

Guidelines for the Dialectical Journal

Dialectic means “the art of practice of arriving at the truth by using conversation involving question and answer.” The “dialectic” was the method Socrates used to teach his students how to be actively engaged in the struggle to obtain meaning from an unfamiliar and challenging work. A dialectical journal is a written conversation with yourself about a piece of literature that encourages the habit of reflective questioning. You will use a double-entry form to examine details of a passage and synthesize your understanding of the text.

Instructions:

1. Use loose notebook paper.
2. Fold pages in half vertically or draw a vertical line down the middle of the page
3. Label the top of each column: left **TEXT** and right **RESPONSE**
4. In the **TEXT** column, cite passages word for word from the novel, including quotation marks and page numbers
 - a. Choose 12 total meaningful quotes from the next two weeks of reading (chapters 6-16) They should be spread out, not all found within 2-3 chapters.
 - b. When should you write passages down? Here are some ideas:
 - Details that seem important to you
 - You have an epiphany
 - You learn something significant about a character
 - You recognize a pattern overlapping images, repetitions of idea, details, etc.)
 - You agree or disagree with something a character says or does
 - You find an interesting or potentially significant quotation
 - You notice something important or relevant about the writer’s style
 - You notice effective use of literary devices
5. In the **RESPONSE** column, reflect upon the passages
 - a. Raise questions about the beliefs and values implied in the text
 - b. Give your personal reactions to the passage, characters, the situation
 - c. Discuss the words, ideas, or actions of the author or character
 - d. Tell what it reminds you of from your own experiences
 - e. Compare the text to other characters or novels
 - f. Write about what it makes you think or feel
 - g. Argue with or speak to the characters or author
 - h. Make connections to any themes that are revealed to you

- i. Make connections among passages or sections of the work
 - j. Make predictions about characters' futures
 - k. **DO NOT MERELY SUMMARIZE THE PLOT!!**
1. Each **RESPONSE** must be at least 60 words
 2. Write down your thoughts, questions, insights, and ideas **while you read** or **immediately after reading a chapter** so the information is fresh
 3. As you take notes, you should regularly reread the previous pages of notes and comments
 4. First person is acceptable in the **RESPONSE** column (that means using phrases like "This reminded me of..." or "I think ___ about...")
 5. Remember that quotations DO NOT HAVE TO BE DIALOGUE!

Sample Journal: *Tom Sawyer* by Mark Twain

TEXT	RESPONSE
<p>"He had discovered a great law of human action, without knowing it - namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain." (Twain 24).</p>	<p>Tom truly shows his mastery of manipulating others to achieve his own selfish ambitions. This concept is not confined to books, but is one that we see used in advertising, music videos, shoppin malls, and even within our own friendships. Tom makes work a <i>desirable</i> thing to do by making it something that not everyone is <i>allowed</i> to do. This tactic always has a way of bringing out the rebel in us. One might compare this to a parent telling a young child not to touch a hot stove. Just being told we cannot do something always makes it more desirable. (101 words)</p>

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— C.S. Lewis

Grading:

A= Meaningful and significant passages, plot, and quotation selections with insightful commentary.

B= Less detailed, but good plot and quotation selections with some adequate commentary.

C= Few details from the text with vague commentary, unsupported, or plot summary/paraphrase.

D= Limited details from the text and notes are plot summary or paraphrase.

F= Did not complete or plagiarized

Writing Assignment:

Complete the Dialectical Journals for Chapters 6-10 for this week's reading.

Reading Assignment:

Read Chapters 6-10 this week.

Vocabulary Assignment:

Complete the sentences using compound sentences.

Week 15: Dialectical Journal Discussion

Class discussion on First attempt at dialectical journaling.

You will have one more week to attempt a dialectical journal...take what you learned in class discussions to seek out strong examples.

Writing Assignment:

Complete your final dialectical journals for chapters 11-16.

Reading Assignment:

Complete the novel.

Vocabulary Assignment:

Complete the ten word sentences for compound/complex sentences.

Week 16: Literature Group Discussions

Break out into groups of 4 and share your dialectical journals. Choose one selection from each member that you feel had the most impact. Each member of the group should have time to read at least two of their selections.

Present these selections to the class for group discussion.

*Everyone have a blessed and Merry Christmas!
Your writing and skills are shining examples of
how God equips us with many talents!*

Lesson 17: Poetry Study

Literary Devices

The following literary devices are some of the most common found in poetry.

Alliteration – the beginnings of words that sound the same (e.g., One misty, moisty morning)

Consonance – the repetition of consonant sounds especially at the end of words (e.g., blank and think; strong and string)

Assonance – the repetition of vowel sounds that are similar (e.g., mad axle alley)

End Rhyme – the ending syllable(s) that sound the same

Slant Rhyme – two words that partially rhyme (e.g. dry and died, grown and moon)

Repetition – words/lines/phrases repeated for emphasis

Onomatopoeia – the word sounds like what it is or represents (buzz, fizz, crackle)

Metaphor- a comparison without using 'as' or 'like'

Simile- a comparison using 'as' or 'like'

Personification- giving human characteristics to something to an animal or non-living thing

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Rhyme Scheme, Stanzas, and Meter

Rhyme scheme- A regular pattern of end rhyme in a poem

Rhyme scheme is the pattern in which sounds in which lines of poetry end. Each new sound in a poem is assigned a different letter. If a sound repeats, it is assigned the same letter as the line in which the same sound appeared. Then you just put all the letters together and that becomes your rhyme scheme.

For example:

Jack and Jill went up the hill. A

To see their friend Dill. A

Jack tripped, Jill stumbled, B

But they were both humbled. B

This poem has an AABB rhyme scheme as the same sounds exist in lines 1-2 and in lines 3-4. If each line ended in different sounds, the poem would have a ABCD rhyme scheme.

Stanza- A group of lines in a poem considered as a unit

- **Couplets** are a unit of verse consisting of two successive lines, usually rhyming and having the same meter and often forming a complete thought, as in an epigram. Couplets are used to end Shakespearean Sonnets and often form the basis of longer poems. Examples of poems using couplets include "The Tyger" by William Blake and Andrew Marvell's "To his Coy Mistress."
- **Terza Rima** is a three line stanza with the following rhyme scheme: *a b a b c b c d c*. "Acquainted with the Night" by Robert Frost is a good example of a poem written in *terza rima*.

- **Quatrains** are a popular stanza form, the most popular being the ballad stanza, containing an *a b a b* rhyme scheme with alternating lines of *iambic tetrameter*. Examples include "She Dwelt Among the Untrodden Ways" by William Wordsworth.

Meter The rhythmical pattern of a poem determined by the number of stressed and unstressed syllables in each line...

No toes, no shoes, no soles here folks. In literary circles, this term refers to the most basic unit of a poem's meter, a foot!

A foot is a combination of stressed and unstressed syllables. There are all kinds of feet in poetry, and they all sound different, so we'll give you a handy list:

Iamb: daDUM

Trochee: DUMda

Spondee: DUMDUM

Anapest: dadaDUM

Dactyl: DUMdada

Amphibrach: daDUMda

Pyrrhic: dada

A combination of feet makes up a line of meter. So, for example, the most common meter in English poetry is iambic pentameter, which contains five (that's where that "pent-" comes from) iambs, all in a row.

THE TYGER (from Songs Of Experience)**By William Blake**

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare sieze the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And watered heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

Highlight with blue the instances of alliteration.

Mark the end rhyme scheme (remember a new rhyme means a new letter)

Circle any metaphors or similes

Acquainted with the Night

By Robert Frost

I have been one acquainted with the night.

I have walked out in rain—and back in rain.

I have outwalked the furthest city light.

I have looked down the saddest city lane.

I have passed by the watchman on his beat

And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet

When far away an interrupted cry

Came over houses from another street,

But not to call me back or say good-bye;

And further still at an unearthly height,

One luminary clock against the sky

Proclaimed the time was neither wrong nor right.

I have been one acquainted with the night.

Can you notice a pattern in
the end rhyme of this poem?

“You can make anything by writing.”

— C.S. Lewis

"SHE DWELT AMONG THE UNTRODDEN WAYS"**By William Wordsworth**

SHE dwelt among the untrodden ways

Beside the springs of Dove,

A Maid whom there were none to praise

And very few to love:

A violet by a mossy stone

Half hidden from the eye!

--Fair as a star, when only one

Is shining in the sky.

She lived unknown, and few could know

When Lucy ceased to be;

10

But she is in her grave, and, oh,

The difference to me!

1799.

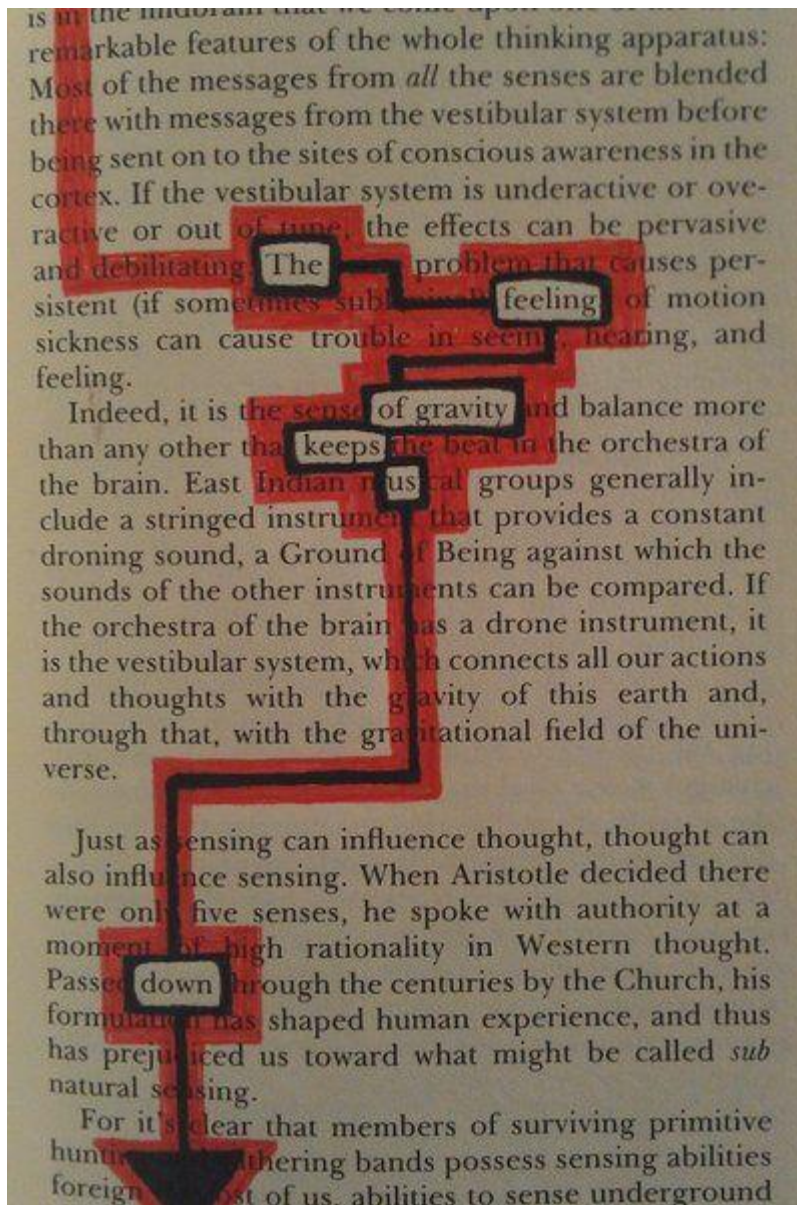
Mark the rhyme scheme at the end of each line.

Iambic Tetrameter means four feet (in Iambic, each 'foot' consists of an unstressed then stressed syllable)

Iambic Trimeter consists of three feet.

Mark each line as either Iambic Tetrameter (4) or Trimeter (3)..write the number 4/3 to the left of each line to note which meter is used.

Poetry is all about expressing yourself through words! Look through these words! 😊 Amazing how the editor chose their words.



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most important about ourselves: “that we are conscious, intentional, and rational creatures”.

But some argue that neuroscience may yet change our views. Cognitive neuroscientists Joshua Greene and Jonathan Cohen speculate that, as increasingly sophisticated neurological explanations penetrate our lives, neuroscience may eventually overthrow the intuitive sense of free will that runs deep in all of us. None of us, after all, has control over the many causes, “from [the] genes you inherited, to the pain in your lower back, to the advice your grandmother gave you when you were six”, that act through our brains to make us “who [we] are and what [we] do”. Neuroscience research may serve to reinforce the idea that all of our beliefs and desires are the products of forces beyond our control, and do this so compellingly that we can no longer ignore it. We will grow up “completely used to the idea that every decision is a thoroughly mechanical process, the outcome of which is completely determined by the results of other mechanical processes”.

