

Week 1: Short Story Digging

The Celebrated Jumping Frog of Calaveras County

by Mark Twain

In compliance with the request of a friend of mine, who wrote me from the East, I called on good-natured, garrulous old Simon Wheeler, and inquired after my friend's friend, Leonidas W. Smiley, as requested to do, and I hereunto append the result. I have a lurking suspicion that Leonidas W. Smiley is a myth; and that my friend never knew such a personage; and that he only conjectured that if I asked old Wheeler about him, it would remind him of his infamous Jim Smiley, and he would go to work and bore me to death with some exasperating reminiscence of him as long and as tedious as it should be useless to me. If that was the design, it succeeded.

I found Simon Wheeler dozing comfortably by the barroom stove of the dilapidated tavern in the decayed mining camp of Angel's, and I noticed that he was fat and bald-headed, and had an expression of winning gentleness and simplicity upon his tranquil countenance. He roused up, and gave me good-day. I told him a friend had commissioned me to make some inquiries about a cherished companion of his boyhood named Leonidas W. Smiley--Rev. Leonidas W. Smiley, a young minister of the Gospel, who he had heard was at one time a resident of Angel's Camp. I added that if Mr. Wheeler could tell me anything about this Rev. Leonidas W. Smiley, I would feel under many obligations to him.

Simon Wheeler backed me into a corner and blockaded me there with his chair, and then sat down and reeled off the monotonous narrative which follows this paragraph. He never smiled, he never frowned, he never changed his voice from the gentle-flowing key to which he tuned his initial sentence, he never betrayed the slightest suspicion of enthusiasm; but all through the interminable narrative there ran a vein of impressive earnestness and sincerity, which showed me plainly that, so far from his imagining that there was anything ridiculous or funny about his story, he regarded it as a really important matter, and admired its two heroes as men of transcendent genius in finesse. I let him go on in his own way, and never interrupted him once.

"Rev. Leonidas W. H'm, Reverend Le--well, there was a feller here once by the name of Jim Smiley, in the winter of '49--or may be it was the spring of '50--I don't recollect exactly, somehow, though what makes me think it was one or the other is because I remember the big flume warn't finished when he first came to the camp; but any way, he was the curiousest man about always betting on

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anything that turned up you ever see, if he could get anybody to bet on the other side; and if he couldn't he'd change sides. Any way that suited the other man would suit him--any way just so's he got a bet, he was satisfied. But still he was lucky, uncommon lucky; he most always come out winner. He was always ready and laying for a chance; there couldn't be no solit'ry thing mentioned but that feller'd offer to bet on it, and take any side you please, as I was just telling you. If there was a horse-race, you'd find him flush or you'd find him busted at the end of it; if there was a dog-fight, he'd bet on it; if there was a cat-fight, he'd bet on it; if there was a chicken-fight, he'd bet on it; why, if there was two birds setting on a fence, he would bet you which one would fly first; or if there was a camp-meeting, he would be there reg'lar to bet on Parson Walker, which he judged to be the best exhorter about here, and he was, too, and a good man. If he even see a straddle-bug start to go anywheres, he would bet you how long it would take him to get to--to wherever he was going to, and if you took him up, he would foller that straddle-bug to Mexico but what he would find out where he was bound for and how long he was on the road. Thish-yer Smiley had a mare. Lots of the boys here has seen that Smiley and can tell you about him. Why, it never made no difference to him--he'd bet on any thing--the dangest feller. Parson Walker's wife laid very sick once, for a good while, and it seemed as if they warn't going to save her; but one morning he come in, and Smiley up and asked him how she was, and he said she was considerable better--thank the Lord for his inf'nit' mercy--and coming on so smart that with the blessing of Prov'dence she'd get well yet; and Smiley, before he thought, says, Well, I'll risk two-and-a-half she don't anyway."

Thish-yer Smiley had a mare--the boys called her the fifteen-minute nag, but that was only in fun, you know, because, of course, she was faster than that--and he used to win money on that horse, for all she was so slow and always had the asthma, or the distemper, or the consumption, or something of that kind. They used to give her two or three hundred yards start, and then pass her under way; but always at the fag-end of the race she'd get excited and desperate-like, and come cavorting and straddling up, and scattering her legs around limber, sometimes in the air, and sometimes out to one side amongst the fences, and kicking up m-o-r-e dust and raising m-o-r-e racket with her coughing and sneezing and blowing her nose--and always fetch up at the stand just about a neck ahead, as near as you could cipher it down.

And he had a little small bull-pup. And he had a little small bull-pup, that to look at him you'd think he warn't worth a cent but to set around and look ornery and lay for a chance to steal something. But as soon as money was up on him he was a different dog; his under-jaw'd begin to stick out like the fo'-castle of a

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steamboat, and his teeth would uncover and shine like the furnaces. And a dog might tackle him and bully-rag him, and bite him, and throw him over his shoulder two or three times, and Andrew Jackson--which was the name of the pup--Andrew Jackson would never let on but what he was satisfied, and hadn't expected nothing else--and the bets being doubled and doubled on the other side all the time, till the money was all up; and then all of a sudden he would grab that other dog jest by the j'int of his hind leg and freeze to it--not chew, you understand, but only just grip and hang on till they throwed up the sponge, if it was a year. Smiley always come out winner on that pup, till he harnessed a dog once that didn't have no hind legs, because they'd been sawed off in a circular saw, and when the thing had gone along far enough, and the money was all up, and he come to make a snatch for his pet holt, he see in a minute how he'd been imposed on, and how the other dog had him in the door, so to speak, and he 'peared surprised, and then he looked sorter discouraged-like, and didn't try no more to win the fight, and so he got shucked out bad. He gave Smiley a look, as much as to say his heart was broke, and it was his fault, for putting up a dog that hadn't no hind legs for him to take holt of, which was his main dependence in a fight, and then he limped off a piece and laid down and died. It was a good pup, was that Andrew Jackson, and would have made a name for hisself if he'd lived, for the stuff was in him and he had genius--I know it, because he hadn't no opportunities to speak of, and it don't stand to reason that a dog could make such a fight as he could under them circumstances if he hadn't no talent. It always makes me feel sorry when I think of that last fight of his'n, and the way it turned out.

Well, thish-yer Smiley had rat-tarriers, and chicken cocks, and tom-cats and all of them kind of things, till you couldn't rest, and you couldn't fetch nothing for him to bet on but he'd match you. He ketched a frog one day, and took him home, and said he cal'lated to educate him; and so he never done nothing for three months but set in his back yard and learn that frog to jump. And you bet you he did learn him, too. He'd give him a little punch behind, and the next minute you'd see that frog whirling in the air like a doughnut--see him turn one summerset, or may be a couple, if he got a good start, and come down flat-footed and all right, like a cat.

He got him up so in the matter of ketching flies, and kep' him in practice so constant, that he'd nail a fly every time as fur as he could see him. Smiley said all a frog wanted was education, and he could do 'most anything--and I believe him. Why, I've seen him set Dan'l Webster down here on this floor--Dan'l Webster was the name of the frog--and sing out, "Flies, Dan'l, flies!" and quicker'n you could wink he'd spring straight up and snake a fly off'n the counter there, and

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flop down on the floor ag'in as solid as a gob of mud, and fall to scratching the side of his head with his hind foot as indifferent as if he hadn't no idea he'd been doin' any more'n any frog might do. You never see a frog so modest and straightfor'ard as he was, for all he was so gifted. And when it come to fair and square jumping on a dead level, he could get over more ground at one straddle than any animal of his breed you ever see. Jumping on a dead level was his strong suit, you understand; and when it come to that, Smiley would ante up money on him as long as he had a red. Smiley was monstrous proud of his frog, and well he might be, for fellers that had traveled and been everywheres, all said he laid over any frog that ever they see.

Smiley kep' the beast in a little lattice box. Well, Smiley kep' the beast in a little lattice box, and he used to fetch him downtown sometimes and lay for a bet. One day a feller--a stranger in the camp, he was--come acrost him with his box, and says:

"What might be that you've got in the box?"

And Smiley says, sorter indifferent-like, "It might be a parrot, or it might be a canary, maybe, but it ain't--it's only just a frog."

And the feller took it, and looked at it careful, and turned it round this way and that, and says, "H'm--so 'tis. Well, what's he good for?"

"Well," Smiley says, easy and careless, "he's good enough for one thing, I should judge--he can outjump any frog in Calaveras county."

The feller took the box again, and took another long, particular look, and give it back to Smiley, and says, very deliberate, "Well," he says, "I don't see no p'int about that frog that's any better'n any other frog."

"Maybe you don't," Smiley says. "Maybe you understand frogs and maybe you don't understand 'em; maybe you've had experience, and maybe you ain't only a amature, as it were. Anyways, I've got my opinion and I'll risk forty dollars that he can outjump any frog in Calaveras County."

And the feller studied a minute, and then says, kinder sad like, "Well, I'm only a stranger here, and I ain't got no frog; but if I had a frog, I'd bet you."

And then Smiley says, "That's all right--that's all right--if you'll hold my box a minute, I'll go and get you a frog." And so the feller took the box, and put up his forty dollars along with Smiley's, and set down to wait.

So he set there a good while thinking and thinking to his-self, and then he got the frog out and prized his mouth open and took a teaspoon and filled him full

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of quail shot--filled! him pretty near up to his chin--and set him on the floor. Smiley he went to the swamp and slopped around in the mud for a long time, and finally he ketched a frog, and fetched him in, and give him to this feller, and says:

"Now, if you're ready, set him alongside of Dan'l, with his forepaws just even with Dan'l's, and I'll give the word." Then he says, "One--two--three--git!" and him and the feller touched up the frogs from behind, and the new frog hopped off lively, but Dan'l give a heave, and hysted up his shoulders--so--like a Frenchman, but it warn't no use--he couldn't budge; he was planted as solid as a church, and he couldn't no more stir than if he was anchored out. Smiley was a good deal surprised, and he was disgusted too, but he didn't have no idea what the matter was, of course.

The feller took the money and started away; and when he was going out at the door, he sorter jerked his thumb over his shoulder--so--at Dan'l, and says again, very deliberate, "Well," he says, "I don't see no p'int about that frog that's any better'n any other frog."

Smiley he stood scratching his head and looking down at Dan'l a long time, and at last says, "I do wonder what in the nation that frog throwed off for--I wonder if there ain't something the matter with him--he 'pears to look mighty baggy, somehow." And he ketched Dan'l up by the nap of the neck, and hefted him, and says, "Why blame my cats if he don't weigh five pounds!" and turned him upside down and he belched out a double handful of shot. And then he see how it was, and he was the maddest man--he set the frog down and took out after that feller, but he never ketched him. And---

(Here Simon Wheeler heard his name called from the front yard, and got up to see what was wanted.) And turning to me as he moved away, he said: "Just set where you are, stranger, and rest easy--I ain't going to be gone a second."

But, by your leave, I did not think that a continuation of the history of the enterprising vagabond Jim Smiley would be likely to afford me much information concerning the Rev. Leonidas W. Smiley, and so I started away.

At the door I met the sociable Wheeler returning, and he buttonholed me and recommenced:

"Well, thish-yer Smiley had a yaller, one-eyed cow that didn't have no tail, only jest a short stump like a bannanner, and----"

However, lacking both time and inclination, I did not wait to hear about the afflicted cow, but took my leave.

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Examining Twain's style:

1. Count the number of words in each sentence of the first paragraph two paragraphs. List them below.
2. In the third paragraph, list the sentence openers he used for his sentences. (Just the first word)
3. Choose 5 strong vocabulary words he used to add imagery/descriptions.
4. Find three transitional words. Those words that fall between connecting ideas or to begin paragraphs or concluding statements.
5. What is your favorite line in the story? Write it below.
6. Which character stood out the most to you and why?

Literature:

Complete the reading of Twain's story, finish the worksheet on his style.

Composition:

Using what you know about Twain's style of writing, dialogue, vernacular, and syntax. Create a one paragraph writing furthering these characters and setting.

In addition, research Mark Twain online. Find 3 key and interesting facts about his life/writings/or experiences and write one paragraph.

Please type each paragraph on one piece of paper with your name at the top left.

Resource:

Review the four Sentence types in your Week 1 lesson. Make sure to read through and follow directions for any work assigned in the lesson.

Vocabulary:

Complete your sentences for week one. These should be handwritten on notebook paper.

Week 2: The Red Badge of Courage

Stephen Crane

One of America's most influential realist writers, Stephen Crane, born in New Jersey on November 1, 1871, produced works that have been credited with establishing the foundations of modern American naturalism. His Civil War novel *The Red Badge of Courage* (1895) realistically depicts the psychological complexities of battlefield emotion and has become a literary classic.

Born on November 1, 1871, in Newark, New Jersey, Stephen Crane was the 14th and last child of writer/suffragist Mary Helen Peck Crane and Reverend Jonathan Townley Crane, a Methodist Episcopal minister. Raised by his older sister Agnes, the young Crane attended preparatory school at Claverack College. He later spent less than two years overall as a college student at Lafayette College in Easton, Pennsylvania, and then at Syracuse University in upstate New York. He then moved to Paterson, New Jersey with one of his brothers and made frequent trips to nearby New York City, writing short pieces on what he experienced there.

In 1895, Crane published what would become his most famous novel, *The Red Badge of Courage*. A work that followed an individual soldier's emotional experiences in the midst of a Civil War battle, *Courage* became renowned for its perceived authenticity and realistic depictions of violent conflict. Crane had in fact never been in military combat, constructing scenes from research and what he referred to as skirmishes on the football field.

Due to Crane's new reputation as a war writer, as well as his curiosity about his accuracy in depicting psychological states of combat, he undertook a new career: war correspondent. In 1897, Crane set sail for Cuba to report on

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the insurrection there. However, after the ship on which he was traveling, the *SS Commodore*, sank, Crane spent more than a day adrift with three other men. His account of the ordeal resulted in one of the world's great short stories, "The Open Boat."

Creating a Cite:

The above information was taken directly from a website. Whenever we use another's work, we are to cite it properly in order to give the necessary credit to their work. A wonderful way to easily create cites is through www.easybib.org. In this class, we will be using MLA (Modern Language Association) format for all compositions. Throughout this semester, you will be learning the proper way to format essays, quotes, and create Works Cited pages. Below is the cite created using easy bib:

"Stephen Crane." *Bio*. A&E Television Networks, 2015. Web. 13 Aug. 2015.

There was no author given, so the title of the webpage is presented first. Let's try your hand at creating a cite!