As a result, we may become uncomfortable with the law’s stance that people can be held morally responsible for their actions. Perhaps we will demand a more compassionate perspective on criminal behavior in which, to use a French proverb, “to know all is to forgive all” and deterrence, rather than retribution, is the primary purpose of punishment. Neuroscience, argue Greene and Cohen, is no problem for the law as it stands — but may eventually be the inhuman-changing force that rewrites it. “For the law,” suggest Greene and Cohen, “the more one changes nothing and everything”.

Recent progress in the cognitive sciences is potentially no less controversial. In particular, those who prefer a self-conception that includes a rational, reflective self that is firmly in charge may not like what is to be found there. A particular peculiarity of contemporary social psychology is the demon-

the Sea

Heavier rocks sink deeper into the soft earth's crust. Lighter rocks rise to the surface. And so the continents are mainly granite, a lighter rock than the heavier basalt that covers so much of the ocean floor.

At the way the beds were laid out, the seas although there were no seas then. If the earth was much too hot, we will water on a hot stove, the drops only dash about, rise in steam, so it was the heated earth.

Where did all the water come from that now fills the seas? Some scientists believe that it formed deep in the cooling earth and has been forming here ever since.

Water is made up of two gases, the oxygen that we take with every breath and hydrogen, the lightest of all known elements. We cannot see hydrogen, but we can watch it burning with a blue flame on a coal or a stove. Far down among the rocks these two gases unite to form water. It rises in hot springs and from those "fire mountains" that we call volcanoes. So we are told that just such water slowly filled the deepest hollows of the earth's crust where we now find the seas.

Other scientists believe that the seas once floated in dense clouds that filled the sky. As these cooled, they poured forth rain. It must have rained for days.

The night grew ever colder. Aragorn and Gimli slept fitfully, and whenever they awoke they saw Legolas standing beside them, or walking to and fro, singing softly to himself in his own tongue, and as he sang the white stars opened in the hard black vault above. So the night passed. Together they watched the dawn grow slowly in the sky, now bare and cloudless, until at last the sunrise came. It was pale and clear. The wind was in the East and all the mists had rolled away; wide lands lay bleak about them in the bitter light.

Ahead and eastward they saw the windy uplands of the Wold of Rohan that they had already glimpsed many days ago from the Great River. North-westward stalked the dark forest of Fangorn; still ten leagues away stood its shadowy eaves, and its further slopes faded into the distant blue. Beyond there glimmered far away, as if floating on a grey cloud, the white head of tall Methedras, the last peak of the Misty Mountains. Out of the forest the Entwash flowed to meet them, its stream now swift and narrow, and its banks deepcloven. The orc-trail turned from the downs towards it.

Following with his keen eyes the trail to the river, and then the river back towards the forest, Aragorn saw a shadow on the distant green, a dark swift-moving blur. He cast himself upon the ground and listened again intently. But Legolas stood beside him, shading his bright elven-eyes with his long slender hand, and he saw not a shadow, nor a blur, but the small figures of horsemen, many horsemen, and the glint of morning on the tips of their spears was like the twinkle of minute stars beyond the edge of mortal sight. Far behind them a dark smoke rose in thin curling threads.

“You can make anything by writing.”
— *C.S. Lewis*

"I've seen one!" uttered the dwarf, without raising his face from the floor. "I've seen one, Your Goldness!"

"Seen one what?" Bored, Nettlebrand scratched his chin.

Twigleg went over to the dwarf and bent down to him.

"You'd better get to the point instead of squashing your fat nose flat," he whispered. "My master has a truly terrible temper."

The dwarf scrambled up, looked nervously at Nettlebrand, and pointed a trembling finger at the wall behind him. "One of those," he breathed. "That's what I saw."

Nettlebrand turned around. There was a tapestry on the wall, a tapestry woven by human beings hundreds of years ago. Its colors were faded, but even in the darkness you could make out what it showed - knights hunting a silver dragon. Nettlebrand suddenly sat up. His red eyes stared down at the dwarf. "You say you saw a silver dragon?" he asked. His voice boomed through the ancient vaults.

"Where?"

"On our mountain," stammered the dwarf, straightening up. "He landed there this morning. With a brownie and a human. I flew straight here on the raven to tell you. Will you give me one of your scales now? One of your golden scales?"

"Quiet!" growled Nettlebrand. "I must think."

"But you promised!" cried the dwarf.

Twigleg pushed him aside. "Quiet, stupid!" he hissed.

"Haven't you got any sense under that big hat of yours? You can count yourself lucky if he doesn't eat you. Climb back on the raven and get out here. It's probably just a big lizard you saw."

"No, it isn't!" cried the dwarf. "It's a dragon! His scales look as if they were made of moonlight and he's big, very big."

Nettlebrand looked at the tapestry. He stood there motionless. Then he turned.

"It'll be the worse for you if you're wrong!" he said in a deep voice. "I shall squash you like a cockroach if you've raised my hopes only to dash them again!"

The dwarf bowed his head.

"Armor-cleaner, come here," growled Nettlebrand. Twigleg jumped. "The new file, the file, yes, master!" he cried. "I'll fetch it at once. I'll hurry, I'll fly like the wind."

"Forget the file," spat Nettlebrand. "I have more important work for you to do. Get on the raven's back and fly to the mountain where this idiot came from. Find out what he saw. And if it's really a dragon, then find out why he's alone..."

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— *C.S. Lewis*

Writing Assignment:

Complete the poetry worksheets we started in class. On the previous pages are excerpts from two fantastical novels, play with the pages and try to make a statement like our previous examples. Start with pencil underlining words you think will go together...it may take a few edits to find one that works. Then complete the paper by singling out the chosen words and using highlighters or pen to eliminate others as shown in the previous examples. Make two expressions (one per page).

Reading Assignment:

Find a poem that YOU like! Print out a copy and bring it with you to class next week.

Journaling Assignment:

This semester you will be exercising your mind and your hand through journaling. Mostly, these will be free-writes...meaning you choose the topic. The goal is to write NEATLY! Neatness will count (each of you have varying degrees of neatness, what we're looking for is a journal that took time, that you sat down and devoted time to writing...a quick scratch the night before will not earn the points that a dedicated effort can). This week, just journal one full page, about anything that interests you...if your mind is blank, then write about the effects of a blank mind.



Week 18: Metaphors & More

METAPHORS WITH ROBERT FROST

THE ROAD NOT TAKEN

TWO ROADS DIVERGED IN A YELLOW WOOD,
AND SORRY I COULD NOT TRAVEL BOTH
AND BE ONE TRAVELER, LONG I STOOD
AND LOOKED DOWN ONE AS FAR AS I COULD
TO WHERE IT BENT IN THE UNDERGROWTH;

THEN TOOK THE OTHER, AS JUST AS FAIR,
AND HAVING PERHAPS THE BETTER CLAIM,
BECAUSE IT WAS GRASSY AND WANTED WEAR;
THOUGH AS FOR THAT THE PASSING THERE
HAD WORN THEM REALLY ABOUT THE SAME,

AND BOTH THAT MORNING EQUALLY LAY
IN LEAVES NO STEP HAD TRODDEN BLACK.
OH, I KEPT THE FIRST FOR ANOTHER DAY!
YET KNOWING HOW WAY LEADS ON TO WAY,
I DOUBTED IF I SHOULD EVER COME BACK.

I SHALL BE TELLING THIS WITH A SIGH
SOMEWHERE AGES AND AGES HENCE:
TWO ROADS DIVERGED IN A WOOD, AND I-
I TOOK THE ONE LESS TRAVELED BY,
AND THAT HAS MADE ALL THE DIFFERENCE.



"You can make anything by writing."

— C.S. Lewis

Poetry Terms



Alliteration

Repeating the same beginning sound in more than two words.

Seven snakes slithered silently.
Crazy Kangaroos Kissed quietly.

Your Own Example:



Onomatopoeia

Words that sound like the object or actions they refer to.

The mosquitoes buzzed.
Thunder boomed overhead.

Your Own Example:

PERSONIFICATION

GIVING non-HUMAN OBJECTS HUMAN QUALITIES.
the sun smiled on the angry clouds.

YOUR OWN EXAMPLE:



Rhyme

words that have the same ending sounds.

The tiny birds in the tree,
were singing softly just for me.

Your Own Example:

Metaphor

A comparison between two unlike things without using "like", "as", or "than".

My friend is a treasure.

Your Own Example:



Simile



A comparison of two unlike things using "like", "as" or "than".

She was as quiet as a mouse.

The water was like glass.

Your Own Example:

Oh, the Places You'll Go!

by Dr. Seuss

Congratulations!
Today is your day.
You're off to Great Places!
You're off and away!

You have brains in your head.
You have feet in your shoes
You can steer yourself
any direction you choose.
You're on your own. And you know what you know.
And YOU are the guy who'll decide where to go.

You'll look up and down streets. Look 'em over with care.
About some you will say, "I don't choose to go there."
With your head full of brains and your shoes full of feet,
you're too smart to go down any not-so-good street.

And you may not find any
you'll want to go down.
In that case, of course,
you'll head straight out of town.

It's opener there
in the wide open air.

Out there things can happen
and frequently do
to people as brainy
and footsy as you.

And when things start to happen,
don't worry. Don't stew.
Just go right along.
You'll start happening too.

OH!
THE PLACES YOU'LL GO!

You'll be on your way up!
You'll be seeing great sights!
You'll join the high fliers
who soar to high heights.

You won't lag behind, because you'll have the speed.
You'll pass the whole gang and you'll soon take the lead.
Wherever you fly, you'll be the best of the best.
Wherever you go, you will top all the rest.

Except when you don't
Because, sometimes, you won't.

I'm sorry to say so
but, sadly, it's true

and Hang-ups
can happen to you.

You can get all hung up
in a prickle-ly perch.
And your gang will fly on.
You'll be left in a Lurch.

You'll come down from the Lurch
with an unpleasant bump.
And the chances are, then,
that you'll be in a Slump.

And when you're in a Slump,
you're not in for much fun.
Un-slumping yourself
is not easily done.

You will come to a place where the streets are not marked.
Some windows are lighted. But mostly they're darked.
A place you could sprain both your elbow and chin!
Do you dare to stay out? Do you dare to go in?
How much can you lose? How much can you win?

And IF you go in, should you turn left or right...
or right-and-three-quarters? Or, maybe, not quite?
Or go around back and sneak in from behind?
Simple it's not, I'm afraid you will find,

for a mind-maker-upper to make up his mind.

You can get so confused
that you'll start in to race
down long wiggled roads at a break-necking pace
and grind on for miles across weirdish wild space,
headed, I fear, toward a most useless place.
The Waiting Place...

...for people just waiting.
Waiting for a train to go
or a bus to come, or a plane to go
or the mail to come, or the rain to go
or the phone to ring, or the snow to snow
or waiting around for a Yes or a No
or waiting for their hair to grow.
Everyone is just waiting.

Waiting for the fish to bite
or waiting for wind to fly a kite
or waiting around for Friday night
or waiting, perhaps, for their Uncle Jake
or a pot to boil, or a Better Break
or a string of pearls, or a pair of pants
or a wig with curls, or Another Chance.
Everyone is just waiting.

NO!

That's not for you!

Somehow you'll escape
all that waiting and staying.
You'll find the bright places
where Boom Bands are playing.

With banner flip-flapping,
once more you'll ride high!
Ready for anything under the sky.
Ready because you're that kind of a guy!

Oh, the places you'll go! There is fun to be done!
There are points to be scored. there are games to be won.
And the magical things you can do with that ball
will make you the winning-est winner of all.
Fame! You'll be famous as famous can be,
with the whole wide world watching you win on TV.

Except when they don't.
Because, sometimes, they won't.

I'm afraid that some times
you'll play lonely games too.
Games you can't win
'cause you'll play against you.

All Alone!

Whether you like it or not,
Alone will be something
you'll be quite a lot.

And when you're alone, there's a very good chance
you'll meet things that scare you right out of your pants.
There are some, down the road between hither and yon,
that can scare you so much you won't want to go on.

But on you will go
though the weather be foul
On you will go
though your enemies prowl
On you will go
though the Hakken-Kraks howl
Onward up many
a frightening creek,
though your arms may get sore
and your sneakers may leak.

On and on you will hike
and I know you'll hike far
and face up to your problems
whatever they are.