Find 3 facts about Stephen Crane that interest you from ONE website online (avoid Wikipedia at ALL costs for research *unless* you are using it to find direct sources of information listed at the end of the article)

- 1.
- 2.
- 3.

Print/Cut/Paste your cite below for the source you used.

Literature:

Read through Chapter 8. (Through- not 'to') 😊 Journal ONE page regarding your response to how Crane portrays the battle scenes. Were they realistic? Give specific examples on why you agree or disagree.

Composition:

Try your hand at using the MLA template (link provided in Resource folder). If you have a Mac...go to google and search MLA template for Mac. You should be able to find one. A tip: save the template as MLA template. If you write 'over' the template..never hit 'save'...hit 'SAVE AS' so that your original template will not be changed. Try to create a folder (parents can help you!) where you can store all of your future compositions in one place.

For this assignment, you will type one paragraph with the topic sentence: "The battlefield became a new home for the soldiers marked by confusion, fear, and _____." Fill in the last word and support the topic sentence with examples from the story (you may paraphrase, you do not have to do a direct quote for this assignment). Create a unique title for your paragraph. A trick in finding a clever title is to draw it from your concluding sentence of your paragraph. Try to find a few words in your concluding paragraph that would work!

Resource:

Read through how to format in MLA! 😊

Vocabulary:

Complete Week 2 Sentences. 😊

Week 3: Character Analysis

Now that we have mastered MLA (don't worry, you'll have grace for a few more tries 😊) it is time to delve deeper into paragraph construction.

Books, articles, essays, and stories are all made up of many paragraphs. The paragraph is the basic unit of writing. It has a beginning, a middle, and an ending.

The Topic Sentence:

Every body paragraph begins with a topic sentence. It gets the attention of the reader and tells what the paragraph will be about. Make the topic sentence interesting and specific, but save the details for the sentences that follow.

The Middle:

The sentences that follow the topic sentence add more specific details and tell more about the topic. Sometimes these sentences are called 'body sentences.' Every sentence in the body of your paragraph needs to be about the topic!! You don't want to lose or confuse your readers, so make every sentence prove, or support, your topic.

The End:

The last sentence of a paragraph is the concluding, or closing, sentence. In this sentence you will remind the reader what the topic is and what it means. If your paragraph will be followed by another paragraph, your concluding sentence needs to have a *transition* leading into the next paragraph. For instance, if you were writing an essay about hunting dogs, a paragraph about Irish setters might be followed by a paragraph about springer spaniels. You might end the Irish setter paragraph with, "And so, the Irish setter is especially useful as a hunting dog, and the spaniels are similar in their abilities."

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Example Paragraph:

Eventually, Henry is faced with the ultimate enemy – himself. He begins to doubt his own self-confidence and wonders whether he will stay and fight or run when faced with death and war at the battlefields. He questions his fellow soldiers and doubts whether they will accept him later should he run from the battle. What will they do? Will they run or stay? If he runs and the other soldiers don't, what will they think of him? Such questions suggest the constant dilemma experienced by most adolescents, which would be conformity, peer pressure, and acceptance. The internal struggle nearly paralyzes him. Henry eventually flees from the scene, reexamines himself and his thoughts, and musters up the courage to return to the battlefield. This is part of growing up – facing your fears and giving it another shot.

Literature:

Read through Chapter 16. Journal one page about Henry's unfounded sense of superiority that is covered in these chapters. What leads him to think he is superior? Why would he wish to be 'superior' to other soldiers? Does he believe he is superior to Wilson?

Composition:

In MLA format, compose 2 body paragraphs with the topic sentences being based on two characteristics you find prominent in either Henry or Wilson. Make sure your topic sentences are specific. Avoid 'basic' sentences such as: Henry was vain or Wilson was embarrassed. Instead, give specifics. Henry belied an artificial sense of superiority after his actions on the battlefield. Make sure to use support from the novel to 'prove' your topic. If you use direct quotes, try to integrate them into the sentence rather than just inserting the quote by itself.

Resource:

Review Integrating Quotes and Banned Words list.

Vocabulary:

Complete Week 3 sentences.

Week 4: Introduction and Concluding Paragraphs

Character Analysis Essays:

The two paragraphs you have just completed will be the body paragraphs of your first essay! You are halfway there 😊 A character analysis essay is one of the most straightforward assignments you will ever encounter. Its purpose is to simply describe or explain something about a character in your readings. In this case, two key character traits.

Usually, an essay is structured in five paragraphs. You will only be required to complete four paragraphs in this essay. The first is the introduction, which contains the *thesis statement*. The body paragraphs fall in the middle which tie directly to the thesis statement. The last paragraph is the conclusion, which ties the body paragraphs together and sums up the essay. Since the content is factual, you will need to write in third person only. This means no "I" or "you" in the essay.

Thesis Sentence:

The thesis sentence drives the structure and content of the expository essay. It's the most important sentence in your essay. It's important that the statement be clear and that it be one that you can support with facts.

- makes a specific statement about the topic of your essay
- provides a "road map" for those who read your essay
- gives your analysis of the character
- makes a claim that might be disputed
- concludes your introduction paragraph
- links ALL of the information in your essay

GOOD THESIS:

Abigail Williams is a victim of her strict Puritan society. Witnessing the violent death of her parents, living under the strict leadership of her uncle, and hoping for a life with a man she falsely believes to be in love with her

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all contribute to making her into the vindictive character she becomes.

- *This thesis is specific. The essay will obviously discuss these people and events in Abigail's life and how they formed her character. At the same time, it can be argued. Some readers may point out that life was difficult for many Puritans, but they did not all essentially become murderers, as Abby did.*

POOR THESIS:

Abigail Williams accused others of witchcraft because she hoped to kill Elizabeth Proctor and marry her husband, John.

- *This is a bad thesis. It is vague, with no specific details. There is not enough there to inform the reader of how the essay will describe Abigail's character. Most importantly, there is no opinion involved. This is simply a short summary of events in the play. On top of that, it is written in the past tense, while literature is always written about in present tense.*

Introductory Paragraph

The introduction can start with a quote, a question, a few lines of dialogue, or a statement. If you are writing about "Goldilocks and the Three Bears," you might have a beginning sentence such as this one: Why would any little girl be wandering in the woods alone? The simplest introduction includes things about the character which are relevant but not closely related to the developed discussion in your paper. For instance, if you are writing a paper on Goldilocks and a main aspect of this character that you are going to discuss is her hair, you probably aren't going to write about her looks in the introduction. You might, though, include a discussion of what parameters of culture allowed a little girl to wander into the woods alone, particularly if you think her looks indicate something about why she was allowed to wander. The introduction could include many things: history, background,

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information on the author, information on the genre of the work, or an important definition. Only information which is relevant to the work and your point should be included.

Always include the title of the book and author in your introduction. The title should be italicized (MLA format). Bring information that will be relevant to the character traits you chose to explore. End the introduction with your thesis statement.

Concluding Paragraph:

The conclusion does not summarize the entire essay or rehash points made in earlier paragraphs. Instead, it ties together arguments made in each body paragraph to support the thesis and drives home the point of the essay. Avoid using tired transitions such as "In Conclusion" or "Lastly" or "Finally"...be original with your transitions. Identify which of the two traits is more significant than the other and why. Make sure your conclusion is not anemic...meaning it consists of more than 3 sentences and reflects your thesis.

Literature:

Complete the novel. Journal a page on your thoughts on the book, did your thoughts on war change or evolve as the book progressed, did you find yourself feeling sympathetic towards one or more characters, were there any characters you despised or wished they had chosen another path? (You do not have to answer all three, just ideas to get you started)

Composition:

Compose your Introductory and Concluding paragraphs. Use MLA format and review the notes on citing quotes in the Resource section and from today's lesson. Add a Work Cited page. Since you are only citing a single source (the novel) it will be titled Work Cited at the top.

Resource:

Review Work Cited page and cites.

Vocabulary:

Complete Week four.

Week 5: Letter Writing

With the advent of email, it is becoming less and less common to write letters, but the few letters that you will write will probably be very important ones, such as covering letters for job applications, covering letters for college applications, or letters requesting scholarship.

It is very important, therefore, that your letters have the desired effect on the reader. In order to achieve this, they should be:

- in the correct format
- short and to the point
- relevant
- free of any grammatical or spelling mistakes
- polite, even if you're complaining
- well presented

If you are replying to a letter it can be a good idea to note how that letter has been formatted and expressed.

Format

There are certain conventions that your reader will expect you to follow; if you don't, you will create a bad impression.

Here is a letter in standard format.

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March 16, 2001

Ernie English
1234 Writing Lab Lane
Write City, IN 12345

Dear Mr. English:

The first paragraph of a typical business letter is used to state the main point of the letter. Begin with a friendly opening; then quickly transition into the purpose of your letter. Use a couple of sentences to explain the purpose, but do not go in to detail until the next paragraph.

Beginning with the second paragraph, state the supporting details to justify your purpose. These may take the form of background information, statistics or first-hand accounts. A few short paragraphs within the body of the letter should be enough to support your reasoning.

Finally, in the closing paragraph, briefly restate your purpose and why it is important. If the purpose of your letter is employment related, consider ending your letter with your contact information. However, if the purpose is informational, think about closing with gratitude for the reader's time.

Sincerely,

Lucy Letter

- Be concise and relevant
- The person you are writing to may be deluged with letters and if yours is 3 sides of dense text, then there is every possibility it will end up in the bin. Letters should take seconds rather than minutes to read.
- As a result, get straight to the point and stick to it, don't include any unnecessary or supplementary information, don't use any flowery

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language or long words just for the sake of it, and don't repeat too much information which may already be included in a CV, for example.

- Check your grammar and spelling very carefully
- Mistakes will create a very bad impression, will lessen the effect of what you're saying and in the case of a College application letter, could well also consign it to the bin. So:-
 - use the spellchecker if you're using a computer
 - check the spelling yourself, as the spellchecker won't recognize incorrect use, for example, of dose and does. Use a good dictionary.
 - check your grammar carefully. If it's been pointed out to you that you make mistakes, look especially for these kinds of errors. Get someone else to check it for you if necessary.
 - check your sentences and punctuation. Are the sentences complete?
 - Does the punctuation help to make what you're saying clearer?
 - Don't rush the letter; many mistakes occur because of this. Allow plenty of time for checking, and if necessary, for rewriting. The letter may well help to decide your future.
 - avoid everyday, colloquial language; slang or jargon
 - avoid contractions (I'm; it's, etc.)
 - avoid emotive, subjective language (terrible, rubbish etc)

Literature: None

Composition:

Compose your letter to someone you admire, it can be someone you know or a famous author/director/coach/etc. Communicate two things you

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admire about them and ask them something you'd like to know. I will bring envelopes next week (you bring the stamp) to mail them off and we'll see who responds! 😊

Resource:

Grammar Review Worksheets. Week 5.

Vocabulary:

Complete Week 5.

Week 6: Annotation *Old Man and the Sea*

(Read the first three pages aloud in class..students taking turns) What do we know about the main character?

HOW TO ANNOTATE A TEXT (Half of the test grade will be based on your annotated text)

1. At the top of the page or on a post-it, mark the important plot events. Every page will not necessarily be marked.
2. Be sure to figure out any unfamiliar words through context or by using a dictionary. You can write the definitions right in the text for yourself.
3. Highlight and mark for yourself any conflicts that occur with the main character (protagonist). Note your ideas about these conflicts in the text (who / what is involved, attempts to resolve conflicts, etc).
4. Highlight and mark for yourself words and phrases that help describe the personality of characters. Note your ideas about the characters right in the text (personality, motivation, fears / dreams, etc).
5. Highlight and mark for yourself any symbolism and note your ideas in the text as to what abstract ideas or concepts these tangible objects may represent.
6. Don't mark too much. If you mark everything, nothing will stand out.
7. Once you are completely finished the book and annotating, pick the three most important thematic statements from the following list that your book addresses. Write those themes on an inside cover or any blank pages of your book AND find supporting evidence from the text to support your ideas. Mark those supporting passages with post-its.

Annotation is a key component of close reading. Since this will be the only text we annotate, you need to make the best effort. Effective annotating is

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both economical and consistent. The techniques are almost limitless. Use any combination of the following:

- Make brief comments in the margins. Use any white space available – inside cover, random blank pages, etc.
- Make brief comments between or within lines of the text. Do not be afraid to mark within the text itself. In fact, you must.
- Circle or put boxes, triangles, or clouds around words or phrases.
- Use abbreviations or symbols – brackets, stars, exclamation points, question marks, numbers, etc.
- Connect words, phrases, ideas, circles, boxes, etc. with lines or arrows.
- Underline – CAUTION : Use this method sparingly. Underline only a few words. Always combine with another method such as comment. Never underline an entire passage. Doing so takes too much time and loses effectiveness. If you wish to mark an entire paragraph or passage, draw a line down the margin or use brackets.
- Highlight – use CAUTION – don't highlight everything!
- Create your own code.
- Use post-it notes ONLY if you have exhausted all available space (unlikely).

Close Reading. What should you annotate? Again, the possibilities are limitless. Keep in mind the reasons we annotate. Your annotations must include comments. I want to see evidence of thinking.

- Have a conversation with the text. Talk back to it.
- Ask questions (essential to active reading).

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- Comment on the actions or development of a character. Does the character change? Why? How? The result?
- Comment on lines / quotations you think are especially significant, powerful, or meaningful.
- Express agreement or disagreement.
- Summarize key events. Make predictions.
- Connect ideas to each other or to other texts.
- Note if you experience an epiphany.
- Note anything you would like to discuss or do not understand.
- Note how the author uses language. Note the significance if you can:
 1. effects of word choice (diction) or sentence structure or type (syntax)
 2. point of view / effect / repetition of words, phrases, actions, events, patterns
 3. narrative pace / time / order of sequence of events / irony
 4. contrasts / contradictions / juxtapositions / shifts
 5. allusions
 6. any other figure of speech or literary device
 7. reliability of narrator / motifs or cluster ideas / tone / mood / imagery
 8. themes / setting / historical period / symbols

The most common complaint about annotating is that it slows down your reading. Yes, it does. That's the point. If annotating as you read annoys you, read a chapter, then go back and annotate. Reading a text a second time is preferable anyway.

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Approach the works with an open mind. Let them inspire you and stretch your imagination.

Obviously, annotation is as personal as reading, and there are MANY ways to annotate a book. This system is just a suggestion. For example, some people prefer to use colors to differentiate elements, and some prefer to use "Post-its." If you already have a system, feel free to use what you are comfortable with. I am not going to hold you to specific squiggly lines or circles.

What I will be looking for when I collect your book in two weeks is the level of critical thinking that went into your reading. So, whatever system you use, make your thinking visible. I will look to see if you have recognized the elements at left – characters, setting, vocabulary and important information. Comments and questions in the margins and at the end of chapters also show me your thinking process.

A Grade

For an annotated book to receive an A, I would expect to see markings and written commentary throughout the entire book, including recognition of significant plot points of ideas. There will probably be something significant noted in nearly every chapter.

B Grade

A B book may be lacking in written commentary, but the "highlighted" areas will reflect the significant elements discussed in class and mentioned above.

C Grade

A C book may be missing some significant elements, but will still be highlighted generally throughout the book, showing your basic understanding of the characters and plot.

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Lower grades will reflect a lack of reading, possibly in skipped sections or random highlights of insignificant material.

Marking and Note-Taking Tips (optional)

± Use one color ink to do initial marking while reading, then go back with another color or colors to mark more thoroughly once you have finished a larger section, have had time to think about it, and are able to see development of images, etc., more clearly.

± As chapter or sections end, stop to index page numbers on your front cover list of character information and traits as well as on your back cover list of themes, images, allusions, etc.

± Do underlining as you read and side margin notes as you finish a page or two.

± Add to side margin notes during class discussion also.

Some suggested ABBREVIATIONS / SYMBOLS

b/c = because + = and W/ = with W/O = without b/t = between

e.g. = for example ex = example info = information b4 = before

ü = increase,

ú = decrease, decline, falling * = important ** = very important

w = of the utmost importance, crucial to understanding < = use caret to point to an exact location

PLOT = plot item (and / or use one of the following:

EXP = exposition TP = turning point CF = conflict RA = rising action

CX = climax FA = falling action RES = resolution CH = characterization

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S = setting POV = point of view (mention type: 1 person, limited, omniscient),

TH = theme LT = literary term (identify the term by name – irony, tone, foreshadowing, personification, metaphor, symbol, etc.)

ADDITIONAL ANNOTATION STRATEGIES

Tracking Nouns – important people, places, things, and ideas. Put a box around the name (or nominal) if the character / setting object is unnamed of [1] a character the first time you encounter the character, [2] a place (or other aspect of the setting) whenever it seems important or relevant, and [3] an object when it seems crucial to the story. “Re-box” a character / setting / object whenever he / she / it returns to the text after a long absence. Track important people, places, things, and ideas by supplying page numbers whenever possible that point to previous encounters. Cross reference all of this tracking / tracing by also writing page numbers at the spot of the earlier instances of people / places / things, and ideas. Write brief comments whenever possible to make these connections clear and to note any evolution or development. On the inside cover of the book, keep a list of the characters you encounter, the page on which they first appear, and a very brief description of each. You may need to add to or modify these descriptions as the story unfolds. In this way, you will develop a comprehensive list of characters. Keep track of important aspects of the setting and important objects in a similar manner. Do the same for ideas. Keep track of themes (motifs) by noting them as they are perceived and by tracing their development.

Vocabulary:

Complete week 6.

Literature:

Annotate and read through Day 3.

| *Building Foundations*

Composition:

None

Resource:

Complete the Grammar Review sheets for this week.

Week 7: Old Man and The Sea

Literary Analysis using Quotes:

This week you will be finishing the novella. Make sure to continue your annotation. It will account for 50% of your grade for this literature assignment, the other 50% will come from your response to these quotes. Below you will find 20 quotes. You will choose five quotes to analyze. Use your annotations to help guide you.

The goal of this assignment is to make connections between the text and humanity/world/character. Are these quotes universal? Do they apply in your life today? Do you disagree or agree with the quotes?

1. "The old man carried the mast on his shoulder and the boy carried the wooden box with the coiled, hard-braided brown lines, the gaff and the harpoon with its shaft"(15).
2. "His shirt had been patched so many times that it was like the sail and the patches were faded to many shades by the sun" (18).
3. "He was asleep in a short time and he dreamed of Africa when he was a boy and the long golden beaches and the white beaches, so white they hurt your eyes, and the high capes and the great brown mountains" (24).
4. "He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy" (25).
5. "He always thought of the sea as la mar which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman" (29).
6. "Then he began to pity the great fish that he had hooked. He is wonderful and strange and who knows how old he is" (48).

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7. " 'Fish,' he said, ' I love you and respect you very much. But I will kill you dead before this day ends.' " (50).

8. "The clouds were building up now for the trade wind and he looked ahead and saw a flight of wild ducks etching themselves against the sky over the water, then blurring, then etching again and he knew no man was ever alone on the sea" (64).

9. "His sword was as long as a baseball bat and tapered like a rapier and he rose his full length from the water then re-entered it, smoothly, like a diver and the old man saw the great scythe-like blade of his tale go under and the line commenced to race out" (63).

10. "Although it is unjust, he thought. But I will show him what a man can do and what a man endures" (66).

11. "Man is not much beside the great birds and beasts. Still I would rather be that beast down there in the darkness of the sea" (68).

12. "Then he was sorry for the great fish that had nothing to eat and his determination to kill him never relaxed in his sorrow for him. How many people will he feed, he thought. But are they worthy to eat him" (75)?

13. "And pain does not matter to a man" (84).

14. "He took all his pain and what was left of his strength and his long gone pride and he put it against the fish's agony and the fish came over onto his side..." (93).

15. "I am only better than him through trickery and he meant me no harm" (99).

16. "It was too good to last, he thought. I wish it had been a dream now and that I had never hooked the fish and was alone in bed on the newspapers" (103).

17. " 'But man is not made for defeat,' he said. 'A man can be destroyed but not defeated' " (103).

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18. "He is beautiful and noble and knows no fear of anything" (106).

19. "Fishing kills me exactly as it keeps me alive" (106).

20. "Now is no time to think of what you do not have. Think of what you can do with what there is"

(110).

Literature:

Finish the novel and continue your annotations

Composition:

Choose five statements and write a paragraph for each using MLA format. Remember to follow the guidelines for paragraph construction.

Resource:

Sentence openers...review them and vary them in your writing.

Vocabulary:

Complete Week 7.

Week 8: Paragraph Analysis

This week we will be analyzing your latest writings for syntax variations.

What is Syntax?

Syntax

- How does syntax contribute to and enhance the meaning and effect of language?
- How does syntax contribute to tone?
- Syntax consists of four areas: diction, sentence structure, treatment of subject matter, and figurative language.

Diction

Words can be...

monosyllabic	one syllable in length
polysyllabic	more than one syllable in length (the higher ratio of polysyllabic words, the more difficult the content)
colloquial	slang
informal	conversational
formal	literary
old-fashioned	words dated according to time period
denotative	containing an exact meaning (dress)
connotative	containing a suggested meaning (gown)
concrete	specific
abstract	general or conceptual
euphonious	pleasant sounding (languid, murmur)
cacophonous	harsh sounding (raucous, croak)

Sentence Structure

Sentence lengths	
telegraphic	shorter than 5 words in length
short	approximately 5 words in length
medium	approximately 18 words in length
long	long and involved – 30 words or more length

- Examine sentence openings. Is there a good variety or does a pattern emerge?
- Examine the arrangement of ideas in a sentence. Are they set out in a special way for a purpose?
- Examine sentence patterns. Some elements are below.

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Types of sentences	
declarative	makes a statement
imperative	gives a command
interrogative	asks a question
exclamatory	makes an exclamation

Sentence Structures	
simple sentence	<p>contains one subject and one verb The singer bowed to her adoring audience.</p> <p>TIP: If you use many simple sentences in a composition, you should revise some of them into compound and complex sentences.</p> <p>The use of compound subjects, compound verbs, prepositional phrases, and other elements help lengthen simple sentences. The use of too many simple sentences can make writing “choppy” and prevents the writing from flowing smoothly.</p>
compound sentence	<p>contains two independent clauses joined by a coordinate conjunction (and, but, or) or by a semicolon The singer bowed to the audience, but she sang no encores.</p> <p>TIP: 90-95% of the time you will use a comma preceding your FANBOYS conjunction (for, and, nor, but, or, yet, so). If the two independent clauses are very short, you may omit the comma. It is perfectly acceptable to err on the side of the majority and include the comma. Be careful, too many compound sentences can weaken a composition...variety is key!</p> <p>Compound sentences may use semicolons. Ex: The teacher lectured for over an hour; his students slept soundly.</p> <p>Use a semicolon and a transition word. Transitional words (adverbial conjunctions): however, therefore, in fact, on the other hand, nonetheless, besides, instead, then, moreover, similarly, nevertheless, still, etc.) are helpful with compound sentences. Ex: The car had a V-8 engine and a new paint job; however, it had no brakes.</p>
complex sentence	<p>Contains an independent clause and one or more dependent clauses. Use one of the two patterns below:</p>

	<p>Pattern 1: Joining word subject + predicate, subject + predicate. Because Mary and Samantha arrived at the bus station before noon, I did not see them at the station.</p> <p>Pattern 2: Subject + predicate joining word subject + predicate. Mary and Samantha realized that Joe was waiting at the train station after they left on the bus.</p> <p>TIP: Complex sentences are often more effective than compound sentences because a complex sentence indicates clearer and more specific relationships between the main parts of the sentence. The word ‘before,’ for instance, tells readers that one thing occurs before another. A word such as ‘although’ conveys a more complex relationship than a word such as ‘and’ conveys.</p> <p>Periodic Sentences: refers to a complex sentence beginning with a dependent clause and ending with an independent clause: While we waited at the train station, Joe realized that the train was late.</p> <p>Periodic sentences can be especially effective because the completed thought occurs at the end of it, so the first part of the sentence can build up to the meaning that comes at the end.</p> <p>Generally avoid beginning a sentence with ‘and’ or ‘but’ or another of the coordinating conjunctions. If you use sentences beginning with one, use them sparingly and only for emphasis on the rare occasion.</p>
<p>compound-complex sentence</p>	<p>contains two or more independent clauses and one or more dependent clauses</p> <p>Whenever the old man walked around the mansion, he wanted to hide his money, for he feared his children would steal it from him.</p> <p>Pattern: Subordinating conjunction (Adverb) subject + predicate, subject + predicate, coordinating conjunction subject + predicate.</p>

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More Sentence Variations	
Loose sentence	makes complete sense if brought to a close before the actual ending We reached Edmonton/that morning/after a turbulent flight/and some exciting experiences.
Periodic sentence	makes sense only when the end of the sentence is reached That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.
Balanced sentence	the phrases and clauses balance each other by virtue of their likeness of structure, meaning, or length He maketh me to lie down in green pastures; he leadeth me beside the still waters
Natural order of a sentence	involves constructing a sentence so the subject comes before the predicate Oranges grow in California.
Inverted order of a sentence (sentence inversion)	involves constructing a sentence so the predicate comes before the subject (this is a device in which normal sentence patterns are reversed to create an emphatic or rhythmic effect) In California grow oranges.
Split order of a sentence	divides the predicate into two parts with the subject coming in the middle In California oranges grow.
Juxtaposition	a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit The apparition of these faces in the crowd; /Petals on a wet, black bough.
Parallel structure (parallelism)	refers to a grammatical or structural similarity between sentences or parts of a sentence; it involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased He was walking, running and jumping for joy.
Repetition	a device in which words, sounds, and ideas are used more than once to enhance rhythm and create emphasis “...government of the people, by the people, for the people, shall not perish from the earth”
Rhetorical question	a question that expects no answer; it is used to draw attention to a point and is generally stronger than a direct statement If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin’s arguments?
Rhetorical fragment	a sentence fragment used deliberately for a persuasive purpose or to create a desired effect

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	Something to consider.
Anaphora	the repetition of the same word or group of words at the beginning of successive clauses “We shall fight on the beaches, we shall fight on the landing-grounds, we shall fight in the fields and in the streets, we shall fight in the hills.”
Asyndeton	a deliberate omission of conjunctions in a series of related clauses “I came, I saw, I conquered.”
Chiasmus/Antimetabole	a sentence strategy in which the arrangement of ideas in the second clause is a reversal of the first “Ask not what your country can do for you; ask what you can do for your country”
Polysyndeton	the deliberate use of many conjunctions for special emphasis to highlight quantity or mass of detail or to create a flowing, continuous sentence pattern The meal was huge – my mother fixed okra and green beans and ham and apple pie and green pickled tomatoes and ambrosia salad and all manner of fine country food – but no matter how I tried, I could not consume it to her satisfaction.
Stichomythia	dialogue in which the endings and beginnings of each line echo each other, taking on a new meaning with each new line “Hamlet, thou hast thy father much offended. Mother, you have my father much offended.”
Zeugma	the use of the verb that has two different meanings with objects that complement both meanings He stole both her car and her heart that fateful night.

DIDLS

Diction	the connotation of the word choice
Images	vivid appeals to understanding through the senses
Details	facts that are included or those omitted
Language	the overall use of language, such as formal, clinical, jargon
Sentence structure	how structure affects the reader’s attitude

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Name: _____

Choose your 'BEST' paragraph and fill in the spaces below:

Syntax Variation	Points
Count the number of sentences in your paragraph...._____	5 pts for more than 5 3 points for 4-5 0 points for less than 4
Do you have varied sentence openers? Subject/LY Adverb/Ing/Clause/Preposition	5 points for more than 3 different openers 3 points for 3 openers 1 point for 2 openers 0 points for 1 type of opener
Count the number of words in your sentences _____ _____ _____	5 points if all four types are represented 3 points if 3 types are represented 2 points if 2 types are represented 0 points if just 1 type is represented
List the transitions used in your paragraph	5 points if you used a transition 0 points if none
Circle FIVE strong vocabulary words (get approval from instructor if you are unsure)1. 2. 3. 4. 5.	5 points for 5 strong words 4 points for 4 strong words 3 points for 3 strong words 0 points for under 3 strong words
Circle any banned words	5 points if no banned words

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3 points if one banned words

0 points if more than one banned word

Total Score:

30 points (AWESOME)

25-29 points (NICE!!)

20-24 points (GOT SKILLS)

15-19 (NEED SKILLS)

<14 (FOCUS, FOCUS)

Literature:

Read *The Big Wave* by Pearl S. Buck. Write a one page journal on your review of this book.

Composition:

None!

Resource:

Read through the notes on a Socratic Discussion

Vocabulary:

Complete Week 8.

Week 9: Socratic Discussion

Socratic Seminar Individual Response Form

Name: _____ Date: _____		Tally Marks
Text(s)/Subject: _____		Individual Participation Letter Grade:
Essential Questions:		
1. _____		
2. _____		
Possible Speaking Prompts	Notes:	
_____ I agree with what you've said because...	_____	
Yes, and I'd like to add another reason why I think what _____ said is true /accurate/ correct /perceptive.	_____	
I disagree with (something stated) because...	_____	

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Discuss your overall impression of how this group did in today's seminar. BE SPECIFIC! Include the letter grade you think they deserve.	