You'll get mixed up, of course,
as you already know.
You'll get mixed up

with many strange birds as you go.
So be sure when you step.
Step with care and great tact
and remember that Life's
a Great Balancing Act.
Just never forget to be dexterous and deft.
And never mix up your right foot with your left.

And will you succeed?
Yes! You will, indeed!
(98 and 3/4 percent guaranteed.)

KID, YOU'LL MOVE MOUNTAINS!

So...
be your name Buxbaum or Bixby or Bray
or Mordecai Ali Van Allen O'Shea,
you're off to Great Places!
Today is your day!
Your mountain is waiting.
So...get on your way!



"You can make anything by writing."
— C.S. Lewis

Writing Assignment:

Create your own (20-30 line) Seussical poem. Pay attention to his rhyme/meter and create your own topic to write about. Extra credit if you illustrate your poem..type your poem up and put your name at the top. (No MLA format needed) Incorporate three of the poetic devices we covered today into your poem.

Reading Assignment:

Pre-read the assignment for next week, including the poem selected.

Journaling:

Where will your feet go? Where do you want to go? Share these ideas in your journaling this week.

Poetry Rubric:

<u>Name:</u>	
Poem closely adheres to the Seuss format in rhyme/meter	40/_____
Poem includes three poetic devices: Highlight them on your paper.	25/_____
Poem is between 15-30 lines long	25/_____
No grammatical/spelling errors	10/_____
Extra Credit: illustration	5/_____
Total:	100/_____

Comments:

"You can make anything by writing."
— C.S. Lewis

Week 19: Poetry Analysis

Poetry analysis, also sometimes referred to as a poem review, is a reflection on a poem that involves analyzing the poetic instruments, discussing the language and the figures used by the author, as well as sharing one's personal position on the poem. When it comes to poetry analysis, one has to go beyond just reviewing the words and phrases used, but instead see the bigger picture, try to read between the lines and understand what has driven the poet to use a particular word combination. Thus, poetry analysis requires some primary research on the author of the poem, as well as some background and history behind the poem's creation.

Steps for Writing a Poetry Analysis

1. Read the poem twice. Try to analyze your first impression of it and write down a few comments.
2. Research the author of the poem if you are not familiar with them yet, and the history of the poem's creation. Try to find out what inspired the poet and what gave rise to the idea for this particular poem, whether it was a reflection on what the poet personally experienced or witnessed, etc.
3. Read the poem once again, this time slower. Try to pay attention to the particular word selection, organization of the poem and poetic figures used, etc.
4. Start your poetry analysis with a description of the story, or situation, depicted in the poem. Make sure to answer the essential questions of literature. Where? When? What happened? What is described? Who is involved? Pay attention to how the author develops the story and what instruments are used to indicate the culmination of the poem.
5. Now move onto the technical side of your poetry analysis. Analyze the poem's rhyme and meter, and the structure of each stanza. Define each poetic figure used and give specific examples of allegories, metaphors, personifications, similes, and other literary devices. Try to identify the mood of each stanza, whether it is ironic, sad, cheerful, bitter, romantic, philosophical, etc.
6. Give your personal reflection of the poem – what you think it is about (normally, there is a figurative sense behind every poem). Here you

can go back to your primary research about the author and the poem's history.

7. Give a conclusion. Mention, whether you enjoyed the poem and whether the poet, in your opinion, succeeded in bringing particular feelings and ideas to the reader (the one the author supposedly intended to bring up, in your understanding of the poem).

*Retrieved from: <http://academichelp.net/academic-assignments/review/write-poetry-analysis-paper.html>

Possible outline:

1. Introduction
 - a. Brief background of the author
 - b. History of the poems creation
 - c. Thesis statement (your focus for the poem – what you will prove through your examples).
2. Set the scene
 - a. Discuss the setting
 - b. Discuss the 5W's (Who, What, When, Where, & Why)
 - c. _____
3. Technical
 - a. Figurative Language
 - b. Meter and Rhyme
 - c. Structure of each stanza (short, long, couplets, quatrains...)
 - d. Tone
4. Personal reflection
 - a. What all the evidence leads to
 - b. Remind us of what you talked about before
5. Conclusion
 - a. Did you enjoy the poem? Be detailed.

Edgar Allan Poe. 1809–1849

“You can make anything by writing.”
— C.S. Lewis

The Raven

ONCE upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,—
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
"T is some visitor," I muttered, "tapping at my chamber door;
Only this and nothing more." 5

Ah, distinctly I remember it was in the bleak December
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;—vainly I had sought to borrow
From my books surcease of sorrow—sorrow for the lost Lenore, 10
For the rare and radiant maiden whom the angels name Lenore:
Nameless here for evermore.

And the silken sad uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating 15
"T is some visitor entreating entrance at my chamber door,
Some late visitor entreating entrance at my chamber door:
This it is and nothing more."

Presently my soul grew stronger; hesitating then no longer,
"Sir," said I, "or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you"—here I opened wide the door:—
Darkness there and nothing more. 20

Deep into that darkness peering, long I stood there wondering, fearing, 25
Doubting, dreaming dreams no mortals ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "Lenore?"
This I whispered, and an echo murmured back the word, "Lenore:"
Merely this and nothing more. 30

Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
"Surely," said I, "surely that is something at my window lattice;
Let me see, then, what thereat is, and this mystery explore;
Let my heart be still a moment and this mystery explore: 35
"T is the wind and nothing more."

Open here I flung the shutter, when, with many a flirt and flutter,
 In there stepped a stately Raven of the saintly days of yore.
 Not the least obeisance made he; not a minute stopped or stayed he;
 But, with mien of lord or lady, perched above my chamber door, 40
 Perched upon a bust of Pallas just above my chamber door:
 Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling
 By the grave and stern decorum of the countenance it wore,—
 "Though thy crest be shorn and shaven, thou," I said, "art sure no craven, 45
 Ghastly grim and ancient Raven wandering from the Nightly shore:
 Tell me what thy lordly name is on the Night's Plutonian shore!"
 Quoth the Raven, "Nevermore."

Much I marvelled this ungainly fowl to hear discourse so plainly,
 Though its answer little meaning—little relevancy bore; 50
 For we cannot help agreeing that no living human being
 Ever yet was blessed with seeing bird above his chamber door,
 Bird or beast upon the sculptured bust above his chamber door,
 With such name as "Nevermore."

But the Raven, sitting lonely on the placid bust, spoke only 55
 That one word, as if his soul in that one word he did outpour.
 Nothing further then he uttered, not a feather then he fluttered,
 Till I scarcely more than muttered,—"Other friends have flown before;
 On the morrow *he* will leave me, as my Hopes have flown before."
 Then the bird said, "Nevermore." 60

Startled at the stillness broken by reply so aptly spoken,
 "Doubtless," said I, "what it utters is its only stock and store,
 Caught from some unhappy master whom unmerciful Disaster
 Followed fast and followed faster till his songs one burden bore:
 Till the dirges of his Hope that melancholy burden bore 65
 Of 'Never—nevermore.'

But the Raven still beguiling all my fancy into smiling,
 Straight I wheeled a cushioned seat in front of bird and bust and door;
 Then, upon the velvet sinking, I betook myself to linking
 Fancy unto fancy, thinking what this ominous bird of yore, 70
 What this grim, ungainly, ghastly, gaunt, and ominous bird of yore
 Meant in croaking "Nevermore."

This I sat engaged in guessing, but no syllable expressing
 To the fowl whose fiery eyes now burned into my bosom's core;
 This and more I sat divining, with my head at ease reclining 75
 On the cushion's velvet lining that the lamplight gloated o'er,

"You can make anything by writing."

— C.S. Lewis

But whose velvet violet lining with the lamp-light gloating o'er
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer
 Swung by seraphim whose foot-falls tinkled on the tufted floor. 80
 "Wretch," I cried, "thy God hath lent thee—by these angels he hath sent thee
 Respite—respite and nepenthe from thy memories of Lenore!"
 Quaff, oh quaff this kind nepenthe, and forget this lost Lenore."
 Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil! prophet still, if bird or devil! 85
 Whether Tempter sent, or whether tempest tossed thee here ashore,
 Desolate yet all undaunted, on this desert land enchanted—
 On this home by Horror haunted—tell me truly, I implore:
 Is there—*is* there balm in Gilead?—tell me—tell me, I implore!"
 Quoth the Raven, "Nevermore." 90

"Prophet!" said I, "thing of evil—prophet still, if bird or devil!
 By that Heaven that bends above us, by that God we both adore,
 Tell this soul with sorrow laden if, within the distant Aidenn,
 It shall clasp a sainted maiden whom the angels name Lenore:
 Clasp a rare and radiant maiden whom the angels name Lenore!" 95
 Quoth the Raven, "Nevermore."

"Be that word our sign of parting, bird or fiend!" I shrieked, upstarting:
 "Get thee back into the tempest and the Night's Plutonian shore!
 Leave no black plume as a token of that lie thy soul hath spoken!
 Leave my loneliness unbroken! quit the bust above my door! 100
 Take thy beak from out my heart, and take thy form from off my door!"
 Quoth the Raven, "Nevermore."

And the Raven, never flitting, still is sitting, still is sitting
 On the pallid bust of Pallas just above my chamber door;
 And his eyes have all the seeming of a demon's that is dreaming, 105
 And the lamp-light o'er him streaming throws his shadow on the floor:
 And my soul from out that shadow that lies floating on the floor
 Shall be lifted—nevermore!

Writing Assignment:

In preparation for your poetry analysis on *The Raven*, complete the worksheet on the author, Edgar Allan Poe. On a separate sheet of paper, write down your responses to the poetry using the outline provided in this week's lesson. Be brief but specific, this is an outline, not the complete analysis.

Reading Assignment:

Read through the poem again, make sure to 'annotate' as you read. Mark any sections you feel hold special meaning or are expressed more fully. Pay attention to his use of poetic devices.

Journaling:

One page journal of your thoughts on "Poe"try.

Author Background Worksheet

Directions: Record the information for each author in the spaces below.

The Raven

Author's name: _____

Born/died – date, state/country: _____

Describe what you have learned about this person's early childhood. (Type of family, important experiences, traumatic events, etc.)

Other careers/jobs before/during/after publishing this novel:

Adulthood: Describe what you have learned about this person's adult life. (Married, kids, daily life, major events, etc.)

What was the first piece of writing published by this author (Title, date, publisher)?

For what work is he most famous?:

Approximate number of works published:

Most interesting fact you found about him or his writings:

Common writing genres/themes:

List one notable quote either by this author or by someone else about this author. (Be sure to include who the quote is from and the context in which it was made.)

Sources – You must consult & document at least THREE sources in your research about your author. **If you cannot find information about your author to complete this form, please provide a detailed, descriptive statement about when, where, and how long you searched for this information.*

Source Title/complete URL	Author (if given)	Year published/updated	Type of information found: (early childhood, career, education, family, etc.)

“You can make anything by writing.”
— C.S. Lewis

Week 20: Writing the Analysis



The Story of "The Raven"

"The Raven" was originally published in 1845, but not right away.

Poe first brought "The Raven" to his friend and former employer George Rex Graham of Graham's Magazine in Philadelphia. Graham declined the poem, which may not have been in its final version, though he gave Poe \$15 as charity.

Poe then sold the poem to The American Review, which paid him \$9 for it and they printed "The Raven" in its February 1845 issue under the pseudonym "Quarles", a reference to an English poet.

The poem's first publication with Poe's name was in the Evening Mirror on January 29, 1845, as an "advance copy."

"The Raven" is the poem that Poe is most known for. It has influenced many modern works and is referenced throughout popular culture in films, television, music, and video games.

Glossary:

Some of the words used are not as commonly used today. Many of the words you might not fully understand are explained below.

1. Lore = wisdom or knowledge
2. Chamber = large room used for meeting people
3. Wrought = shaped or formed
4. Surcease = relief from / a brief release from
5. Entreating = strongly requesting / begging
6. Mortal = human / earthly
7. Lattice = web/net-like pattern/ trellis

8. Obeisance = bow or genuflect
9. Mien = appearance or expression
10. Bust = life-sized statute of a persons head and shoulders
11. Pallas = Greek God of wisdom and the Arts
12. Beguiling = charmed/fascinated
13. Decorum = respectability / good manners
14. Countenance = face/ expression
15. Craven = coward/ gutless
16. Plutonian = Black/ Pluto was Greek god of the underworld
17. Discourse = communication/ conversation
18. Placid = easy-going/ calm
19. ..only stock and store.. = only thing he has got
20. Dirges = funeral song
21. Melancholy = sad and gloomy
22. Ominous = warning/threatening
23. Censer = ghost
24. Seraphim = angels of the highest order
25. Nepenthe = drug that makes you unconscious
26. Tempter = The Devil
27. ... balm in Gilead .. = medicine to relieve pain and suffering
28. Aidenn = Like Eden/ meaning-in heaven
29. Plume = feather
30. Pallid = white/ pale/ colourless

Review your outlines, make amendments to them based on class discussion.