Literature:

Complete your forms at home, do not delay so that facts will stay fresh on your mind.

Composition:

Keeping in mind paragraph/syntax notes, write a 1-2 page composition regarding today's discussion. After the Socratic discussion, did you view the story differently? Were there compelling arguments? Were there any arguments you did not agree with? Why? Complete this assignment in MLA format.

Resource:

Comma rules reminders!

Vocabulary:

Complete lesson 8.

Week 9: Timed Essay

At some point during your education, 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

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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.

Multi-Draft Writers

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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

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.

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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.

The test describes an issue and provides three different perspectives on the issue. You are asked to "evaluate and analyze" the perspectives; to "state and develop" your own perspective; and to "explain the relationship" between your perspective and those given. Your score will not be affected by the perspective you take on the issue.

Intelligent Machines

Many of the goods and services we depend on daily are now supplied by intelligent, automated machines rather than human beings. Robots build cars and other goods on assembly lines, where once there were human workers. Many of our phone conversations are now conducted not with people but with sophisticated technologies. We can now buy goods at a variety of stores without the help of a human cashier. Automation is generally seen as a sign of progress, but what is lost when we replace humans with machines? Given the accelerating variety and prevalence of intelligent machines, it is worth examining the implications and meaning of their presence in our lives.

Read and carefully consider these perspectives. Each suggests a particular way of thinking about the increasing presence of intelligent machines.

Perspective One

What we lose with the replacement of people by machines is some part of our own humanity. Even our mundane daily encounters no longer require from us basic courtesy, respect, and tolerance for other people.

Perspective Two

Machines are good at low-skill, repetitive jobs, and at high-speed, extremely precise jobs. In both cases they work better than humans. This efficiency leads to a more prosperous and progressive world for everyone.

Perspective Three

Intelligent machines challenge our long-standing ideas about what humans are or can be. This is good because it pushes both humans and machines toward new, unimagined possibilities.

Essay Task

Write a unified, coherent essay in which you evaluate multiple perspectives on the increasing presence of intelligent machines. In your essay, be sure to:

- analyze and evaluate the perspectives given
- state and develop your own perspective on the issue
- explain the relationship between your perspective and those given

Your perspective may be in full agreement with any of the others, in partial agreement, or wholly different. Whatever the case, support your ideas with logical reasoning and detailed, persuasive examples.

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A TOP SCORING ESSAY:

As technology improves, and more and more tasks are completed by machines instead of humans, the question is no longer about what we can do with machines, but rather what we should. Although the usage of machines increases efficiency and our standard of living, it detracts from the value of human life.

As machines increasingly perform all our basic tasks, society is able to produce more. The additional production adds material value to our society and frees people up from these low-skill tasks. This is in agreement with Perspective Two which claims that this industrialization leads to more prosperity. For example, in the 18th century, short-staple cotton that was grown in the Southern United States required an immense amount of labor in order to separate the seeds from the fiber to process the cotton to make it marketable. However, in the mid-19th century, Eli Whitney, an American entrepreneur, invented the cotton gin, which allowed for automation of cotton processing. This machine replaced the need of a large work force for the process and greatly improved production. As a result of the cotton gin, short-staple cotton production skyrocketed, increasing by more than 10 times in the South while bringing prosperity to the region and setting in motion a new industrial era in America. This is in agreement with Perspective Three, which says that mechanization allows for “unimagined possibilities”. Although there are clearly many advantages to industrialization, there are also some heavy drawbacks.

The replacement of humans by machines leads to the loss of value to human life, an effect that outweighs the material gains of automation. The search to find human tasks that can be performed by machines inevitably leads to comparisons between the human and the machine. If a company executive wants to see if an inventory management team can be replaced by a robotic system, he will compare the two and determine which can do a better job. When this occurs, the people on the team are evaluated not for their worth as human beings, but for their effectiveness at performing a specific function—in essence, as we would evaluate a machine. In a larger sense, when we begin to think about humans in this way, the worth of a person’s life becomes dependent on only what they can do and no longer has any intrinsic value. As Perspective One states, we begin to lose our humanity. This new mindset and way of evaluating people, though seemingly harmless in the workplace, is devastating when it begins to pervade a society. If a person is judged only on his or her capability, there is no reason for a person to remain after they have served their function. This would warrant genocide against the elderly and the disabled because their burden on society would not be made up for by any production. Although the machines may seem to only fulfill the low skill jobs at the moment, there is no barrier to prevent the machines from replacing more. As the machines increase in intelligence, they will replace any tasks done by humans and render us unnecessary and worthless.

Due to the risks of dehumanization, the material benefits of machines are not enough to justify its increasing presence.

ANALYZE THE ESSAY:

Building Foundations

Literature:

Complete the reading of "The Devil and Tom Walker" by Washington Irving found in week 10's lesson.

Composition:

Complete the Timed essay at home. Time yourself for 30 minutes, focus on the words you are able to complete, not finishing on time as your goal.

Make sure each sentence builds off the previous and supports your position.

Vocabulary:

Complete Week 9.

Resource:

Review the Transitional words and try to find 3-4 to include in your timed essay.

Week 10: Washington Irving's style

The Devil and Tom Walker

A few miles from Boston, in Massachusetts, there is a deep inlet winding several miles into the interior of the country from Charles Bay, and terminating in a thickly wooded swamp, or morass. On one side of this inlet is a beautiful dark grove; on the opposite side the land rises abruptly from the water's edge, into a high ridge on which grow a few scattered oaks of great age and immense size. Under one of these gigantic trees, according to old stories, there was a great amount of treasure buried by Kidd the pirate. The inlet allowed a facility to bring the money in a boat secretly and at night to the very foot of the hill. The elevation of the place permitted a good look out to be kept that no one was at hand, while the remarkable trees formed good landmarks by which the place might easily be found again. The old stories add, moreover, that the devil presided at the hiding of the money, and took it under his guardianship; but this, it is well known, he always does with buried treasure, particularly when it has been ill gotten. Be that as it may, Kidd never returned to recover his wealth; being shortly after seized at Boston, sent out to England, and there hanged for a pirate.

About the year 1727, just at the time when earthquakes were prevalent in New England, and shook many tall sinners down upon their knees, there lived near this place a meagre miserly fellow of the name of Tom Walker. He had a wife as miserly as himself; they were so miserly that they even conspired to cheat each other. Whatever the woman could lay hands on she hid away: a hen could not cackle but she was on the alert to secure the new-laid egg. Her husband was continually prying about to detect her secret hoards, and many and fierce were the conflicts that took place about what ought to have been common property. They lived in a forlorn looking house, that stood alone and had an air of starvation. A few straggling savin trees, emblems of sterility, grew near it; no smoke ever curled from its

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chimney; no traveller stopped at its door. A miserable horse, whose ribs were as articulate as the bars of a gridiron, stalked about a field where a thin carpet of moss, scarcely covering the ragged beds of pudding stone, tantalized and balked his hunger; and sometimes he would lean his head over the fence, look piteously at the passer by, and seem to petition deliverance from this land of famine. The house and its inmates had altogether a bad name. Tom's wife was a tall termagant, fierce of temper, loud of tongue, and strong of arm. Her voice was often heard in wordy warfare with her husband; and his face sometimes showed signs that their conflicts were not confined to words. No one ventured, however, to interfere between them; the lonely wayfarer shrunk within himself at the horrid clamour and clapper clawing; eyed the den of discord askance, and hurried on his way, rejoicing, if a bachelor, in his celibacy.

One day that Tom Walker had been to a distant part of the neighbourhood, he took what he considered a short cut homewards through the swamp. Like most short cuts, it was an ill chosen route. The swamp was thickly grown with great gloomy pines and hemlocks, some of them ninety feet high; which made it dark at noonday, and a retreat for all the owls of the neighbourhood. It was full of pits and quagmires, partly covered with weeds and mosses; where the green surface often betrayed the traveller into a gulf of black smothering mud; there were also dark and stagnant pools, the abodes of the tadpole, the bull-frog, and the water snake, and where trunks of pines and hemlocks lay half drowned, half rotting, looking like alligators, sleeping in the mire.

Tom had long been picking his way cautiously through this treacherous forest; stepping from tuft to tuft of rushes and roots which afforded precarious footholds among deep sloughs; or pacing carefully, like a cat, along the prostrate trunks of trees; startled now and then by the sudden screaming of the bittern, or the quacking of a wild duck, rising on the wing from some solitary pool. At length he arrived at a piece of firm ground,

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which ran out like a peninsula into the deep bosom of the swamp. It had been one of the strong holds of the Indians during their wars with the first colonists. Here they had thrown up a kind of fort which they had looked upon as almost impregnable, and had used as a place of refuge for their squaws and children. Nothing remained of the Indian fort but a few embankments gradually sinking to the level of the surrounding earth, and already overgrown in part by oaks and other forest trees, the foliage of which formed a contrast to the dark pines and hemlocks of the swamp.

It was late in the dusk of evening that Tom Walker reached the old fort, and he paused there for a while to rest himself. Any one but he would have felt unwilling to linger in this lonely melancholy place, for the common people had a bad opinion of it from the stories handed down from the time of the Indian wars; when it was asserted that the savages held incantations here and made sacrifices to the evil spirit. Tom Walker, however, was not a man to be troubled with any fears of the kind.

He reposed himself for some time on the trunk of a fallen hemlock, listening to the boding cry of the tree toad, and delving with his walking staff into a mound of black mould at his feet. As he turned up the soil unconsciously, his staff struck against something hard. He raked it out of the vegetable mould, and lo! a cloven skull with an Indian tomahawk buried deep in it, lay before him. The rust on the weapon showed the time that had elapsed since this death blow had been given. It was a dreary memento of the fierce struggle that had taken place in this last foothold of the Indian warriors.

"Humph!" said Tom Walker, as he gave the skull a kick to shake the dirt from it.

"Let that skull alone!" said a gruff voice.

Tom lifted up his eyes and beheld a great black man, seated directly opposite him on the stump of a tree. He was exceedingly surprised, having neither seen nor heard any one approach, and he was still more perplexed on observing, as well as the gathering gloom would permit, that the stranger was neither negro nor Indian. It is true, he was dressed in a rude, half Indian garb, and had a red belt or sash swathed round his body, but his face was neither black nor copper color, but swarthy and dingy and begrimed with soot, as if he had been accustomed to toil among fires and forges. He had a shock of coarse black hair, that stood out from his head in all directions; and bore an axe on his shoulder.

He scowled for a moment at Tom with a pair of great red eyes.

"What are you doing in my grounds?" said the black man, with a hoarse growling voice.

"Your grounds?" said Tom, with a sneer; "no more your grounds than mine: they belong to Deacon Peabody."

"Deacon Peabody be d--d," said the stranger, "as I flatter myself he will be, if he does not look more to his own sins and less to his neighbor's. Look yonder, and see how Deacon Peabody is faring."

Tom looked in the direction that the stranger pointed, and beheld one of the great trees, fair and flourishing without, but rotten at the core, and saw that it had been nearly hewn through, so that the first high wind was likely to below it down. On the bark of the tree was scored the name of Deacon Peabody. He nos w looked round and found most of the tall trees marked with the name of some great men of the colony, and all more or less scored by the axe. The one on which he had been seated, and which had evidently just been hewn down, bore the name of Crowninshield; and he recollected

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a mighty rich man of that name, who made a vulgar display of wealth, which it was whispered he had acquired by buccaneering.

"He's just ready for burning!" said the black man, with a growl of triumph. "You see I am likely to have a good stock of firewood for winter."

"But what right have you," said Tom, "to cut down Deacon Peabody's timber?"

"The right of prior claim," said the other. "This woodland belonged to me long before one of your white faced race put foot upon the soil."

"And pray, who are you, if I may be so bold?" said Tom. "Oh, I go by various names. I am the Wild Huntsman in some countries; the Black Miner in others. In this neighborhood I am known by the name of the Black Woodsman. I am he to whom the red men devoted this spot, and now and then roasted a white man by way of sweet smelling sacrifice. Since the red men have been exterminated by you white savages, I amuse myself by presiding at the persecutions of quakers and anabaptists; I am the great patron and prompter of slave dealers, and the grand master of the Salem witches."

"The upshot of all which is, that, if I mistake not," said Tom, sturdily, "you are he commonly called Old Scratch."

"The same at your service!" replied the black man, with a half civil nod.

Such was the opening of this interview, according to the old story, though it has almost too familiar an air to be credited. One would think that to meet with such a singular personage in this wild lonely place, would have shaken any man's nerves: but Tom was a hard-minded fellow, not easily daunted, and he had lived so long with a termagant wife, that he did not even fear

the devil.

It is said that after this commencement, they had a long and earnest conversation together, as Tom returned homewards. The black man told him of great sums of money which had been buried by Kidd the pirate, under the oak trees on the high ridge not far from the morass. All these were under his command and protected by his power, so that none could find them but such as propitiated his favour. These he offered to place within Tom Walker's reach, having conceived an especial kindness for him: but they were to be had only on certain conditions. What these conditions were, may easily be surmised, though Tom never disclosed them publicly. They must have been very hard, for he required time to think of them, and he was not a man to stick at trifles where money was in view. When they had reached the edge of the swamp the stranger paused.

"What proof have I that all you have been telling me is true?" said Tom.

"There is my signature," said the black man, pressing his finger on Tom's forehead. So saying, he turned off among the thickets of the swamp, and seemed, as Tom said, to go down, down, down, into the earth, until nothing but his head and shoulders could be seen, and so on until he totally disappeared.

When Tom reached home he found the black print of a finger burnt, as it were, into his forehead, which nothing could obliterate.

The first news his wife had to tell him was the sudden death of Absalom Crowninshield the rich buccaneer. It was announced in the papers with the usual flourish, that "a great man had fallen in Israel."

Tom recollected the tree which his black friend had just hewn down, and which was ready for burning. "Let the freebooter roast," said Tom, "who

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cares!" He now felt convinced that all he had heard and seen was no illusion.

He was not prone to let his wife into his confidence; but as this was an uneasy secret, he willingly shared it with her. All her avarice was awakened at the mention of hidden gold, and she urged her husband to comply with the black man's terms and secure what would make them wealthy for life. However Tom might have felt disposed to sell himself to the devil, he was determined not to do so to oblige his wife; so he flatly refused out of the mere spirit of contradiction. Many and bitter were the quarrels they had on the subject, but the more she talked the more resolute was Tom not to be damned to please her. At length she determined to drive the bargain on her own account, and if she succeeded, to keep all the gain to herself.