Possible outline:

1. Introduction
 - a. Brief background of the author
 - b. History of the poems creation
 - c. Thesis statement (your focus for the poem – what you will prove through your examples).
2. Set the scene
 - a. Discuss the setting
 - b. Discuss the 5W's (Who, What, When, Where, & Why)
 - c. _____
3. Technical
 - a. Figurative Language

“You can make anything by writing.”

— C.S. Lewis

- b. Meter and Rhyme
 - c. Structure of each stanza (short, long, couplets, quatrains...)
 - d. Tone
4. Personal reflection
 - a. What all the evidence leads to
 - b. Remind us of what you talked about before
 5. Conclusion
 - a. Did you enjoy the poem? Be detailed.

For each section you will have a paragraph. In class today, we will be helping you with the Technical Paragraph and what to include.

Writing Assignment:

Complete the first three paragraphs for review next week. (Handwritten-double spaced) Focus on specific ideas, avoid generalities. We will complete a peer review to aid you in your analysis.

Journaling Assignment:

Journal on your favorite memory.

Week 21: Peer Review Paragraphs

Pair up with someone you have not paired up with this year. Swap paragraphs, spend the next 10 minutes going over the peer worksheet for these paragraphs:

Peer Review Assessment		
Introduction	Yes	No
Does the introduction include the author's name and title of the poem?		
Is there an interesting hook or opening?		
Are there more than 5 sentences in the introduction?		
Can you find background information that goes into more detail on the poem than just when it was published?		
Is there a specific thesis at the end of the paragraph?		
Set the Scene Paragraph	Yes	No
Does the paragraph include answers to Who, What, When, Where, and Why?		
Are examples from the poem used?		
Are these examples cited by line number? (89-92)		
Technical Paragraph		
Are there at least two examples of poetic devices?		
Mention of how many stanzas/style?		
Discussion on the tone of the poem?		
Grammar/Style		
Were any transitional words used throughout these three paragraphs?		
Were there any spelling errors? 😊		
Are sentence openers varied well?		
Are the length of the sentences varied? If no, what is missing?		

"You can make anything by writing."

— C.S. Lewis

Writing Assignment:

Based on reminders from today's peer review, complete your paragraphs (you do not need to provide the rough draft next week, only the final MLA form with Work Cited page). You will have five complete paragraphs in this analysis.

Journaling:

Journal one page on any topic! FREE WRITE!

Week 22: Timed Essay

At some point during your college career, you will likely encounter a timed essay. Known collectively as timed essays, essay exams, or in-class essays, these essays require you to demonstrate disciplinary knowledge by producing a writing sample within a limited time period. Timed essays are popular because they allow teachers to grade students holistically in a very brief amount of time. This handout offers a few ways to prepare for timed essays and provides advice for how to answer a timed essay question effectively.

How to Prepare Before an Essay

Outlining Whether in the form of lists, clusters of balloons, or idea maps, outlines are a key strategy when answering timed and revisable essay prompts. The best way to determine your individual prewriting strategy is to practice outlining. Outlines can help you stay on track if you feel lost during an essay, so the stronger the outline, the more you'll stay focused. Prior to a test, try to predict three to five possible essay topics and outline a possible essay response for each. If you can successfully identify and outline essay topics before the exam, you will have an advantage when answering the timed essay.

Study Skills The more you can prepare for the exam itself, the easier you will find timed writing. Study for a timed essay like you would any other exam format: read the assigned texts, attend the lectures, take detailed notes, form study groups, and create a study guide or flashcards. As you study, look for general themes in the subject matter and consider how your professor has approached the material. Do you anticipate essay questions that ask you to synthesize material from several aspects of the course or to go into detail about some specific areas the course has focused on?

Time Management Many essay exams include both short-answer and long-answer questions. How you budget your time during the test depends on whether you are a single-draft or multi-draft writer.

Single Draft Writers These writers usually think about a prompt for several minutes before writing. They work well under pressure and prefer to “churn out” an essay at the last minute. Once they have finished an essay, they do not usually make any substantial changes.

After reading over all the essay questions, single draft writers should respond to shorter answer questions first before moving onto the final essay. This strategy will allow single draft writers to feel positive pressure during the essay exam and motivate them to complete a longer essay faster.

“You can make anything by writing.”

— C.S. Lewis

Multi-Draft Writers These writers immediately start jotting ideas as they read the essay prompt. Multi-draft writers usually draft and revise outlines before drafting an essay response. As they write, multi-draft writers will usually stop after each paragraph to edit and revise. Unlike single-draft writers, multi-draft writers prefer to compose in an environment without time limits.

After reading over all the essay questions, multi-draft writers should briefly outline responses to short answer questions before tackling the long essay first. Because they usually do not work well under pressure, multi-draft writers should return to short answer questions once they have completed a satisfactory long essay, because the long essay is generally worth a greater amount of points.

Answering the Timed Essay

The UPOWER acronym offers a plan of action for writing timed essays. Each letter of UPOWER corresponds to a specific step in the timed essay process.

Understand the Prompt

Pick a Side

Outline

Write a Thesis/Introduction

Evidence and Ending

Revise

Understand the Prompt Try rewriting the prompt in your own words to help you better understand what central question it is asking you to answer. It may help to reread the question and underline key words and phrases. Consider how many parts there are to the question: if multiple prompts are present, break down the prompts into subgroups. Determine if you should answer each question individually, or if the questions contain similar themes that should be answered as a group.

Pick a Side The majority of timed writing prompts expect the writer to develop a central thesis or claim. Decide what point you want to argue. Does the prompt already offer you a claim to defend or refute? If you are unsure what you want to argue, jotting a quick list of relevant ideas or evidence might help you focus in on a claim. Remember that sometimes the “right” answer may not always be the easiest to argue.

Outline Imagine your outline as a blueprint to your essay; any time that you experience mid-essay writer’s block, a quick glance at the outline can sharpen your focus. You can outline your paper using a formalized list, an idea map, or another method that works for you. Practice outlining to determine what

method helps you organize ideas concisely. In your outline, include your main point (thesis statement) and multiple supporting evidence points.

Write a Thesis/Introduction Unless directed otherwise by the prompt, at a bare minimum your introduction should include a clear central claim—a thesis statement that indicates what you will be arguing in your essay. If you are already feeling time constraints, this claim may suffice for your introduction. If you have more time, expand the introduction. Some writers will prefer to do this right away, while others will prefer to return to the introduction after the rest of the essay is complete. The introduction might include a brief outline of the supporting evidence you plan to use later in the essay, as well as a creative “hook” that draws your readers in.

Evidence and Ending A strong thesis statement holds no weight without supporting evidence. As you craft the support for your claim, draw on the outline you sketched out previously. Be efficient with your time: only include information that supports your central claim. Remember that counterarguments can also serve as evidence: if you refute them well, they can strengthen your essay.

One way to help you clarify the connections between evidence and claim—and to help you make sure you’re staying on topic—is to provide a clear topic sentence or subclaim in each body paragraph. Don’t feel bound to the formulaic five-paragraph essay: evidence can be sufficient without coming in groups of three.

After writing your body paragraphs, you will need to conclude your essay. Even if the conclusion to your timed essay is brief, closure is important. Try not to simply rehash what you’ve just written. You may want to identify conflicting evidence or limitations of your thesis in this section.

Revise As soon as you have finished writing, reread your original thesis statement in the opening paragraph. Does it still effectively represent the focus of your essay? As students write body paragraphs, they often diverge from their initial thesis statements. Graders will use this thesis statement as a guide for understanding your essay, so make sure your thesis matches your essay after you finish writing. If you still have time, carefully proofread your essay. Watch for simple spelling and grammatical errors, as well as greater problems of sentence flow and structure. Look over your essay one more time; revise or tweak as needed, and you’re done!

A final thought...

Keep your eye on the clock. While an ideal scenario would allow you to finish every essay component with time to spare, timed essays are timed for a reason: they require you to think under pressure. If you run out of time during a test, quickly jot down your remaining main ideas. Graders will be able to see the intended path of your essay and may reward you with a few extra points.

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— C.S. Lewis

The Beginning:

- Restate, in your own words, what the prompt is asking. Remember: you have to demonstrate to the grader that you **understand what's being asked** and the grader expects you to **summarize information before analyzing**, like you would in writing without prompts. One of the most common comments I make grading timed essays pertains to abrupt responses:

For a prompt asking you to analyze an immigration proposal by Governor Schwarzenegger:

Too abrupt: "I disagree. First of all..."

Too abrupt: "This an unreasonable plan because..."

Still lacking summary: "While Schwarzenegger's plans for controlling immigration seem to be relatively reasonable, they are presented with no reason to support them."

Better: "In his recent proposal to solve the California immigration problem, Governor Schwarzenegger proposes a plan that both deals with stopping new immigration and with immigrants already in the state. Specifically, he wants to secure the border, develop a work-visa program that would allow a temporary legal option, and assimilate immigrants into American culture. While these ideas seem reasonable and balanced, Schwarzenegger's plans are unfeasibly optimistic, fail to consider potential risks, and use terminology that is not fully explained."

In the middle

- Have clear topic sentences that show the direction of your essay as well as the main points you're making. Again, in non-timed writing, you have the freedom to be more complex and creative with topic sentences. But due to the speed at which graders are grading, you need to put transparency foremost.
- Give examples, hypotheticals, facts, philosophies, comparisons, analogies, and even anecdotes to make concrete the points you're making in those topic sentences.

By the end

- Without saying, "in conclusion," reaffirm your main point.
- But if you can, add some new perspective or dimension to what you've already said. This will show the grader that you can take a step back from the sequential analyzing of details and understand the prompt globally:

"Beyond these issues of practicality and terminology, it is important to consider why Schwarzenegger might be making a proposal like this. The fact that this statement was released prior to elections may suggest that it was primarily a political move, which would mean that..."

After you compose: always revise!

It's crucial to save time for revision. Unfortunately most of us intuitively believe we'll get a better grade if we spend the whole time writing. This simply isn't so. Here's one potential explanation for why timed-essay graders give shorter but richer, revised papers better grade: they're under enormous time constraints to grade essays quickly. So they don't want their time wasted. Add to that the fact that they're reading responses to the same prompts that they know, intimately, what information is answering the prompt and what is fluff.

- If the essay is not very clear, then you might want to see if you can add short sentences and or even a paragraph that elaborates and sums up what you have applied.
- Avoid repetitiveness in the essay.
- Look for confusing or murky sentences, words, and ideas and eliminate them.
- Get rid of cliches, generalizations, and quotations that aren't related directly to the topic.
- Check that the information you included is understandable, readable, and to the point.

Note that checking grammar is not among that list. Sure, you should be aware of grammar (and if grammar is a particular weakness of yours, do check), but generally, this will not be a large determinant of your timed-essay grade.

Prompt: Do you think the SAT or ACT exam is an accurate measure of a student's aptitude for college? Support your position with specific examples.

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grade will depend on how well you edited your original version to meet the suggestions given.

Journaling Assignment:

Focus on free writing, your ability to get your thoughts on paper quickly and effectively. Choose any topics that interest you or for which you feel strongly. You may choose two separate topics or write two journal pages on one.

Week 23: Short Stories/Character

Stories use many methods to build a character's identity. Work through the first 8 examples with a partner and fill in the boxes.

Inferring Character Traits

Name _____ Date _____

Directions: Read each descriptive sentence in the left column. Decide on one character trait word that the description reveals about the character. Write your answer in the column labeled "Inferred Character Traits." Decide which method(s) of characterization is being used. Write the type of method in the space provided for "Methods of Characterization."

Methods of Characterization
• Words
• Actions
• Thoughts and feelings
• Appearance
• Comments by other characters
• Direct comments by the narrator

Descriptive Sentence	Inferred Character Traits	Method of Characterization
1. "I hate the idea of having all those people out there watching me," whispered Violet.	<i>shy</i>	<i>- words</i> <i>- thoughts and feelings</i>
2. Juan got up before dawn and made his way down to the pier. He would be the first fisherman on the water today.		
3. "Dana waters her house plants every single day," said Joyce.		