Being of the same fearless temper as her husband, she set off for the old Indian fort towards the close of a summer's day. She was many hours absent. When she came back she was reserved and sullen in her replies. She spoke something of a black man whom she had met about twilight, hewing at the root of a tall tree. He was sulky, however, and would not come to terms; she was to go again with a propitiatory offering, but what it was she forebore to say.

The next evening she set off again for the swamp, with her apron heavily laden. Tom waited and waited for her, but in vain: midnight came, but she did not make her appearance; morning, noon, night returned, but still she did not come. Tom now grew uneasy for her safety; especially as he found she had carried off in her apron the silver teapot and spoons and every portable article of value. Another night elapsed, another morning came; but no wife. In a word, she was never heard of more.

What was her real fate nobody knows, in consequence of so many pretending to know. It is one of those facts that have become confounded

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by a variety of historians. Some asserted that she lost her way among the tangled mazes of the swamp and sunk into some pit or slough; others, more uncharitable, hinted that she had eloped with the household booty, and made off to some other province; while others assert that the tempter had decoyed her into a dismal quagmire on top of which her hat was found lying. In confirmation of this, it was said a great black man with an axe on his shoulder was seen late that very evening coming out of the swamp, carrying a bundle tied in a check apron, with an air of surly triumph.

The most current and probable story, however, observes that Tom Walker grew so anxious about the fate of his wife and his property that he sat out at length to seek them both at the Indian fort. During a long summer's afternoon he searched about the gloomy place, but no wife was to be seen. He called her name repeatedly, but she was no where to be heard. The bittern alone responded to his voice, as he flew screaming by; or the bull frog croaked dolefully from a neighbouring pool. At length, it is said, just in the brown hour of twilight, when the owls began to hoot and the bats to flit about, his attention was attracted by the clamour of carrion crows that were hovering about a cypress tree. He looked and beheld a bundle tied in a check apron and hanging in the branches of the tree; with a great vulture perched hard by, as if keeping watch upon it. He leaped with joy, for he recognized his wife's apron, and supposed it to contain the household valuables.

"Let us get hold of the property," said he, consolingly to himself, "and we will endeavour to do without the woman."

As he scrambled up the tree the vulture spread its wide wings, and sailed off screaming into the deep shadows of the forest. Tom seized the check apron, but, woful sight! found nothing but a heart and liver tied up in it.

Such, according to the most authentic old story, was all that was to be

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found of Tom's wife. She had probably attempted to deal with the black man as she had been accustomed to deal with her husband; but though a female scold is generally considered a match for the devil, yet in this instance she appears to have had the worst of it. She must have died game however; for it is said Tom noticed many prints of cloven feet deeply stamped about the tree, and several handfuls of hair, that looked as if they had been plucked from the coarse black shock of the woodsman. Tom knew his wife's prowess by experience. He shrugged his shoulders as he looked at the signs of a fierce clapper clawing. "Egad," said he to himself, "Old Scratch must have had a tough time of it!"

Tom consoled himself for the loss of his property with the loss of his wife; for he was a man of fortitude. He even felt something like gratitude towards the black woodsman, who he considered had done him a kindness. He sought, therefore, to cultivate a farther acquaintance with him, but for some time without success; the old black legs played shy, for whatever people may think, he is not always to be had for calling for; he knows how to play his cards when pretty sure of his game.

At length, it is said, when delay had whetted Tom's eagerness to the quick, and prepared him to agree to any thing rather than not gain the promised treasure, he met the black man one evening in his usual woodman dress, with his axe on his shoulder, sauntering along the edge of the swamp, and humming a tune. He affected to receive Tom's advance with great indifference, made brief replies, and went on humming his tune.

By degrees, however, Tom brought him to business, and they began to haggle about the terms on which the former was to have the pirate's treasure. There was one condition which need not be mentioned, being generally understood in all cases where the devil grants favours; but there were others about which, though of less importance, he was inflexibly

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obstinate. He insisted that the money found through his means should be employed in his service. He proposed, therefore, that Tom should employ it in the black traffick; that is to say, that he should fit out a slave ship. This, however, Tom resolutely refused; he was bad enough in all conscience; but the devil himself could not tempt him to turn slave dealer.

Finding Tom so squeamish on this point, he did not insist upon it, but proposed instead that he should turn usurer; the devil being extremely anxious for the increase of usurers, looking upon them as his peculiar people.

To this no objections were made, for it was just to Tom's taste.

"You shall open a broker's shop in Boston next month," said the black man.

"I'll do it to-morrow, if you wish," said Tom Walker.

"You shall lend money at two per cent. a month."

"Egad, I'll charge four!" replied Tom Walker.

"You shall extort bonds, foreclose mortgages, drive the merchant to bankruptcy-"

"I'll drive him to the d--l," cried Tom Walker, eagerly.

"You are the usurer for my money!" said the black legs, with delight. "When will you want the rhino?"

"This very night."

"Done!" said the devil.

"Done!" said Tom Walker. -So they shook hands, and struck a bargain.

A few days' time saw Tom Walker seated behind his desk in a counting house in Boston. His reputation for a ready moneyed man, who would lend money out for a good consideration, soon spread abroad. Every body remembers the days of Governor Belcher, when money was particularly scarce. It was a time of paper credit. The country had been deluged with government bills; the famous Land Bank had been established; there had been a rage for speculating; the people had run mad with schemes for new settlements; for building cities in the wilderness; land jobbers went about with maps of grants, and townships, and Eldorados, lying nobody knew where, but which every body was ready to purchase. In a word, the great speculating fever which breaks out every now and then in the country, had raged to an alarming degree, and every body was dreaming of making sudden fortunes from nothing. As usual the fever had subsided; the dream had gone off, and the imaginary fortunes with it; the patients were left in doleful plight, and the whole country resounded with the consequent cry of "hard times."

At this propitious time of public distress did Tom Walker set up as a usurer in Boston. His door was soon thronged by customers. The needy and the adventurous; the gambling speculator; the dreaming land jobber; the thriftless tradesman; the merchant with cracked credit; in short, every one driven to raise money by desperate means and desperate sacrifices, hurried to Tom Walker.

Thus Tom was the universal friend of the needy, and he acted like a "friend in need;" that is to say, he always exacted good pay and good security. In proportion to the distress of the applicant was the hardness of his terms. He accumulated bonds and mortgages; gradually squeezed his customers closer and closer; and sent them at length, dry as a sponge from his door.

In this way he made money hand over hand; became a rich and mighty man, and exalted his cocked hat upon change. He built himself, as usual, a vast house, out of ostentation; but left the greater part of it unfinished and unfurnished out of parsimony. He even set up a carriage in the fullness of his vain glory, though he nearly starved the horses which drew it; and as the ungreased wheels groaned and screeched on the axle trees, you would have thought you heard the souls of the poor debtors he was squeezing.

As Tom waxed old, however, he grew thoughtful. Having secured the good things of this world, he began to feel anxious about those of the next. He thought with regret on the bargain he had made with his black friend, and set his wits to work to cheat him out of the conditions. He became, therefore, all of a sudden, a violent church goer. He prayed loudly and strenuously as if heaven were to be taken by force of lungs. Indeed, one might always tell when he had sinned most during the week, by the clamour of his Sunday devotion. The quiet christians who had been modestly and steadfastly travelling Zionward, were struck with self reproach at seeing themselves so suddenly outstripped in their career by this new-made convert. Tom was as rigid in religious, as in money matters; he was a stern supervisor and censurer of his neighbours, and seemed to think every sin entered up to their account became a credit on his own side of the page. He even talked of the expediency of reviving the persecution of quakers and anabaptists. In a word, Tom's zeal became as notorious as his riches.

Still, in spite of all this strenuous attention to forms, Tom had a lurking dread that the devil, after all, would have his due. That he might not be taken unawares, therefore, it is said he always carried a small bible in his coat pocket. He had also a great folio bible on his counting house desk, and would frequently be found reading it when people called on business;

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on such occasions he would lay his green spectacles on the book, to mark the place, while he turned round to drive some usurious bargain.

Some say that Tom grew a little crack brained in his old days, and that fancying his end approaching, he had his horse new shod, saddled and bridled, and buried with his feet uppermost; because he supposed that at the last day the world would be turned upside down; in which case he should find his horse standing ready for mounting, and he was determined at the worst to give his old friend a run for it. This, however, is probably a mere old wives fable. If he really did take such a precaution it was totally superfluous; at least so says the authentic old legend which closes his story in the following manner.

On one hot afternoon in the dog days, just as a terrible black thundergust was coming up, Tom sat in his counting house in his white linen cap and India silk morning gown. He was on the point of foreclosing a mortgage, by which he would complete the ruin of an unlucky land speculator for whom he had professed the greatest friendship. The poor land jobber begged him to grant a few months indulgence. Tom had grown testy and irritated and refused another day.

"My family will be ruined and brought upon the parish," said the land jobber. "Charity begins at home," replied Tom, "I must take care of myself in these hard times."

"You have made so much money out of me," said the speculator.

Tom lost his patience and his piety-"The devil take me," said he, "if I have made a farthing!"

Just then there were three loud knocks at the street door. He stepped out

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to see who was there. A black man was holding a black horse which neighed and stamped with impatience.

"Tom, you're come for!" said the black fellow, gruffly. Tom shrunk back, but too late. He had left his little bible at the bottom of his coat pocket, and his big bible on the desk buried under the mortgage he was about to foreclose: never was sinner taken more unawares. The black man whisked him like a child astride the horse and away he galloped in the midst of a thunder storm. The clerks stuck their pens behind their ears and stared after him from the windows. Away went Tom Walker, dashing down the streets; his white cap bobbing up and down; his morning gown fluttering in the wind, and his steed striking fire out of the pavement at every bound. When the clerks turned to look for the black man he had disappeared.

Tom Walker never returned to foreclose the mortgage. A countryman who lived on the borders of the swamp, reported that in the height of the thunder gust he had heard a great clattering of hoofs and a howling along the road, and that when he ran to the window he just caught sight of a figure, such as I have described, on a horse that galloped like mad across the fields, over the hills and down into the black hemlock swamp towards the old Indian fort; and that shortly after a thunderbolt fell in that direction which seemed to set the whole forest in a blaze.

The good people of Boston shook their heads and shrugged their shoulders, but had been so much accustomed to witches and goblins and tricks of the devil in all kinds of shapes from the first settlement of the colony, that they were not so much horror struck as might have been expected. Trustees were appointed to take charge of Tom's effects. There was nothing, however, to administer upon. On searching his coffers all his bonds and mortgages were found reduced to cinders. In place of gold and silver his iron chest was filled with chips and shavings; two skeletons lay in his stable instead of his half starved horses, and the very next day his great

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house took fire and was burnt to the ground.

Such was the end of Tom Walker and his ill gotten wealth. Let all griping money brokers lay this story to heart. The truth of it is not to be doubted. The very hole under the oak trees, from whence he dug Kidd's money is to be seen to this day; and the neighbouring swamp and old Indian fort is often haunted in stormy nights by a figure on horseback, in a morning gown and white cap, which is doubtless the troubled spirit of the usurer. In fact, the story has resolved itself into a proverb, and is the origin of that popular saying, prevalent throughout New-England, of "The Devil and Tom Walker."

Literature:

Read the first 100 pages of *Quiet Strength* by Tony Dungy.

Composition:

Complete the worksheets for the short story. Compose a 1-2 page short story (single spaced, non-MLA, include your name and title) of your own. Make sure to focus on a 'lesson' you want the reader to learn.

Vocabulary:

Complete Week 10.

Resource:

Review how to properly create dialogue. Follow punctuation rules! 😊

Building Foundations

Romanticism
"The Devil and Tom Walker"
Homework Assignment

Name _____

Date _____

Directions: Apply the following literary elements to the short story "The Devil and Tom Walker" by Washington Irving – p. 153.

1. setting -
2. literary genre -
3. point of view -
4. characters -
5. symbolism – What do the following symbolize or represent?
 - the shortcut through the swamp
 - the old Indian fort
 - flourishing trees that are rotten to the core
 - names carved into the trees
 - fingerprint branded into Tom's forehead
 - the Bible under the mortgage papers
 - the devil
 - Tom Walker & his wife

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6. satire – What is Irving criticizing?
7. allegory – Who does “Old Scratch” represent?
8. mood –
9. foreshadowing –
10. climax –
11. resolution –
12. themes – Think about greed, evil, religion, hypocrisy.

Quickwrite: Do you think that some people today sometimes become so concerned with acquiring money and power that they forget to be sympathetic and compassionate toward other people? Explain.

Week 11: Tony Dungy

Why would we include a text by a former football coach? He has something to say and his book was on the bestseller's list for many weeks. People want to read what he has to say. When considering notable words, it is not always in 'how' it's written, as it is in what they are trying to convey.

Tony Dungy

Tony Dungy is the #1 *New York Times* bestselling author of *Quiet Strength* and *Uncommon*. He led the Indianapolis Colts to Super Bowl victory on February 4, 2007, the first such win for an African American coach. Dungy established another NFL first by leading his teams to the playoffs for ten consecutive years.

Dungy joined the Colts in 2002 after serving as the most successful head coach in Tampa Bay Buccaneers history. He has also held assistant coaching positions with the University of Minnesota, Pittsburgh Steelers, Kansas City Chiefs, and Minnesota Vikings. Before becoming a coach, Dungy played three seasons in the NFL.

Dungy has been involved in a wide variety of charitable organizations, including the Fellowship of Christian Athletes, Athletes in Action, Mentors for Life, Big Brothers Big Sisters, Boys & Girls Clubs, the Prison Crusade Ministry, and All Pro Dad. He also works with Basket of Hope, the Black Coaches Association National Convention, Indiana Black Expo, the United Way of Central Indiana, and the American Diabetes Association.

He retired from coaching in 2008 and now serves as an analyst for NBC's *Football Night in America*. He and his wife, Lauren, are the parents of nine children.

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Q & A with Tony Dungy

1. What is your favorite food?

Florida Grouper

2. What is your favorite junk food?

Chocolate Cake

3. What is your favorite film?

Coach Carter

4. Who is your favorite actor?

Denzel Washington

5. Who is your hero?

Jackie Robinson

6. If you could waste one day, what would you do?

I would go fishing somewhere.

7. What is your favorite vacation location?

Italy with my wife.

8. What is one phrase that describes you?

Old School

9. Who is your favorite person in the Bible?

Paul

10. What is God teaching you right now?

God is in control of all phases of life.