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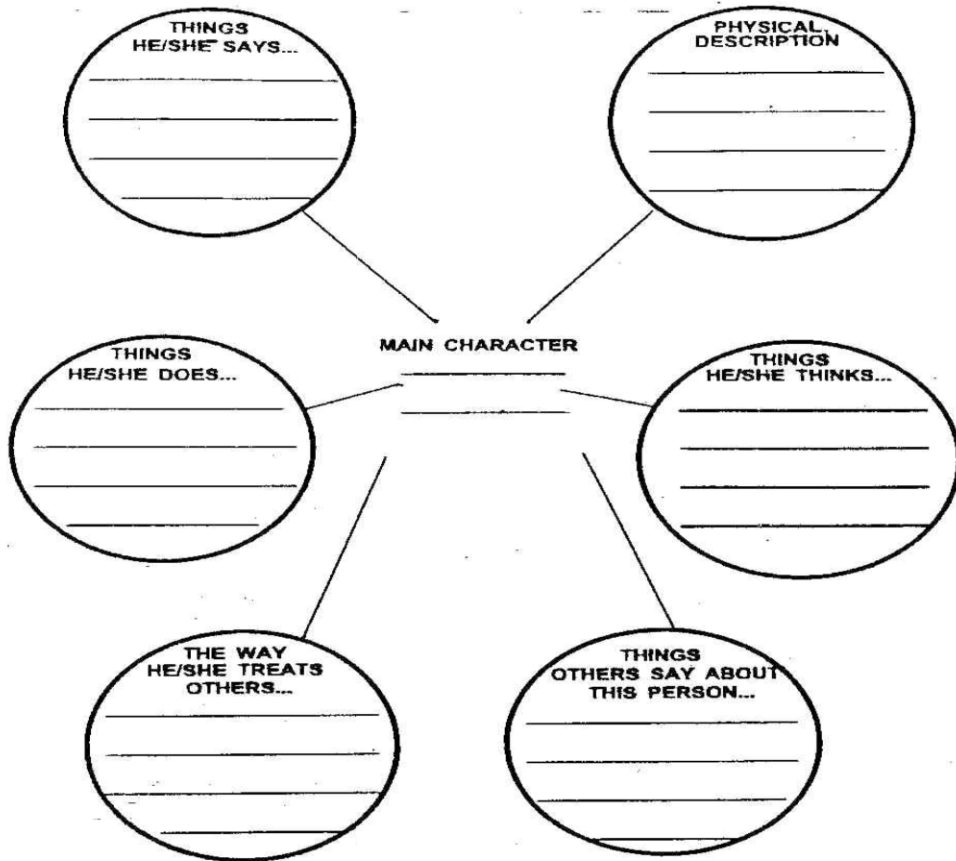
<p>4. John looked proudly at the new painting he had done and decided to enter it in the local art contest.</p>		
<p>5. "Maybe I'm just not very bright," Clovis thought. "I didn't pass that basket-weaving class . . . again."</p>		
<p>6. Roosevelt can't get along well with other people.</p>		
<p>7. Diane looked towards the door, biting her nails and fidgeting with her keys.</p>		
<p>8. Jimmy leaned against the barn. He pulled out the old red bandana from his overall pockets and wiped his sweaty brow.</p>		
<p>9. Dr. Drew organized many blood drives for the Red Cross.</p>		
<p>10. Mary thought about giving up, but she changed her mind and worked through the puzzle one more time.</p>		
<p>11. He believed in using nonviolent resistance to bring about change.</p>		
<p>12. Tom sat behind the window and sadly watched the world passing by.</p>		
<p>13. "Get out of my way!" screamed Debbie screamed. "I was here first!"</p>		

14. "Janine never studies," said Mrs. Johnson. "She thinks she already knows the answers."		
15. Old Nellie was the most stubborn mule that had ever found its way to T-Bone Ranch.		
16. Jeff studied his American history notes every day for twenty minutes and got an A on the test.		
17. "Yes, I made an important medical discovery. But I couldn't have done it without my team," said Dr. Jones.		
18. Ruth finished spraying her hair. She smoothed the wrinkles from her pink silk dress and threw the cashmere wrap around her shoulders.		
19. Ron looked at the mass of people at the DMV and thought about how much he hated waiting in lines.		
20. Jessie was the kind of girl who would deliver the newspaper every day, no matter what the weather was like.		

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Character chart:

Fill out the following chart based on the character in the Short story in this week's lesson.



Write 3-4 sentences describing the main character in your own words:

The Ransom of Red Chief

O. Henry

IT LOOKED like a good thing: but wait till I tell you. We were down South, in Alabama -- Bill Driscoll and myself -- when this kidnapping idea struck us. It was, as Bill afterward expressed it, "during a moment of temporary mental apparition"; but we didn't find that out till later.

There was a town down there, as flat as a flannel-cake, and called Summit, of course. It contained inhabitants Of as undeleterious and self-satisfied a class of peasantry as ever clustered around a Maypole.

Bill and me had a joint capital of about six hundred dollars, and we needed just two thousand dollars more to pull off a fraudulent town-lot scheme in Western Illinois with. We talked it over on the front steps of the hotel.

Philoprogenitiveness, says we, is strong in semi-rural communities; therefore and for other reasons, a kidnapping project ought to do better there than in the radius of newspapers that send reporters out in plain clothes to stir up talk about such things. We knew that Summit couldn't get after us with anything stronger than constables and maybe some lackadaisical bloodhounds and a diatribe or two in the *Weekly Farmers' Budget*. So, it looked good.

We selected for our victim the only child of a prominent citizen named Ebenezer Dorset. The father was respectable and tight, a mortgage fancier and a stern, upright collection-plate passer and forecloser. The kid was a boy of ten, with bas-relief freckles, and hair the colour of the cover of the magazine you buy at the news-stand when you want to catch a train. Bill and me figured that Ebenezer would melt down for a ransom of two thousand dollars to a cent. But wait till I tell you.

About two miles from Summit was a little mountain, covered with a dense cedar brake. On the rear elevation of this mountain was a cave. There we stored

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provisions. One evening after sundown, we drove in a buggy past old Dorset's house. The kid was in the street, throwing rocks at a kitten on the opposite fence.

"Hey, little boy!" says Bill, "would you like to have a bag of candy and a nice ride?"

The boy catches Bill neatly in the eye with a piece of brick.

"That will cost the old man an extra five hundred dollars," says Bill, climbing over the wheel.

That boy put up a fight like a welter-weight cinnamon bear; but, at last, we got him down in the bottom of the buggy and drove away. We took him up to the cave and I hitched the horse in the cedar brake. After dark I drove the buggy to the little village, three miles away, where we had hired it, and walked back to the mountain.

Bill was pasting court-plaster over the scratches and bruises on his features. There was a burning behind the big rock at the entrance of the cave, and the boy was watching a pot of boiling coffee, with two buzzard tailfeathers stuck in his red hair. He points a stick at me when I come up, and says:

"Ha! cursed paleface, do you dare to enter the camp of Red Chief, the terror of the plains?"

"He's all right now," says Bill, rolling up his trousers and examining some bruises on his shins. "We're playing Indian. We're making Buffalo Bill's show look like magic-lantern views of Palestine in the town hall. I'm Old Hank, the Trapper, Red Chief's captive, and I'm to be scalped at daybreak. By Geronimo! that kid can kick hard."

Yes, sir, that boy seemed to be having the time of his life. The fun of camping out in a cave had made him forget that he was a captive, himself. He immediately christened me Snake-eye, the Spy, and announced that, when his braves returned

from the warpath, I was to be broiled at the stake at the rising of the sun.

Then we had supper; and he filled his mouth full of bacon and bread and gravy, and began to talk. He made a during-dinner speech something like this:

"I like this fine. I never camped out before; but I had a pet 'possum once, and I was nine last birthday. I hate to go to school. Rats ate up sixteen of Jimmy Talbot's aunt's speckled hen's eggs. Are there any real Indians in these woods? I want some more gravy. Does the trees moving make the wind blow? We had five puppies. What makes your nose so red, Hank? My father has lots of money. Are the stars hot? I whipped Ed Walker twice, Saturday. I don't like girls. You dassent catch toads unless with a string. Do oxen make any noise? Why are oranges round? Have you got beds to sleep on in this cave? Amos Murray has got Six toes. A parrot can talk, but a monkey or a fish can't. How many does it take to make twelve?"

Every few minutes he would remember that he was a pesky redskin, and pick up his stick rifle and tiptoe to the mouth of the cave to rubber for the scouts of the hated paleface. Now and then he would let out a war-whoop that made Old Hank the Trapper shiver. That boy had Bill terrorized from the start.

"Red Chief," says I to the kid, "would you like to go home?"

"Aw, what for?" says he. "I don't have any fun at home. I hate to go to school. I like to camp out. You won't take me back home again, Snake-eye, will you?"

"Not right away," says I. "We'll stay here in the cave a while."

"All right!" says he. "That'll be fine. I never had such fun in all my life."

We went to bed about eleven o'clock. We spread down some wide blankets and quilts and put Red Chief between us. We weren't afraid he'd run away. He kept us awake for three hours, jumping up and reaching for his rifle and screeching: "Hist!

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— C.S. Lewis

pard," in mine and Bill's ears, as the fancied crackle of a twig or the rustle of a leaf revealed to his young imagination the stealthy approach of the outlaw band. At last, I fell into a troubled sleep, and dreamed that I had been kidnapped and chained to a tree by a ferocious pirate with red hair.

Just at daybreak, I was awakened by a series of awful screams from Bill. They weren't yells, or howls, or shouts, or whoops, or yalps, such as you'd expect from a manly set of vocal organs -- they were simply indecent, terrifying, humiliating screams, such as women emit when they see ghosts or caterpillars. It's an awful thing to hear a strong, desperate, fat man scream incontinently in a cave at daybreak.

I jumped up to see what the matter was. Red Chief was sitting on Bill's chest, with one hand twined in Bill's hair. In the other he had the sharp case-knife we used for slicing, bacon; and he was industriously and realistically trying to take Bill's scalp, according to the sentence that had been pronounced upon him the evening before.

I got the knife away from the kid and made him lie down again. But, from that moment, Bill's spirit was broken. He laid down on his side of the bed, but he never closed an eye again in sleep as long as that boy was with us. I dozed off for a while, but along toward sun-up I remembered that Red Chief had said I was to be burned at the stake at the rising of the sun. I wasn't nervous or afraid; but I sat up and lit my pipe and leaned against a rock.

"What you getting up so soon for, Sam?" asked Bill.

"Me?" says I. "Oh, I got a kind of a pain in my shoulder. I thought sitting up would rest it."

"You're a liar!" says Bill. "You're afraid. You was to be burned at sunrise, and you was afraid he'd do it. And he would, too, if he could find a match. Ain't it awful, Sam? Do you think anybody will pay out money to get a little imp like that back

home?"

"Sure," said I. "A rowdy kid like that is just the kind that parents dote on. Now, you and the Chief get up and cook breakfast, while I go up on the top of this mountain and reconnoitre."

I went up on the peak of the little mountain and ran my eye over the contiguous vicinity. Over toward Summit I expected to see the sturdy yeomanry of the village armed with scythes and pitchforks beating the countryside for the dastardly kidnapers. But what I saw was a peaceful landscape dotted with one man ploughing with a dun mule. Nobody was dragging the creek; no couriers dashed hither and yon, bringing tidings of no news to the distracted parents. There was a sylvan attitude of somnolent sleepiness pervading that section of the external outward surface of Alabama that lay exposed to my view. "Perhaps," says I to myself, "it has not yet been discovered that the wolves have home away the tender lambkin from the fold. Heaven help the wolves!" says I, and I went down the mountain to breakfast.

When I got to the cave I found Bill backed up against the side of it, breathing hard, and the boy threatening to smash him with a rock half as big as a cocoanut.

"He put a red-hot boiled potato down my back," explained Bill, "and the mashed it with his foot; and I boxed his ears. Have you got a gun about you, Sam?"

I took the rock away from the boy and kind of patched up the argument. "I'll fix you," says the kid to Bill. "No man ever yet struck the Red Chief but what he got paid for it. You better beware!"

After breakfast the kid takes a piece of leather with strings wrapped around it out of his pocket and goes outside the cave unwinding it.

"What's he up to now?" says Bill, anxiously. "You don't think he'll run away, do you, Sam?"

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— C.S. Lewis

"No fear of it," says I. "He don't seem to be much of a home body. But we've got to fix up some plan about the ransom. There don't seem to be much excitement around Summit on account of his disappearance; but maybe they haven't realized yet that he's gone. His folks may think he's spending the night with Aunt Jane or one of the neighbours. Anyhow, he'll be missed to-day. To-night we must get a message to his father demanding the two thousand dollars for his return."

Just then we heard a kind Of war-whoop, such as David might have emitted when he knocked out the champion Goliath. It was a sling that Red Chief had pulled out of his pocket, and he was whirling it around his head.

I dodged, and heard a heavy thud and a kind of a sigh from Bill, like a horse gives out when you take his saddle off. A niggerhead rock the size of an egg had caught Bill just behind his left ear. He loosened himself all over and fell in the fire across the frying pan of hot water for washing the dishes. I dragged him out and poured cold water on his head for half an hour.

By and by, Bill sits up and feels behind his ear and says: "Sam, do you know who my favourite Biblical character is?"

"Take it easy," says I. "You'll come to your senses presently."

"King Herod," says he. "You won't go away and leave me here alone, will you, Sam?"

I went out and caught that boy and shook him until his freckles rattled.

"If you don't behave," says I, "I'll take you straight home. Now, are you going to be good, or not?"

"I was only funning," says he sullenly. "I didn't mean to hurt Old Hank. But what did he hit me for? "I'll behave, Snake-eye, if you won't send me home, and if you'll

let me play the Black Scout to-day."

"I don't know the game," says I. "That's for you and Mr. Bill to decide. He's your playmate for the day. I'm going away for a while, on business. Now, you come in and make friends with him and say you are sorry for hurting him, or home you go, at once."

I made him and Bill shake hands, and then I took Bill aside and told him I was going to Poplar Cove, a little village three miles from the cave, and find out what I could about how the kidnapping had been regarded in Summit. Also, I thought it best to send a peremptory letter to old man Dorset that day, demanding the ransom and dictating how it should be paid.

"You know, Sam," says Bill, "I've stood by you without batting an eye in earthquakes, fire and flood -- in poker games, dynamite outrages, police raids, train robberies and cyclones. I never lost my nerve yet till we kidnapped that two-legged skyrocket of a kid. He's got me going. You won't leave me long with him, will you, Sam?"

"I'll be back some time this afternoon," says I. "You must keep the boy amused and quiet till I return. And now we'll write the letter to old Dorset."

Bill and I got paper and pencil and worked on the letter while Red Chief, with a blanket wrapped around him, strutted up and down, guarding the mouth of the cave. Bill begged me tearfully to make the ransom fifteen hundred dollars instead of two thousand. "I ain't attempting," says he, "to decry the celebrated moral aspect of parental affection, but we're dealing with humans, and it ain't human for anybody to give up two thousand dollars for that forty-pound chunk of freckled wildcat. I'm willing to take a chance at fifteen hundred dollars. You can charge the difference up to me."

So, to relieve Bill, I acceded, and we collaborated a letter that ran this way:

"You can make anything by writing."

— C.S. Lewis

Ebenezer Dorset, Esq.:

We have your boy concealed in a place far from Summit. It is useless for you or the most skilful detectives to attempt to find him. Absolutely, the only terms on which you can have him restored to you are these: We demand fifteen hundred dollars in large bills for his return; the money to be left at midnight to-night at the same spot and in the same box as your reply -- as hereinafter described. If you agree to these terms, send your answer in writing by a solitary messenger to-night at half-past eight o'clock. After crossing Owl Creek, on the road to Poplar Cove, there are three large trees about a hundred yards apart, close to the fence of the wheat field on the right-hand side. At the bottom of the fence-post, opposite the third tree, will be found a small pasteboard box. The messenger will place the answer in this box and return immediately to Summit.

If you attempt any treachery or fail to comply with our demand as stated, you will never see your boy again.

If you pay the money as demanded, he will be returned to you safe and well within three hours. These terms are final, and if you do not accede to them no further communication will be attempted.

TWO DESPERATE MEN.

I addressed this letter to Dorset, and put it in my pocket. As I was about to start, the kid comes up to me and says:

"Aw, Snake-eye, you said I could play the Black Scout while you was gone."

"Play it, of course," says I. "Mr. Bill will play with you. What kind of a game is it?"

"I'm the Black Scout," says Red Chief, "and I have to ride to the stockade to warn the settlers that the Indians are coming. I'm tired of playing Indian myself. I want to be the Black Scout."

"All right," says I. "It sounds harmless to me. I guess Mr. Bill will help you foil the pesky savages."

"What am I to do?" asks Bill, looking at the kid suspiciously.

"You are the hoss," says Black Scout. "Get down on your hands and knees. How can I ride to the stockade without a hoss?"

"You'd better keep him interested," said I, "till we get the scheme going. Loosen up."

Bill gets down on his all fours, and a look comes in his eye like a rabbit's when you catch it in a trap.

"How far is it to the stockade, kid?" he asks, in a husky manner of voice.

"Ninety miles," says the Black Scout. "And you have to hump yourself to get there on time. Whoa, now!"

The Black Scout jumps on Bill's back and digs his heels in his side.

"For Heaven's sake," says Bill, "hurry back, Sam, as soon as you can. I wish we hadn't made the ransom more than a thousand. Say, you quit kicking me or I'll get up and warm you good."

I walked over to Poplar Cove and sat around the post-office and store, talking with the chawbacons that came in to trade. One whiskerando says that he hears Summit is all upset on account of Elder Ebenezer Dorset's boy having been lost or stolen. That was all I wanted to know. I bought some smoking tobacco, referred casually to the price of black-eyed peas, posted my letter surreptitiously and came away. The postmaster said the mail-carrier would come by in an hour to take the mail on to Summit.

"You can make anything by writing."

— *C.S. Lewis*

When I got back to the cave Bill and the boy were not to be found. I explored the vicinity of the cave, and risked a yodel or two, but there was no response.

So I lighted my pipe and sat down on a mossy bank to await developments.

In about half an hour I heard the bushes rustle, and Bill wobbled out into the little glade in front of the cave. Behind him was the kid, stepping softly like a scout, with a broad grin on his face. Bill stopped, took off his hat and wiped his face with a red handkerchief. The kid stopped about eight feet behind him.

"Sam," says Bill, "I suppose you'll think I'm a renegade, but I couldn't help it. I'm a grown person with masculine proclivities and habits of self-defense, but there is a time when all systems of egotism and predominance fail. The boy is gone. I have sent him home. All is off. There was martyrs in old times," goes on Bill, "that suffered death rather than give up the particular graft they enjoyed. None of 'em ever was subjugated to such supernatural tortures as I have been. I tried to be faithful to our articles of depredation; but there came a limit."

"What's the trouble, Bill?" I asks him.

"I was rode," says Bill, "the ninety miles to the stockade, not barring an inch. Then, when the settlers was rescued, I was given oats. Sand ain't a palatable substitute. And then, for an hour I had to try to explain to him why there was nothin' in holes, how a road can run both ways and what makes the grass green. I tell you, Sam, a human can only stand so much. I takes him by the neck of his clothes and drags him down the mountain. On the way he kicks my legs black-and-blue from the knees down; and I've got to have two or three bites on my thumb and hand cauterized.

"But he's gone" -- continues Bill -- "gone home. I showed him the road to Summit and kicked him about eight feet nearer there at one kick. I'm sorry we lose the ransom; but it was either that or Bill Driscoll to the madhouse."

Bill is puffing and blowing, but there is a look of ineffable peace and growing content on his rose-pink features.

"Bill," says I, "there isn't any heart disease in your family, is there?"

"No," says Bill, "nothing chronic except malaria and accidents. Why?"

"Then you might turn around," says I, "and have a look behind you."

Bill turns and sees the boy, and loses his complexion and sits down plump on the round and begins to pluck aimlessly at grass and little sticks. For an hour I was afraid for his mind. And then I told him that my scheme was to put the whole job through immediately and that we would get the ransom and be off with it by midnight if old Dorset fell in with our proposition. So Bill braced up enough to give the kid a weak sort of a smile and a promise to play the Russian in a Japanese war with him as soon as he felt a little better.

I had a scheme for collecting that ransom without danger of being caught by counterplots that ought to commend itself to professional kidnapers. The tree under which the answer was to be left -- and the money later on -- was close to the road fence with big, bare fields on all sides. If a gang of constables should be watching for any one to come for the note they could see him a long way off crossing the fields or in the road. But no, sirree! At half-past eight I was up in that tree as well hidden as a tree toad, waiting for the messenger to arrive.

Exactly on time, a half-grown boy rides up the road on a bicycle, locates the pasteboard box at the foot of the fence-post, slips a folded piece of paper into it and pedals away again back toward Summit.

I waited an hour and then concluded the thing was square. I slid down the tree, got the note, slipped along the fence till I struck the woods, and was back at the cave in another half an hour. I opened the note, got near the lantern and read it

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— *C.S. Lewis*

to Bill. It was written with a pen in a crabbed hand, and the sum and substance of it was this:

Two Desperate Men.

Gentlemen: I received your letter to-day by post, in regard to the ransom you ask for the return of my son. I think you are a little high in your demands, and I hereby make you a counter-proposition, which I am inclined to believe you will accept. You bring Johnny home and pay me two hundred and fifty dollars in cash, and I agree to take him off your hands. You had better come at night, for the neighbours believe he is lost, and I couldn't be responsible for what they would do to anybody they saw bringing him back.

Very respectfully,
EBENEZER DORSET.

"Great pirates of Penzance!" says I; "of all the impudent -- "

But I glanced at Bill, and hesitated. He had the most appealing look in his eyes I ever saw on the face of a dumb or a talking brute.

"Sam," says he, "what's two hundred and fifty dollars, after all? We've got the money. One more night of this kid will send me to a bed in Bedlam. Besides being a thorough gentleman, I think Mr. Dorset is a spendthrift for making us such a liberal offer. You ain't going to let the chance go, are you?"

"Tell you the truth, Bill," says I, "this little he ewe lamb has somewhat got on my nerves too. We'll take him home, pay the ransom and make our get-away."

We took him home that night. We got him to go by telling him that his father had bought a silver-mounted rifle and a pair of moccasins for him, and we were going to hunt bears the next day.

It was just twelve o'clock when we knocked at Ebenezer's front door. Just at the moment when I should have been abstracting the fifteen hundred dollars from the box under the tree, according to the original proposition, Bill was counting out two hundred and fifty dollars into Dorset's hand.

When the kid found out we were going to leave him at home he started up a howl like a calliope and fastened himself as tight as a leech to Bill's leg. His father peeled him away gradually, like a porous plaster.

"How long can you hold him?" asks Bill.

"I'm not as strong as I used to be," says old Dorset, "but I think I can promise you ten minutes."

"Enough," says Bill. "In ten minutes I shall cross the Central, Southern and Middle Western States, and be legging it trippingly for the Canadian border."

And, as dark as it was, and as fat as Bill was, and as good a runner as I am, he was a good mile and a half out of Summit before I could catch up with him.

Writing Assignment:

Complete the worksheets started in class and the one on the main character. In this short story, there are several characters worthy of description. You may choose any of the leading characters for your worksheet.

Reading Assignment:

Complete your reading of O. Henry's short story for next week's class discussion.

Journaling Assignment:

"You can make anything by writing."
— C.S. Lewis

Pretend you are a character in the short story and write a journal entry relative to your experiences in the story.

Notes:

Week 24: Creative Writing

Now it's your turn! Let's update or reconfigure *Ransom of Red Chief*, choose one scene in the story and change the characters/setting/details but not the event. Keep the event the same or very similar. How are your characters going to respond to the conflicts? How does their setting affect the outcome?

Brainstorm!!!

Character 1: (Brief Description)

Character 2: (Brief Description)

Character 3: (Brief Description)

Setting Options...list as many as your mind conjures!

Event..(stay the same or similar as found in the story)

"You can make anything by writing."
— C.S. Lewis

Writing Assignment:

Complete your story rewrite. Make sure to include dialogue, descriptive words, and move the plot forward. Type it in MLA and make sure to include a Title! 😊

Journaling:

Free Write: Two pages

Week 25: Stories and Point of View

Share your stories with the class by choosing 2-3 paragraphs that will give us a good idea of who your characters are and how they react to their setting/conflict.



Identify which Point of View each student used in their story...

Point of View: The point of view from which the story is narrated. ○ This tells from whose perspective the story is being told.