Writing your own personal narrative:

You have read Coach Dungy's stories and how he weaves them into lessons. Come up with an aspect of your life that you've grown through and would serve as a lesson for others. Where do we begin?

Brainstorming:

- A. Something that stirs your emotions as a writer—either something you really like or even something you hate—can make for a good topic. Why?
- B. If you feel strongly about your topic you will find it easy to write about it in detail.
- C. Also, an event that is outside your ordinary experience can be a good topic to write about. Why?
- D. These events will often stand out in your memory and be easy to write about precisely because they are unusual.

Writing an effective opening (What's your HOOK?).

Now that you have an idea for your topic, how will you write an effective opening to your essay?

A good opening catches the reader's attention, makes the reader want to read more, and is appropriate to the purpose of the essay.

Writing an effective closing (What's your point?)

What makes for a good ending?

What was your favorite movie ending? How do they end?

Personal Narration: Telling the *Story*

People love stories. If your memoir sounds like a lecture, your readers are likely to be turned off. A **story** captivates an audience. Tension builds, something is at stake, a change occurs, and at the end, the reader has a sense of closure, and a feeling of satisfaction that the incident recounted was meaningful.

A story is not:

a series of loosely connected events, for instance a whole summer, an entire vacation, or everything about your sports career

a summary

an essay with an introduction, body and conclusion

A story **has a plot** (the chain of related events that build toward a meaningful turning point). These events are usually set in motion by a **conflict**, or a struggle between or within characters. Because your work is true, **you cannot make up a conflict or a tidy resolution, but choose the parts of a real event that tell a story, and choose how you describe the events.**

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Answer the questions below to help you use the elements of plot to make your piece into a compelling story.

1. **Exposition:** what background does my reader need to understand the story?
2. **Rising action:** what builds suspense in my story or what could I add or rephrase to build suspense? (Remember, only the truth!)
3. **Climax:** what is/will be the turning point in my story?
4. What is at stake? In order for a reader to care about your story, it should be clear that the outcome of the conflict, no matter how minor, had some significance. You don't want to come right out and say it, but *show* what meant.
5. **Falling action:** what wraps it all up?

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What gives your story closure? Is it a satisfying ending?

Literature:

Read through page 200 in the book.

Composition:

Using your worksheet for your personal narrative, create your first draft. Try to let the manner in which Dungy writes his story, inspire your style. This is your rough draft. It needs to be double-spaced MLA format with a title and no less than 2 pages.

Resource:

Review notes in Week 11.

Vocabulary:

Complete Week 11.

Week 12: REVISE REVISE 😊

Why Revise?

Reason 1

This piece is personal and meaningful to you. In order to make it as moving and important to the reader as it can be, you need to revise it. You will make the best parts even better, and make the weak parts stronger. You will take some parts out, move some parts around, change words, elaborate, add, change your mind, and change your mind again. It is all part of the process of improving this piece of writing.

Reason 2

It is required. All writing can be better than the first draft, and all writers professional or students can write better. Revision is the process of not only making a certain piece better, but becoming a more proficient writer. Writing better is what we do in English class, therefore you must revise. Take heart; it is better you should revise your memoir, which is supposed to be a piece you care deeply about, rather than a piece you don't care about at all. It is enjoyable to see a piece you are invested in come to life. Trust me. You have to do it anyway.

How to Revise

Revision Defined

Revise = to see again. You are going to look at your piece with new eyes. Fortunately, you are not alone. Each of your peers will do the same! Swap papers with a partner. Take time to read through their paper. Share in class what is lacking, what is strong, and what can be improved.

Show Don't Tell

One of the most frequent changes beginning writers are asked to make is to "show don't tell." Remember not to ask the reader to believe you that

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something is ugly, bad, or nice. Instead, show the reader using details that make the reader feel it with you. Use description, reactions, action verbs, and create a scene. Try to avoid telling us that you felt sad, when you can show us you felt sad, and at the same time, we'll feel sad *with you*.

Telling the *Story*

Some of first drafts did not yet focus on one incident or a story.

Other Common changes

Frequently you will also need to: add more description, add dialogue, or use sensory details to create a setting or character. Use all the elements from fiction to make your personal narrative come to life. Sometimes you will have to reconsider whether you have told too much or not enough of the story. Ask yourself, why is this story memorable and what do you want readers to know about you or the situation after reading the story. These questions can help you figure out where you need more detail and what parts you can leave out.

First drafts are often choppy. Sometimes this is because they come out all in a big rush and end up in one or two big paragraphs that go all over the place. Try to figure out when there is a change in time or place (it can be a small change) and break up the paragraph into shorter paragraphs of about four to five sentences. You may find that some sentences, phrases or ideas need to be moved around to make it work. You don't have to go strictly in chronological (time) order, just because it's a true story. You can use flashbacks if you wish.

Another reason first drafts sometimes sound choppy is because in an effort to get it all down or reach the minimum length, students may repeat themselves. Look for words or phrases that come up frequently and try to rephrase. A good way to make your writing sound smoother is to actually hear it. Either read it aloud or have someone read it to you. You'll be surprised at how many changes you'll want to make on your own.

Revision and Draft 2 Grades

You must turn in both drafts 1 and 2, typed. The first draft must be the same copy we worked on in class which you have then further marked up with the suggestions you were given. You will receive a grade for both your rough draft and your revised draft.

- The narrative must be a true story
- It needs to have the elements of a story (rather than a description or scene or series of loosely connected events or ideas)
- Chooses the most important and effective parts of the story to describe in detail
- Creates characters
- The piece should be meaningful to the writer and express something important about the writer or insightful about the world or human nature
- The writing shows instead of tells
- The writing is descriptive and specific, using appropriate sensory imagery, and details that convey character and mood
- The writing is smooth, concise and interesting to read
- Organized well and uses paragraphs effectively
- Dialogue is used effectively where appropriate
- The language is appropriate, neither overly formal nor slang
- Spell checked
- The piece meets the minimum of 2 pages typed, double spaced
- The piece is presented in the MLA format

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- Your grade will be based on thoughtful, significant changes, that improve your piece.

Editing is not revising. If you simply spell-check your work and fix a few sentences, you will not receive a passing grade for revising.

Literature:

Complete the reading of the book this week.

Composition:

Pay special attention to revision suggestions. This is not merely a spelling check for your rough draft, but a revision that includes new phrasing, examples, and organization. Make sure to bring both your rough draft and your final draft to class next week.

Resource:

Review Week 12.

Vocabulary:

Complete week 12! 😊

Week 13: Book Review

As you finish *Quiet Strength*, try to come up with a few key 'take-aways' that were meaningful. You will write a review of the book covering these key points and addressing your reader directly. (You can use first person in this review)

Here are a few tips that I've found helpful when I sit down to write about a book. Give them a try!

1. Before you begin writing, make a few notes about the points you want to get across.
2. While you're writing, try thinking of your reader as a friend to whom you're telling a story.
3. Mention the name of the author and the book title in the first paragraph — there's nothing more frustrating than reading a review of a great book but not knowing who wrote it and what the title is!
4. If possible, use one paragraph for each point you want to make about the book. It's a good way to emphasize the importance of the point. You might want to list the main points in your notes before you begin.
5. Try to get the main theme of the book across in the beginning of your review. Your reader should know right away what he or she is getting into should they choose to read the book! Explain in the introduction what 'genre' this book would fall under.
6. Think about whether the book is part of a genre. Does the book fit into a type like inspirational, mystery, adventure, or romance? What aspects of the genre does it use?
7. What do you like or dislike about the book's writing style? Is it funny? Does it give you a sense of the place it's set? What is the author's/narrator's "voice" like?

8. Try using a few short quotes from the book to illustrate your points. This is not absolutely necessary, but it's a good way to give your reader a sense of the author's writing style.
9. Make sure your review explains how you feel about the book and why, not just what the book is about. A good review should express the reviewer's opinion and persuade the reader to share it, to read the book, or to avoid reading it.

Every book review is different, but each successful review includes a couple of key elements. As you think about what you want to say in your review, complete these challenges. They're designed to help you work on telling your reader what's most important.

- **Describe the setting of the book.** How does it compare or contrast to the world you know? A book's setting is one of its most vital components — particularly for a book like *Quiet Strength*, which is autobiographical. Does the author make you feel like you're a part of his world? Can you picture the book's setting if you close your eyes? As you write, try to pass on to your reader the sense of the setting and *place* that the author has provided.
- **Describe the book's main 'players'** Does the writer make you feel he is representing those in his life honestly? Why or why not? Think about whether you like the 'players' and about how liking them or disliking them makes you feel about the book. As you write about the people in his life, use examples of things they've said or done to give a sense of their personalities.
- **Give your reader a taste of the book, but don't give the surprises away.** Readers want to know enough about what happens in a book to know whether they'll find it interesting. But they never want to know spoilers! Summarize the book in a way that will answer some questions, but leave other questions in the reader's mind. You may want to make a list of questions about the book before you begin.

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Once you're done with the challenges, you're ready to write a first draft of your review! Take these elements and weave them together into a complete review. When you've finished the first draft, you'll be ready to move on to the revision process.

Now that you've completed the challenges and written your first draft, it's time to begin revising. Rewriting is one of the most important parts of writing anything — from book reviews to actual books! These guidelines will help you prepare the second version of your review.

1. Check back through the writing tips and make sure you've incorporated as many of the suggestions as possible.
2. Read through each paragraph and make sure the main point is clear. For instance, the point of one of your paragraphs might be to describe a specific event. As you read that paragraph, make sure that it gets across what you most want to say about the event. That way, the event will be vivid in your reader's mind.
3. If a sentence or paragraph seems awkward or unclear, it has to be rewritten — and rewriting is what separates good writing from bad. Begin by trying to simplify
4. Check to make sure you're not repeating yourself. (This can be easy to do when you're trying to get an important point across!) Make sure you state your main points clearly and emphatically. Then explain *why* the point is important, instead of saying it again. Repetitive writing makes for dull reading.

Literature:

Finish the novel.

Composition:

Complete your book review. Should be typed in MLA format with a Work Cited page. (Bonus points if you master your MLA this assignment) Strive to create an introductory paragraph, at least 2 body paragraphs, and a

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conclusion. Pay attention to all the aspects of varied syntax and specific phrasing as you write.

Resource:

Sample Book review.

Vocabulary:

Complete Week 13.

Week 14: Class Discussion on Personal Narratives

Each student will share one paragraph from their Final Draft. We will discuss their use of imagery and ability to show v. tell. Great work students!! Have a joyous and wonderful Christmas break! May God bless your families this wonderful season!

NO homework/NO composition/No Literature (unless you feel so moved to read books on the recommended list 😊)/No Resource/No vocabulary...my gift to you!! 😊

Semicolon/Comma Use Worksheet # 1

Name _____

Put in the appropriate semicolons or commas:

1. Exercising helps to keep you healthy and fit proper nutrition is also important.
2. I believe there are 3 things to achieving good grades: paying attention in class doing your homework and listening to the teacher.
3. I like going fishing I don't like putting worms on hooks!
4. Red is my favorite color I like wearing blue sometimes.
5. I don't like doing homework my homework is always in math.
6. Memorize your speech you won't need your cheat notes.
7. Learn to use the semicolon properly your punctuation test mark will improve.
8. My dog likes to play with cats my dog likes most animals.
9. I have cable TV cable TV always has good movies!
10. I don't sleep well at night I'm always tired during the day.
11. To work out I: lift the weights go swimming run the track and hike on the trails.

12. *The conference has people who have come from: Moscow, Idaho Springfield, California Alamo, Tennessee and other places as well.*

Week 15: Punctuation Pitfalls- Semi-colons/ART!!

Semi-colons

It's no accident that a **semicolon** is a period atop a comma. Like commas, semicolons indicate an audible pause—slightly longer than a comma's, but short of a period's full stop.

Semicolons have other functions, too. But first, a caveat: avoid the common mistake of using a semicolon to replace a colon (see the "Colons" section).

Incorrect: *I have one goal; to find her.*

Correct: *I have one goal: to find her.*

Rule 1. A semicolon can replace a period if the writer wishes to narrow the gap between two closely linked sentences.

Examples:

Call me tomorrow; you can give me an answer then.

We have paid our dues; we expect all the privileges listed in the contract.

Rule 2. Use a semicolon before such words and terms as *namely, however, therefore, that is, i.e., for example, e.g., for instance, etc.*, when they introduce a complete sentence. It is also preferable to use a comma after these words and terms.

Example: *Bring any two items; however, sleeping bags and tents are in short supply.*

Rule 3. Use a semicolon to separate units of a series when one or more of the units contain commas.

Incorrect: *The conference has people who have come from Moscow, Idaho, Springfield, California, Alamo, Tennessee, and other places as well.*

Note that with only commas, that sentence is hopeless.

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Correct: *The conference has people who have come from Moscow, Idaho; Springfield, California; Alamo, Tennessee; and other places as well.*

Rule 4. A semicolon may be used between independent clauses joined by a connector, such as *and*, *but*, *or*, *nor*, etc., when one or more commas appear in the first clause.

Example: *When I finish here, and I will soon, I'll be glad to help you; and that is a promise I will keep.*

Colons:

A **colon** means "that is to say" or "here's what I mean." Colons and semicolons should never be used interchangeably.

Rule 1. Use a colon to introduce a series of items. Do not capitalize the first item after the colon (unless it's a proper noun).

Examples:

You may be required to bring many things: sleeping bags, pans, utensils, and warm clothing.

I want the following items: butter, sugar, and flour.

I need an assistant who can do the following: input data, write reports, and complete tax forms.

Rule 2. Avoid using a colon before a list when it directly follows a verb or preposition.

Incorrect: *I want: butter, sugar, and flour.*

Correct:

I want the following: butter, sugar, and flour.

OR

I want butter, sugar, and flour.

Incorrect: *I've seen the greats, including: Barrymore, Guinness, and Streep.*

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Correct: *I've seen the greats, including Barrymore, Guinness, and Streep.*

Rule 3. When listing items one by one, one per line, following a colon, capitalization and ending punctuation are optional when using single words or phrases preceded by letters, numbers, or bullet points. If each point is a complete sentence, capitalize the first word and end the sentence with appropriate ending punctuation. Otherwise, there are no hard and fast rules, except be consistent.

Examples:

I want an assistant who can do the following:

- a. input data
- b. write reports
- c. complete tax forms

The following are requested:

- Wool sweaters for possible cold weather.
- Wet suits for snorkeling.
- Introductions to the local dignitaries.