- 1. A "**first person**" point of view is told by a character who is inside the story. (EX: I looked up and saw clouds looming.)
- 2. A "**second person**" account can be confusing. Since every student seems to ask, you may find a second a second person perspective in technical manuals that are full of imperative sentences. "Second person means there is a distinct relationship between the narrator and the reader. Therefore, the subject is usually "you." (EX: First, put the oil filter wrench around the filter. You will notice that the sleeve is larger than the filter.)
- 3. A "**third person**" point of view is narrated by someone that does not appear in the story.
 - 3a. A third person omniscient point of view is told by a person that can express the thoughts and feelings of any given character. "Omniscient" means "all-knowing".
 - 3b. A third person objective point of view tells the story as a camera. This point of view cannot see into the heart and mind of the characters.
 - 3c. A third person limited point of view is told by a character that can see into **one** character's heart and mind. Therefore, they are not quite objective.

Rather, they are limited.

"You can make anything by writing."

— C.S. Lewis

Writing Assignment:

On pages 36-40 you will find worksheets on Point of View and also on identifying key areas of a literature analysis. Complete both these worksheets. Your experience in writing your own literature analysis should help in these reviews!

Journaling:

FREE WRITE!! Two pages.

Week 26: Grammar Review!!

This week and next we will be reviewing key areas of grammar. You get a break from reading/writing and focus on discerning 😊. Hopefully, through the past 25 assignments you have worked on your weak areas and can identify which errors muddle your work.

Turn to page 44 in your Writing Resource Folder. We will be covering run-on sentences, comma useage and proper uses of colons/semi-colons.

Writing Assignment:

Complete the remaining worksheets in the areas covered today.

Journaling:

FREE WRITE! Two pages!! 😊

Notes:

Week 27: Research Paper

Your Task: Research and defend a position on a topic of your choice.

Steps:

1. Select a topic and narrow it down.
2. Generate research questions and an arguable working thesis.
3. Do preliminary reading; make a works cited page.
4. Take notes on all information to be used.
5. Based on your research, decide whether you want to keep your original thesis or change it; write a final thesis.
6. Create note cards from your sources.
7. Write a detailed outline.
8. Type a rough draft with parenthetical citations and a works cited page.
9. Revise the rough draft based on comments from your peers and teacher.
10. Type the final paper with parenthetical citations and works cited page.

Requirements:

- Length: 5-8 double-spaced,* typewritten pages in regular 12 point font, with 1-inch margins. All formatting should conform to MLA standards.
- Sources: Minimum of five, including at least two print sources. Wikipedia may not be used as a source, but you may use Wikipedia to find other, more reputable sources.

Major Due Dates:

- Next Week (Week 28): Thesis and note cards/Works Cited
- Week 29: Outline & Works Cited Due
- Week 30: Rough Draft completed
- Week 31: Final Completed

Note: Be sure to keep all pre-writing materials (notes, rough draft, outline, etc.) and submit them, along with your final draft, in your assignment folder.

Suggested topics: You may either research a figure, such as an artist, writer, or scientist; or you may research an issue. Either way, you must have an arguable thesis, such as, “Abraham Lincoln must be considered the greatest US president because he succeeded in preserving the Union.”

BRAINSTORM TOPICS:

“You can make anything by writing.”
— *C.S. Lewis*

Thesis practice:

How to Create Note Cards:

Find five key sources that will assist you in learning more about your topic, presenting both sides of the issue, and provide current data. As you are reading through each source, you will make note cards that you will reference as you are constructing your paper.

Tips on Note Cards:

1. Write your notes on index cards
2. Write only on the front of the card.
3. Put only one source and one subject on a card.
4. Create a bibliography card for each source with the information you will need to create a works-cited page: subject, author's name, title, volume, page, edition, and so forth.
5. Write your information on the topic (if you have quoted, check for accuracy).
6. Be accurate but as brief as possible. You do not have to write in complete sentences as long as you can understand what you have written later. Abbreviations may also be used.
7. Quotations should be copied correctly and enclosed in quotation marks. Note the page number(s) from which the quote was taken.
8. It is unnecessary to write down facts you already know. Write only new information.
9. If you must continue your notes on another card, list the source at the top in an abbreviated form.

Topic #1

Source A

Notes.....

Pg. #

The diagram shows a notecard with the following content:

- Heading:** Caius Julius Caesar - Early Life
- Source:** A
- Notes:**
 - Lost his father when he was 16
 - Married Cornelia >> had daughter Julia
 - Lost his sacerdotal office because he wanted to stay married and Sylla wanted him to divorce
 - Obtained pardon with the help of the vestal virgins and some near-relatives
 - Upon Caesar's release, Sylla said, "Your suit is granted...but know that this man...will, some day or other, be the ruin of the party of the nobles...for in this one Caesar, you will find many a Marius."
- Annotations:**
 - A red box on the left says "Heading - for easy reference" with an arrow pointing to the title.
 - A red box on the left says "Notes are concise" with an arrow pointing to the bullet points.
 - A red box on the left says "Direct quotes are written carefully" with an arrow pointing to the quote.
 - A red box on the right says "The letter 'A' tells you which source this card belongs to" with an arrow pointing to the letter 'A'.
 - A red box on the right says "Write notes to yourself of any questions you may have along the way" with an arrow pointing to the question "What is 'sacerdotal'?'".
 - A red box on the right says "Numbers on the right indicate page numbers in the book for reference later on" with arrows pointing to the numbers 2 and 3.

Writing Assignment:

With your chosen topic, complete the research with your six sources. Create a Works Cited page and complete your 20 notecards. Focus on specific details, do not write notes of known facts, but new and specific ones. Three of your five sources can be internet based, but you must create a thorough cite..Wikipedia is not a proper source for this research paper.

Week 29: Outline

Sample Argument Outline

The following is a basic outline of an argument essay. Keep in mind that this is only one kind of possible organization; there are several ways to structure an effective argument. Outlines can also vary in the amount of detail.

Introductory Section

Thesis (claim and reason): The American government should enforce existing immigration laws in order to address the economic and social impact on the bordering states receiving thousands of illegal immigrants.

Body Sections

Section I

Claim: The laws are not being upheld.

Evidence: logical appeal (facts, expert authority)

- Evidence to support this claim
- List at least 3 supports.

Section II

Claim: Having refused to enforce immigration laws, the number of illegal immigrants in this country have spiked in the past four years.

Evidence: logical appeal (statistics), ethical appeal (fair, humane), emotional appeal

- Is against the law
- thousands of Central American children are abandoned each month
- specific evidence to show spike

Section III

Claim: Harms created by the influx of illegal immigrants. *Evidence:* logical appeal (facts), emotional appeal

- criminals, disease, increased costs to states

Section IV -- Dealing with the Opposition

1st Opposing View: It goes against the American ideal to help those in need.

Strategy for Response: What concessions will you make to present a compromise to the opposition or arguments to convince them that your position should be upheld.

2nd Opposing View: Enforcing the borders would make the US isolationists.

“You can make anything by writing.”

— C.S. Lewis

Strategy for Response: How would you handle refuting this opposing view?

Conclusion

End with a conclusion that suggests the larger importance of this issue, and why we should care.

Create a final statement that is powerful and memorable.

*http://www.uwc.ucf.edu/handouts/Sample_Argument_Outline.pdf

Keep working until your outline fits your idea like a glove.

When you think you have an outline that works, challenge it. I've found when I write that the first outline never holds up to a good interrogation. When you start asking questions of your outline, you will begin to see where the plan holds, and where it falls apart. Here are some questions that you might ask:

- Does my thesis control the direction of my outline?
- Are all of my main points relevant to my thesis?
- Can any of these points be moved around without changing something important about my thesis?
- Does the outline seem logical?
- Does my argument progress, or does it stall?
- If my argument seems to take a turn, mid-stream, does my thesis anticipate that turn?
- Do I have sufficient support for each of my points?
- Have I made room in my outline for other points of view about my topic?

Review the link of the sample research paper in last week's lesson. You can create subheadings for each of your sections, however, it is not required. Your paper should be between 4-6 pages with a Works cited page listing all six (or more) sources.

Writing Assignment:

Complete your Outline for your Research Paper. Use the worksheets provided. Continue to add to your note cards if you feel you need stronger/additional support. Next week your outline will be peer reviewed in class.

Name _____ Grade _____

I. Introduction

Topic _____

Attention Grabber (Hook)

Background _____

Thesis Sentence (Three main Points)

II. First Main Point:

A. Sub-point: (With Support)

B. Sub-point: (With Support)

III. Second Main Point:

A. Sub-point: (With Support)

B. Sub-point: (With Support)

IV. Third Main Point:

A. Sub Point: (With Support)

B. Sub-Point: (With Support)

V. Conclusion (Review and identify most important/critical point and why)

Peer Review Notes:

“You can make anything by writing.”
— C.S. Lewis

Week 29: Research Rough Draft

Constructing Paragraphs

You've written your thesis. You've interrogated your outline. You know which modes of arrangement you intend to use. You've settled on a plan that you think will work. Now you have to go about the serious business of constructing your paragraphs. Paragraphs are the workhorses of your paper. If a single paragraph is incoherent or weak, the entire argument might fail. It's important that you consider carefully the "job" of each paragraph. Know what it is you want that paragraph to do. Don't allow it to go off loafing.

What is a paragraph?

A paragraph is generally understood as a single "unit" of a paper. What your reader expects when he enters a new paragraph is that he is going to hear you declare a point and then offer support for that point. If you violate this expectation - if your paragraphs wander aimlessly among a half dozen points, or if they declare points without offering any evidence to support them - then the reader becomes confused or irritated by your argument. He won't want to read any further.

What should a paragraph do?

At the risk of being silly, consider this. What you look for in a partner, a reader looks for in a paragraph. You want a partner who is supportive, strong, and considerate to others. Similarly, a good paragraph will:

Be Supportive.

Even in the most trying of times a good paragraph will find a way to support the thesis. It will declare its relationship to the thesis clearly, so that the whole world knows what the paragraph intends to do. **In other words, a supportive paragraph's main idea clearly develops the argument of the thesis.**

Be Strong.

A good paragraph isn't bloated with irrelevant evidence or redundant sentences. Nor is it a scrawny thing, begging to be fed. It's strong and buffed. You know that it's been worked on. **In other words, a strong paragraph develops its main idea, using sufficient evidence.**

Be Considerate.

Good paragraphs consider their relationship to other paragraphs. A good paragraph never interrupts its fellow paragraphs to babble on about its own, irrelevant problems. A good paragraph waits its turn. It shows up when and where it's supposed to. It doesn't make a mess for other paragraphs to clean up. **In other words, a considerate paragraph is a coherent paragraph. It makes sense within the text as a whole.**

I. Writing the Topic Sentence

Just as every paper requires a thesis to assert and control its argument, so does every paragraph require a topic sentence to assert and control its main idea. Without a topic sentence, your paragraphs will seem jumbled, aimless. Your reader will find himself confused.

"You can make anything by writing."

— C.S. Lewis

Because the topic sentence plays an important role in your paragraph, it must be crafted with care. When you've written a topic sentence, ask yourself the following questions:

- *Does the topic sentence declare a single point of my argument?* Because the reader expects that a paragraph will explore ONE idea in your paper, it's important that your topic sentence isn't too ambitious. If your topic sentence points to two or three ideas, perhaps you need to consider developing more paragraphs.
- *Does the topic sentence further my argument?* Give your topic sentences the same "so what?" test that you gave your thesis sentence. If your topic sentence isn't interesting, your paragraph probably won't serve to further the argument. Your paper could stall.
- *Is the topic sentence relevant to my thesis?* It might seem so to you, but the relevance may not be so clear to your reader. If you find that your topic sentence is taking you into new ground, stop writing and consider your options. You'll either have to rewrite your thesis to accommodate this new direction, or you will have to edit this paragraph from your final paper.
- *Is there a clear relationship between this topic sentence and the paragraph that came before?* It's important to make sure that you haven't left out any steps in the process of composing your argument. If you make a sudden turn in your reasoning, signify that turn to the reader by using the proper transitional phrase - *on the other hand, however, etc.*
- *Does the topic sentence control my paragraph?* If your paragraph seems to unravel, take a second look. It might be that your topic sentence isn't adequately controlling your paragraph and needs to be re-written. Or it might be that your paragraph is moving on to a new idea that needs to be sorted out.
- *Where have I placed my topic sentence?* Most of the time a topic sentence comes at the beginning of a paragraph. A reader expects to see it there, so if you are going to place it elsewhere, you'll need to have a good reason and a bit of skill. You might justify putting the topic sentence in the middle of the paragraph, for example, if you have information that needs to precede it. You might also justify putting the topic sentence at the end of the paragraph, if you want the reader to consider your line of reasoning before you declare your main point.