These are the pool rules:

1. Do not run.
2. If you see unsafe behavior, report it to the lifeguard.
3. Did you remember your towel?
4. Have fun!

Rule 4. A colon instead of a semicolon may be used between independent clauses when the second sentence explains, illustrates, paraphrases, or expands on the first sentence.

Example: *He got what he worked for: he really earned that promotion.*

If a complete sentence follows a colon, as in the previous example, it is up to the writer to decide whether to capitalize the first word. Capitalizing a sentence after a colon is generally a judgment call; if what follows a colon is closely related to what precedes it, there is no need for a capital.

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Note: A capital letter generally does not introduce a simple phrase following a colon.

Example: *He got what he worked for: a promotion.*

Rule 5. A colon may be used to introduce a long quotation. Some style manuals say to indent one-half inch on both the left and right margins; others say to indent only on the left margin. Quotation marks are not used.

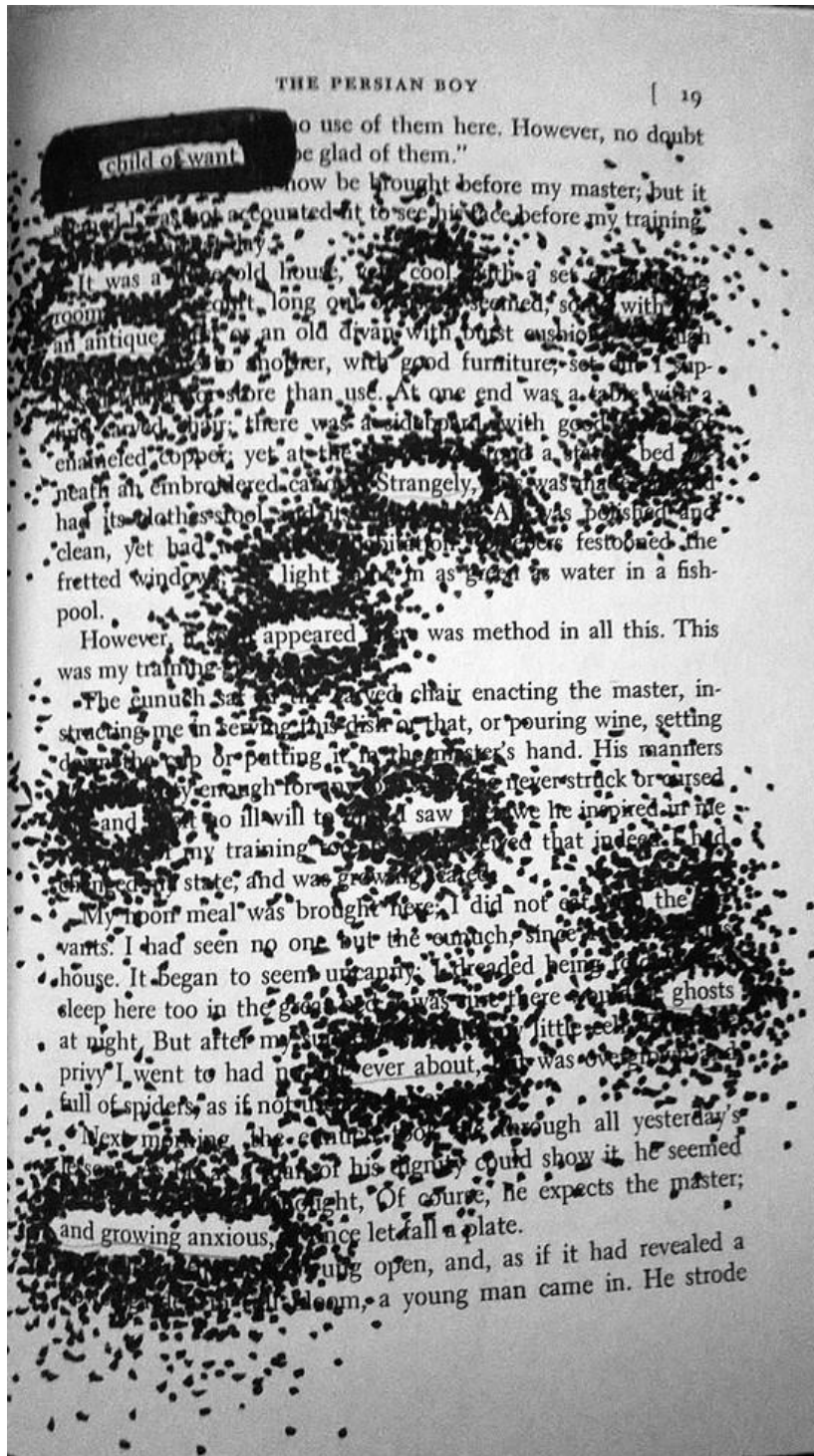
Example: *The author of Touched, Jane Straus, wrote in the first chapter:
Georgia went back to her bed and stared at the intricate patterns of burned moth wings in the translucent glass of the overhead light. Her father was in "hyper mode" again where nothing could calm him down.*

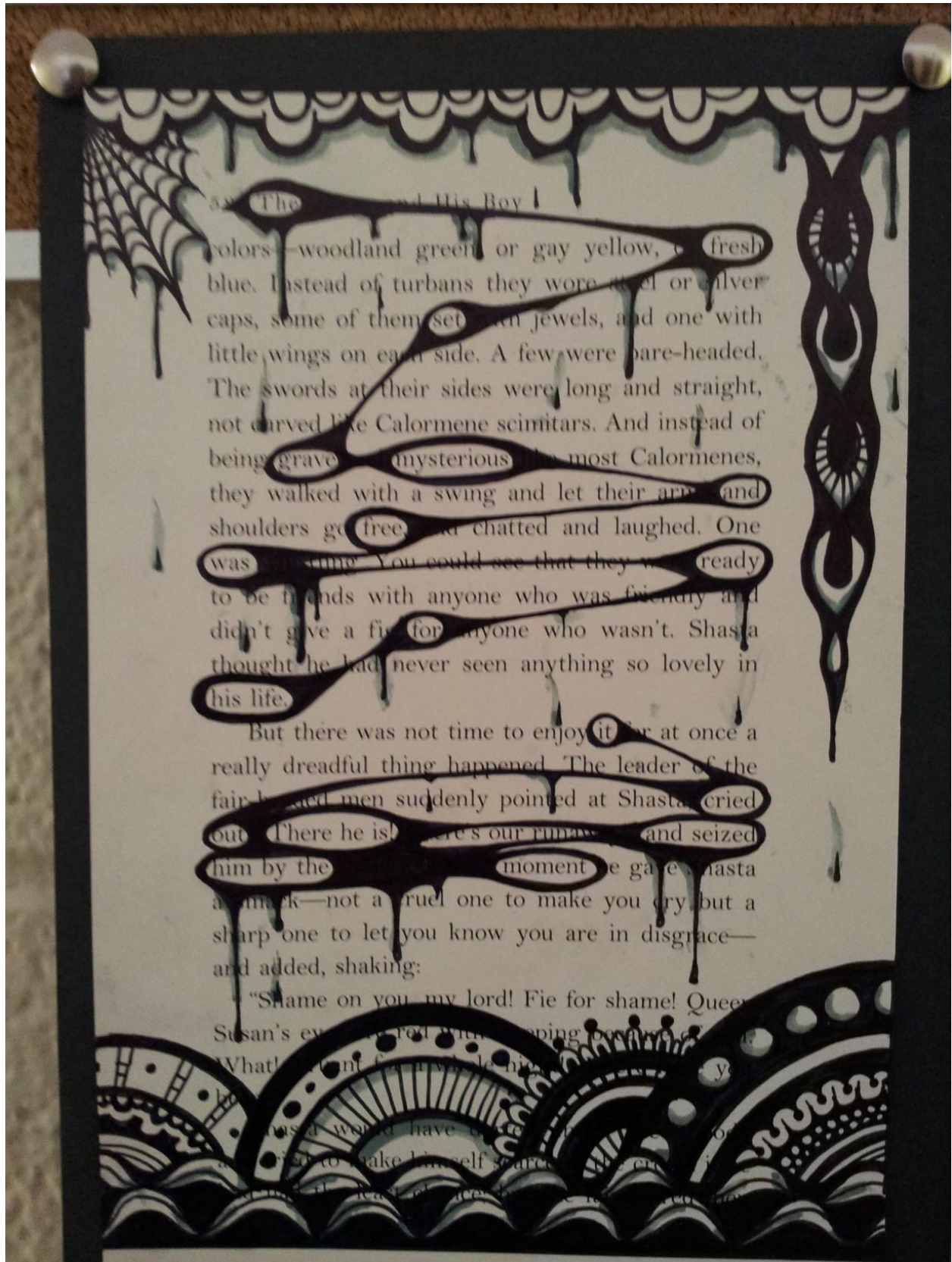
Rule 6. Use a colon rather than a comma to follow the salutation in a business letter, even when addressing someone by his or her first name. (Never use a semicolon after a salutation.) A comma is used after the salutation in more informal correspondence.

Formal: *Dear Ms. Rodriguez:*

Informal: *Dear Dave,*

Intro to Poetry...through art.





Dill had seen *Dracula*, a revelation that moved Jem to eye him with the beginning of respect. “Tell it to us,” he said. Dill was a curiosity. He wore blue linen shorts that buttoned to his shirt, his hair was snow white and stuck to his head like duckfluff; he was a year my senior but I towered over him. As he told us the old tale his blue eyes would lighten and darken; his laugh was sudden and happy; he habitually pulled at a cowlick in the center of his forehead. When Dill reduced *Dracula* to dust, and Jem said the show sounded better than the book, I asked Dill where his father was: “You ain’t said anything about him.” “I haven’t got one.” “Is he dead?” “No...” “Then if he’s not dead you’ve got one, haven’t you?” Dill blushed and Jem told me to hush, a sure sign that Dill had been studied and found acceptable.

Thereafter the summer passed in routine contentment. Routine contentment was: improving our treehouse that rested between giant twin chinaberry trees in the back yard, fussing, running through our list of dramas based on the works of Oliver Optic, Victor Appleton, and Edgar Rice Burroughs. In this matter we were lucky to have Dill. He played the character parts formerly thrust upon me—the ape in *Tarzan*, Mr. Crabtree in *The Rover Boys*, Mr. Damon in *Tom Swift*. Thus we came to know Dill as a pocket Merlin, whose head teemed with eccentric plans, strange longings, and quaint fancies. But by the end of August our repertoire was vapid from countless reproductions, and it was then that Dill gave us the idea of making Boo Radley come out. The Radley Place fascinated Dill. In spite of our warnings and explanations it drew him as the moon draws water, but drew him no nearer than the light-pole on the corner, a safe distance from the Radley gate. There he would stand, his arm around the fat pole, staring and wondering. The Radley Place jutted into a sharp curve beyond our house. Walking south, one faced its porch; the sidewalk turned and ran beside the lot. The house was low, was once white with a deep front porch and green shutters, but had long ago darkened to the color of the slate-gray yard around it. Rain-rotted shingles drooped over the eaves of the veranda; oak trees kept the sun away. The remains of a picket drunkenly guarded the front yard—a “swept” yard that was never swept—where johnson grass and rabbit-tobacco grew in abundance. Inside the house lived a malevolent phantom. People said he existed, but Jem and I had never seen him. People said he went out at night when the moon was down, and peeped in windows. When people’s azaleas froze in a cold snap, it was because he had breathed on them. Any stealthy small crimes committed in Maycomb were his work. Once the town was terrorized by a series of morbid nocturnal events: people’s chickens and household pets were found mutilated; although the culprit was Crazy Addie,

Call me Ishmael. Some years ago-- never mind how long precisely-- having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off-- then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing surprising in this. If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me.

CHAPTER I

By ten-forty-five it was all over. The town was occupied, the defenders defeated, and the war finished. The invader had prepared for this campaign as carefully as he had for larger ones. On this Sunday morning the postman and the policeman had gone fishing in the boat of Mr. Corell, the popular storekeeper. He had lent them his trim sailboat for the day. The postman and the policeman were several miles at sea when they saw the small, dark transport, loaded with soldiers, go quietly past them. As officials of the town, this was definitely their business, and these two put about, but of course the battalion was in possession by the time they could make port. The policeman and the postman could not even get into their own offices in the Town Hall, and when they insisted on their rights they were taken prisoners of war and locked up in the town jail.

The local troops, all twelve of them, had been away, too, on this Sunday morning, for Mr. Corell, the popular storekeeper, had donated lunch, targets, cartridges, and prizes for a shooting-competition to take place six miles back in the hills, in a lovely glade Mr. Corell owned. The local troops, big, loose-hung boys, heard the planes and in the distance saw the parachutes, and they came back to town at double-quick step. When they arrived, the invader had flanked the road with machine guns. The loose-hung soldiers, having very little experience in war and none at all in defeat, opened fire with their rifles. The machine guns clattered for a moment and six of the soldiers became dead riddled bundles and three half-dead riddled bundles, and three of the soldiers escaped into the hills with their rifles.

By ten-thirty the brass band of the invader was playing beautiful and sentimental music in the town square while the townsmen, their mouths a little open and their eyes astonished, stood about listening to the music and staring at the gray-helmeted men who carried sub-machine guns in their arms.

By ten-thirty-eight the riddled six were buried, the parachutes were folded, and the battalion was billeted in Mr. Corell's warehouse by the pier, which had on its shelves blankets and cots for a battalion.

By ten-forty-five old Mayor Orden had received the formal request that he grant an audience to Colonel Lanser of the invaders, an audience which was set for eleven sharp at the Mayor's five-room palace.

The drawing-room of the palace was very sweet and comfortable. The gilded chairs covered with their worn tapestry were set about stiffly like too many servants with nothing to do. An arched marble fireplace held its little basket of red flameless heat, and a hand-painted coal scuttle stood on the hearth. On the mantel, flanked by fat vases, stood a large, curly porcelain clock which swarmed with tumbling cherubs. The wallpaper of the room was dark red with gold figures, and the woodwork was white, pretty, and clean. The paintings on the wall were largely preoccupied with the amazing heroism of large dogs faced with imperiled children. Nor water nor fire nor earthquake could do in a child so long as a big dog was available.

Beside the fireplace old Doctor Winter sat, bearded and simple and benign, historian and physician to the town. He watched in amazement while his thumbs rolled over and over on his lap. Doctor Winter was a man so simple that only a profound man would know him as profound. He looked up at Joseph, the Mayor's servingman, to see whether Joseph had observed the rolling wonders of his thumbs.