II. Developing Your Argument: Evidence

Students often ask how long a paragraph ought to be. Our response: "As long as it takes." It's possible to make a point quickly. Sometimes it's desirable to keep it short. Notice the above paragraph, for example. We might have hemmed and hawed, talked about short paragraphs and long paragraphs. We might have said that the average paragraph is one-half to two-thirds of a page in length. We might have spent time explaining why the too-short paragraph is too short, and the too-long paragraph too long. Instead, we cut to the chase. After huffing and puffing through this paragraph (which is getting longer and longer all the time) we'll give you the same advice: a good paragraph is as long as it needs to be in order to illustrate, explore, and/or prove its main idea.

But length isn't all that matters in paragraph development. What's important is that a paragraph develops its idea fully, and in a manner that a reader can follow with ease. Let's consider these two issues carefully. First: how do we know when an idea is fully developed? If your topic sentence is well-written, it should tell you what your paragraph needs to do. If my topic sentence declares, for example, that there are two conflicting impulses at work in a particular fictional character, then my reader will expect that I will

define and illustrate these two impulses. I might take two paragraphs to do this; I might take one. My decision will depend on how important this matter is to my discussion. If the point is an important one, I take my time. I also (more likely than not) use at least two paragraphs. In this case, a topic sentence might be understood as controlling not only a paragraph, but an entire section of text.

When you've written a paragraph, ask yourself these questions:

- Do I have enough evidence to support this paragraph's idea?
- Do I have too much evidence? (In other words, will the reader be lost in a morass of details, unable to see the argument as a whole?)
- Does this evidence clearly support the assertion I am making in this paragraph, or am I stretching it?
- If I am stretching it, what can I do to persuade the reader that this stretch is worth making?
- Am I repeating myself in this paragraph?
- Have I defined all of the paragraph's important terms?
- Can I say, in a nutshell, what the purpose of this paragraph is?
- Has the paragraph fulfilled that purpose?

III. Developing Your Argument: Arrangement

Equally important to the idea of a paragraph's development is the matter of the paragraph's arrangement. Paragraphs are arranged differently for different purposes. For example, if you are writing a history paper and wish to summarize a sequence of events, you of course will arrange your information chronologically. If you are writing a paper for an art history course in which you want to describe a painting or a building, then you will perhaps choose to arrange your information spatially. If you are writing a paper for a sociology course in which you have been asked to observe the behaviors of shoppers at a supermarket, you might want to arrange your ideas by working from the specific to the general. And so on. You will also want to consider your method of reasoning when you construct your paragraph. Are you using inductive logic, working from clues towards your conclusion? If so, your paragraph will reflect this way of thinking: your evidence will come early on in the paragraph, and the topic sentence will appear at the end. If, on the other hand, you are using deductive logic, your paragraph will very likely be arranged like a syllogism. (For more information about constructing logical paragraphs, see *Logic and Argument*.)

Finally, remember that the modes of discourse that we outlined earlier can also serve as models for arranging information within a paragraph. If the purpose of a particular paragraph is to make a comparison, for example, your paragraph would be structured to assert that "A is like B in these three ways." And so on.

IV. Coherence

OK, so you've gotten this far: you have your thesis, your topic sentences, and truckloads of evidence to support the whole lot. You've spent three days writing your paragraphs, making sure that each paragraph argues one point and that this point is well supported with textual evidence. But when you read this essay back to yourself, you feel a profound sense of disappointment. Though you've followed your outline and everything is "in there," the essay just doesn't seem to hold together. It could be that you have a problem with coherence. A lack of coherence is easy to diagnose, but not so easy to cure. An incoherent essay doesn't seem to flow. Its arguments are hard to understand. The reader has to double back again and again in order to follow the gist of the argument. Something has gone wrong. What?

"You can make anything by writing."

— *C.S. Lewis*

Look for these problems in your paper:

1. *Make sure that the **grammatical subject** of your sentences reflects the **real subject** of your paragraph.* Go through your paragraph and underline the subjects of all your sentences. Do these subjects match your paragraph's subject in most cases? Or have you stuck the paragraph's subject into some other, less important part of the sentence? Remember: the reader understands an idea's importance according to where you place it. If your main idea is hidden as an object of a preposition in a subordinate clause, do you really think that your reader is going to follow what you are trying to say?
2. *Make sure that your grammatical subjects are **consistent**.* Again, look at the grammatical subjects of all your sentences. How many different subjects do you find? If you have too many different sentence subjects, your paragraph will be hard to follow. (Note: For the fun of it, underline the sentence subjects in paragraph one. You'll find three, more or less: you, the subject, and the reader. The relationship between the three is what this paragraph is all about. Accordingly, the paragraph is coherent.)
3. *Make sure that your sentences look **backward** as well as **forward**.* In order for a paragraph to be coherent, each sentence should begin by linking itself firmly to the sentence that came before. If the link between sentences does not seem firm, use an introductory clause or phrase to connect one idea to the other.
4. *Follow the principle of moving from **old** to **new**.* If you put the old information at the beginning of the sentence, and the new information at the end, you accomplish two things. First, you ensure that your reader is on solid ground: she moves from the familiar to the unknown. Second, because we tend to give emphasis to what comes at the end of a sentence, the reader rightfully perceives that the new information is more important than the old.
5. *Use repetition to create a sense of **unity**.* Repeating key words and phrases **at appropriate moments** will give your reader a sense of coherence in your work. Don't overdo it, however. You'll risk sounding redundant.
6. *Use **transition** markers wisely.* Sometimes you'll need to announce to your reader some turn in your argument. Or you'll want to emphasize one of your points. Or you'll want to make clear some relationship in time. In all these cases you'll want to use transition markers.

Additional transitionalexamples in your resource folder on p. 52

Here are some examples:

- To show place - *above, below, here, there, etc.*
- To show time - *after, before, currently, during, earlier, later, etc.*
- To give an example - *for example, for instance, etc.*
- To show addition - *additionally, also, and, furthermore, moreover, equally important, etc.*
- To show similarity - *also, likewise, in the same way, similarly, etc.*
- To show an exception - *but, however, nevertheless, on the other hand, on the contrary, yet, etc.*
- To show a sequence - *first, second, third, next, then, etc.*
- To emphasize - *indeed, in fact, of course, etc.*
- To show cause and effect - *accordingly, consequently, therefore, thus, etc.*

- To conclude or repeat - *finally, in conclusion, on the whole, in the end,* etc.

V. Introductions and Conclusions

Introductions and conclusions are among the most challenging of all paragraphs. Why? Because introductions and conclusions must do more than simply state a topic sentence and offer support. Introductions and conclusions must synthesize and provide context for your entire argument, and they must also make the proper impression on your reader.

Introductions

Your introduction is your chance to get your reader interested in your subject. Accordingly, the tone of the paragraph has to be just right. You want to inform, but not to the point of being dull; you want to intrigue, but not to the point of being vague; you want to take a strong stance, but not to the point of alienating your reader. Pay attention to the nuances of your tone. Seek out a second reader if you're not sure that you've managed to get the tone the way you want it.

Writing Assignment:

Complete your rough draft, have it typed/double spaced. Manually go back through your rough draft for edits before the peer review.

“You can make anything by writing.”

— C.S. Lewis

Week 30: Final Edits

First Paragraph and Introduction	Yes	Needs Work
Introductory sentence is interesting		
The thesis sentence is specific		
The thesis statement makes a clear declaration that I back up with examples		
Body Paragraphs		
Does each paragraph begin with a good topic sentence?		
Do I provide clear evidence to support my thesis?		
Have I used examples with citations evenly throughout the work?		
Do my paragraphs flow in a logical manner?		
Have I used clear transition sentences?		
Paper Format		
Title page meets assignment requirements		
Page numbers are in the right location on the page		
Page numbers start and stop on the right pages		
Each citation has a Works cited entry		
In-text citations checked for proper formatting		
Proofreading		
I've read my paper aloud and checked for flow		
My summary restates my thesis in different words		
Meeting the Assignment		
I mention both positions on the topic		
My paper is the right length		
I've used five or more sources		
My Works Cited page is flawless		

Peer Review Form for Research Papers

Reviewer: _____ **Author:** _____

Using the following checklist, complete a review of a classmate's paper:

#1. What do you think is the main idea of this piece?	
#2. What is the thesis statement in this essay? NOTE: if you have trouble identifying either the question/problem/issue or the thesis, be sure to concentrate on how to help the writer clarify the problem	
#3. List all major topics in this essay that match/relate to the thesis statement.	
#4. List any topics or ideas that do not relate to the thesis.	
#5. List and describe any passages in this essay that you do not understand. Include why you do not understand these sections.	
#6. Mark or highlight any grammatical or spelling errors that need to be addressed. (Use a different color or style font to do this.) Do not correct these errors just point them out.	
#7. Provide general feedback to your partner. For example, how did you react to the topic? Were you able to follow the writer's thoughts? What were the strongest points of the writing? What were the weakest points and why?	
#8. Does the piece present sound, logical argumentation? List the topic sentences that point to the main arguments, counterarguments, and rebuttals in the paper.	

"You can make anything by writing."

— C.S. Lewis

Writing Assignment:

Take your Peer Review form and make the necessary edits to your research paper. Complete your final draft to turn in for next week.

Notes:

Week 31: Presentation of Final Papers

Presentations of final research papers. Each student will present their strongest paragraph to the class.

The seven parts of the “Letter to Self” are (please label each part):

1. **ME, NOW:** my hopes, fears, dreams, intentions, goals, problems, concerns, likes, dislikes, joys, frustrations; what I like about myself; what I don't like about myself; what I'm proud of; what I think about; what bothers me; who I am, etc.
2. **MY WORLD:** a description of my home, bedroom, school, neighborhood, town; my favorite places to go; chores, allowance, pet(s), possessions, clothes, religion, current events; FAVORITES – books, music groups, movies, TV, etc.
3. **WHAT I DO:** my hobbies, pastimes, sports, school activities; what I do when I'm alone; what I do with friends; favorite snacks and foods; chores; how I spend my weekends and vacations; special activities I do, organizations I belong to, etc.
4. **PEOPLE IN MY LIFE:** my family, siblings, aunts & uncles, grandparents, friends, best friend(s), teachers, people I've dated, current significant other, who I like, people I'd like to know better, people I admire and respect, important people in my life.
5. **MY PAST:** where I was born, where I lived, growing up, childhood accidents, childhood memories, and schools I attended, previous pets, trips I've taken, important events in my life so far, former friends, former teachers, teams I played on, etc.
6. **MY SCHOOL CAREER (with a focus on English!):** As an English student, how have you fared up to this point? What do you consider to be your strengths and weaknesses? What were your specific goals for this year in English? How do you feel about writing? What kind(s) of writing do you like to do? What did you hope to accomplish? What did you learn from reading other's compositions? How do you feel about reading? Which reading did you detest this year? Which one were you glad you read?
7. **MY FUTURE:** predictions, what I want to do, my long range intentions, what I'm looking forward to; what I'm dreading; my goals, my hopes and fears for the world; summer vacation, high school, college, marriage, employment, etc.

“You can make anything by writing.”

— C.S. Lewis

NOTE: In doing this "Letter to Self," you should have seven total paragraphs. You may also want to write about something important to you that wasn't mentioned above. Create your own categories. This "Letter To Self" is for you, and it should deal with the elements and aspects that are important and real in your life – the good, the bad, and the ugly! The more honest you are with yourself, the more you will appreciate and value your LTS in years to come.

No one will read your LTS, except you and those you choose to share it with. Have fun! Write extensively!! Create something memorable that captures your life today and who you are. You will get out of this assignment what you put into it. Remember to take pride in your work.

Writing Assignment:

Write a letter to yourself! Do not seal it (yet!) Self address the envelope to your parents' address.

Week 32: Last Day

Class lesson to be determined by students. It will be student led and constructed. Games/Challenges are all allowed.

Throughout the year, we (as a class) run into topics of discussion that we wish we could go into a little more depth, the last day of class is designed to be that class that the students wish to dig a little deeper. It can be a challenge between groups, a Socratic Discussion, essentially anything that has merit and can end this year of learning with the satisfaction that they have worked really hard, learned writing techniques, how to analyze a poem/literature/short story, what exactly a précis is, and all the pet peeves of their instructor (run-on sentences)....touché!

From day one, we will be seeking out the best end of the year class...each class may come up with something different, but they are always enjoyable!

Blessings to you all, thank you for the opportunity to walk with you through this journey of discovery and self-growth. Each of you are instilled with precious talents/gifts bestowed on you by God, to see you embrace these and grow in them is the greatest reward as a teacher.

Your letters will find you in 5 years! I will track you down if need be. ☺