Grammar:

Review and put into practice colon/semi-colon rules. They impact your writings when used properly 😊

Poetry:

Try your hand at TWO art in poetry pieces. If you complete a third, it will be given extra credit points. Take the time to pencil in the potential phrasings before committing with ink 😊

Resource:

Review the Poetic Devices handout..familiarize yourself with these key selections.

Week 15: American Poets and Poetry Unit Study

Selected Poems:

- Introduction to Poetry by Billy Collins
- Faces by Sara Teasdale
- Thumbprint by Eve Merriam
- Caged Bird by Maya Angelou
- The Courage That My Mother Had by Edna St. Vincent Millay
- The Lanyard by Billy Collins
- The Revenant by Billy Collins
- Out, Out by Robert Frost
- Stopping by the Woods on a Snowy Evening by Robert Frost
- Fifteen by William Stafford

Notes:

Poetry Warm-Up

Instructions: Break into groups of four-five and discuss the questions below with your poetry group. Jot down your answers using complete sentences. Each member must record their answers.

1. What is poetry? Write your best definition (in your own words).
2. What do you like about poetry? (Or what do you think other people like about poetry?)
3. What do you dislike about poetry? (Or what do you think other people dislike about poetry?)
4. What are some poems/poets that you have read before? What was your opinion of those poems/poets?
5. Review “How to Read a Poem” on pages 101-102. How many of these strategies do you use when reading poetry?

6. In your opinion, which step is most important?

7. Do you believe that it is possible to like a poem but not understand what it means? Explain.

8. Do you consider songs to be a form of poetry? Explain.

Poetry Terms Worksheet

Instructions: Use your resource folder or online sources to define the following terms. Give an example of each.

Alliteration:

Allusion:

Assonance:

Cliché:

Consonance:

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Epic:

Figurative language:

Free verse:

Hyperbole:

Imagery:

Metaphor:

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Onomatopoeia:

Personification:

Repetition:

Rhyme:

Simile:

Stanza:

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How to Read a Poem

There's really only one reason that poetry has gotten a reputation for being so darned "difficult": it demands your full attention and won't settle for less. Unlike a novel, where you can drift in and out and still follow the plot, poems are generally shorter and more intense, with less of a conventional story to follow. If you don't make room for the *experience*, you probably won't have one.

But the rewards can be high. To make an analogy with rock and roll, it's the difference between a two and a half minute pop song with a hook that you get sick of after the third listen, and a slow-building tour de force that sounds fresh and different every time you hear it. Once you've gotten a taste of the really rich stuff, you just want to listen to it over and over again and figure out: how'd they do that?

Aside from its demands on your attention, there's nothing too tricky about reading a poem. Like anything, it's a matter of practice. But in case you haven't read much (or any) poetry before, we've put together a short list of tips that will make it a whole lot more enjoyable.

- **Follow Your Ears.** It's okay to ask, "What does it mean?" when reading a poem. But it's even better to ask, "How does it sound?" If all else fails, treat it like a song. Even if you can't understand a single thing about a poem's "subject" or "theme," you can always say something – anything – about the sound of the words. Does the poem move fast or slow? Does it sound awkward in sections or does it have an even flow? Do certain words stick out more than others? Trust your inner ear: if the poem sounds strange, it doesn't mean you're reading it wrong. In fact, you probably just discovered one of the poem's secret tricks!
- **Read It Aloud.** OK, we're not saying you have to shout it from the rooftops. If you're embarrassed and want to lock yourself in the attic and read the poem in the faintest whisper possible, go ahead. Do whatever it takes, because reading even part of poem aloud can totally change your perspective on how it works.
- **Become an Archaeologist.** When you've drunk in the poem enough times, experiencing the sound and images found there, it is sometimes fun to switch gears and to become an archaeologist (you know -- someone who digs up the past and uncovers layers of history). Treat the poem like a room you have just entered. Perhaps it's a strange room that you've never seen before, filled with objects or people that you don't really recognize. Maybe you feel a bit like Alice in Wonderland. Assume your role as an archaeologist and take some measurements. What's the weather like? Are there people there? What kind of objects do you find? Are there more verbs than adjectives? Do you detect a rhythm? Can you hear music? Is there furniture? Are there portraits of past poets on the walls? Are there traces of other poems or historical references to be found?
- **Don't Skim.** Unlike the newspaper or a textbook, the point of poetry isn't to cram information into your brain. We can't repeat it enough: poetry is an experience. If you don't have the patience to get through a long poem, no worries, just start with a really short poem. Understanding poetry is like getting a suntan: you have to let it sink in.

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- **Memorize!** “Memorize” is such a scary word, isn’t it? It reminds us of multiplication tables. Maybe we should have said: “Tuck the poem into your snuggly memory-space.” Or maybe not. At any rate, don’t tax yourself: if you memorize one or two lines of a poem, or even just a single cool-sounding phrase, it will start to work on you in ways you didn’t know possible. You’ll be walking through the mall one day, and all of a sudden, you’ll shout, “I get it!” Just not too loud, or you’ll get mall security on your case.
- **Be Patient.** You can’t really understand a poem that you’ve only read once. You just can’t. So if you don’t get it, set the poem aside and come back to it later. And by “later” we mean days, months, or even years. Don’t rush it. It’s a much bigger accomplishment to actually *enjoy* a poem than it is to be able to explain every line of it. Treat the first reading as an investment – your effort might not pay off until well into the future, but when it does, it will totally be worth it. Trust us.
- **Read in Crazy Places.** Just like music, the experience of poetry changes depending on your mood and the environment. Read in as many different places as possible: at the beach, on a mountain, in the subway. Sometimes all it takes is a change of scenery for a poem to really come alive.
- **Think Like a Poet.** Here’s a fun exercise. Go through the poem one line at a time, covering up the next line with your hand so you can’t see it. Put yourself in the poet’s shoes: If I had to write a line to come after this line, what would I put? If you start to think like this, you’ll be able to appreciate all the different choices that go into making a poem. It can also be pretty humbling – at least we think so. Soon, you’ll be able to decipher a T.S. Elliot poem from a Wallace Stevens poem, sight unseen. Everyone will be so jealous.
- **“Look Who’s Talking.”** Ask the most basic questions possible of the poem. Two of the most important are: “Who’s talking?” and “Who are they talking to?” If it’s a Shakespeare sonnet, don’t just assume that the speaker is Shakespeare. The speaker of every poem is kind of fictional creation, and so is the audience. Ask yourself: what would it be like to meet this person? What would they look like? What’s their “deal,” anyway?
- And, most importantly, **Never Be Intimidated.** Regardless of what your experience with poetry in the classroom has been, no poet wants to make his or her audience feel stupid. It’s just not good business, if you know what we mean. Sure, there might be tricky parts, but it’s not like you’re trying to unlock the secrets of the universe. Heck, if you want to ignore the “meaning” entirely, then go ahead. Why not?

Poetry is about freedom and exposing yourself to new things. In fact, if you find yourself stuck in a poem, just remember that the poet, 9 times out of 10, was a bit of a rebel and was trying to make his friends look at life in a completely different way. Find your inner rebel too. There isn’t a single poem out there that’s “too difficult” to try out – right now, today. So hop to it.

Building Foundations

Poetry Portfolio

During our poetry unit, you will spend some time writing your own poems. Your individual poems will be graded on completion, grammar, organization and creativity. A description/sample of each poem may be found in the back of this packet.

Be expressive, creative and make this portfolio personal. Keep in mind that each poem must be a minimum of 12 lines (except the 6-word memoir).

You must include the following in your Poetry Portfolio:

- 6-word memoir
- Confronting fear poem
- Memory poem
- Tribute poem
- A poem using hyperbole, onomatopoeia, simile, metaphor OR personification
- A poem using assonance, consonance, OR alliteration

Grading Checklist

Poems	Focus/Organization/Content 5 points	Conventions/Grammar/ Line Requirements 5 points	Total pts.
6 word memoir			
Confronting fear			
Memory			
Tribute			
Elements #1			
Elements #2			
Overall Creativity	10 pts	10 pts	
Presentation	10 pts	10 pts	
Total	___ / 100		

Your portfolio will be due on in three weeks. Please be prepared to read one of your poems to the class within the next three weeks.

ANALYZE A POEM

Figurative Language

Meaning/Theme

Title and Author:

Rhyme

Personification

Symbolism

Imagery

Repetition

Hyperbole/
Onomatopoeia

Assonance/
Consonance/
Alliteration

Building Foundations

Introduction to Poetry by Billy Collins

I ask them to take a poem
and hold it up to the light
like a color slide

or press an ear against its hive.

I say drop a mouse into a poem
and watch him probe his way out,

or walk inside the poem's room
and feel the walls for a light switch.

I want them to waterski
across the surface of a poem
waving at the author's name on the shore.

But all they want to do
is tie the poem to a chair with rope
and torture a confession out of it.

They begin beating it with a hose
to find out what it really means.

Discussion Questions

1. What words and images stand out to you?
2. What is your emotional reaction to the poem (e.g., surprise, dismay, anger)?
3. Read the poem a second time and identify any figurative language (e.g., simile, metaphor, hyperbole) you encounter.
4. What do they think Collins is saying about the study of poetry?

Building Foundations

5. According to Collins, what is the real goal of reading poetry?

Poetry:

Complete the poetic terms worksheet we started in class. Complete the discussion questions to Collins' poem. Fill out the 'bubble' worksheet using Collins' poem.

Resource:

Review the lesson for this week.

Week 16: Poetry Portfolio cont'd

Faces by Sara Teasdale

Read the poem below and “see and hear” the images the author writes about in a simple fashion. As you read, think about your own paradigms (how you view things). American lyric poet.

People that I meet and pass

In the city's broken roar,

Faces that I lose so soon

And never found before,

Do you know how much you tell

In the meeting of our eyes,

How ashamed I am, and sad

To have pierced your poor disguise?

Secrets rushing without sound

Crying from your hiding places—

Let me go, I cannot bear

The sorrow of the passing faces.

--People in the restless street,

Can it be, oh, can it be

In the meeting of our eyes

That you know as much of me?

Building Foundations

Discussion Questions

1. What is meant by “the city’s broken roar”?
2. What imagery do you have after reading this poem?
3. Why does the speaker say that strangers are wearing disguises?
4. What could the theme of this poem be?

Quick write on “Faces” by Sara Teasdale

After reading this poem, what does it make you think of? Do you take notice of how others might be feeling when walking through the hallways or eating lunch in the cafeteria? Why are some people quick to judge others? How do you think you are viewed from a distance?

Building Foundations

Alliteration and Onomatopoeia

Alliteration and onomatopoeia are poetic devices. Both are methods of using words and sounds for effect in a poem.

Alliteration is the repetition of a beginning sound for effect. These may be vowel or consonant sounds. The alliterative sounds have been underlined in the following examples:

The alligator ate apples and avocados.

Walkin' in a winter wonderland.

Underline the alliteration in these sentences:

1. The warm wind wafted across the window.
2. I accidentally ate an awful apple.
3. Slipping and sliding, I stumbled in the snow and slush.

Finish these sentences with alliterations of your own:

1. Swiftly swimming _____.
2. The tired traveler _____.
3. While wandering _____.

Onomatopoeia is the imitation of natural sounds. For example: The steam hissed from the open valve. Onomatopoeia is a poetic device that produces an auditory image to the reader.

Underline the words you “hear” in these sentences:

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1. The train rumbled down the track.
2. The truck's brakes screeched in the distance.
3. The old floor creaked as we walked across the room.

Complete the following sentences using onomatopoeia of your own:

1. The rusty gate _____.
2. The branches _____.
3. The motorcycle _____.

Similes and Metaphors

A simile is a phrase or word that describes one thing as *similar* to another, often unrelated thing. An example is "Jane went up the stairs as quiet as a mouse." Similes use the words "like" and/ or "as".

A metaphor is a phrase or word that states that one thing *is* another, often unrelated thing. An example is "Harold is a snake."

Read the following sentences. At the end of the sentence, write in brackets whether the sentence is an example of a metaphor (M) or simile (S).

Example: The clouds were fluffy like cotton wool. (S)

1. As slippery as an eel.
2. He was a lion in battle.
3. She is as pretty as a picture.
4. The striker was a goal machine.
5. The moon was a misty shadow.
6. His eyes sparkled like a diamond.

Building Foundations

Now you are going to make up similes and metaphors of your own by finishing these sentences.

1. As heavy as _____
2. He was a cold _____
3. She had skin like a _____
4. As cool as _____
5. The mountain was a _____
6. Slippery like a _____

Poetry:

Complete the worksheets on the poetic devices. Compose your poetry using these devices...minimum 15 lines. We will work on these in class to help give you inspiration!! (Cont'd personal favorite poetry readings)

Resource:

Review Week 16.

Week 17: Poetry Portfolio Cont'd

Thumbprint by Eve Merriam

In the heel of my thumb
are whorls, whirls, wheels
in a unique design:
mine alone.

What a treasure to own!

My own flesh, my own feelings.
No other, however grand or base,
can ever contain the same.

My signature,
thumbing the pages of my time.

My universe key,
my singularity.

Impress, implant,

I am myself,
Of all my atom parts I am the sum.

And out of my blood and my brain
I make my own interior weather,
My own sun and rain.

Imprint my mark upon the world,
whatever I shall become.

Building Foundations

Discussion Questions

1. What is the “treasure” of which the speaker is proud?
2. To the speaker, what does her thumbprint represent?
3. Identify two examples of alliteration in this poem.
4. Give an example of a metaphor the poet uses to describe her thumbprint?

Personification and Hyperboles

Personification is when you give a human quality to an inanimate object.

Building Foundations

Personification is a comparison that treats things as if they were capable of the actions and feelings of people.

Personifications are things we feel but don't literally see.

Examples of personification:



The moon slept in the night sky.

The star is winking at me.

Hyperbole

A hyperbole is any extravagant statement or exaggeration for effect.

Hyperbole is used as a figure of speech. For example: I could sleep for a year!

Examples of hyperboles:

He's so mean he eats snakes for breakfast.



I'm so hungry I could eat a horse.

Identify whether the following sentences use a hyperbole (H) or personification (P):

1. The flames called out their names.
2. After shoveling snow I was so tired I couldn't move.
3. The clock told us it was time to go.
4. She hit the ball hard enough to fly all the way to Pittsburgh.
5. The wind whispered to the trees.
6. It was so cold her car laughed at her when she tried to start it.
7. After the dance my feet were killing me.
8. All day long I worked my fingers to the bone.

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Allusions

An allusion is a reference to well-known characters or events from literature, history, or another field of knowledge. Writers use allusions to add imagery and emotion into their writing. For example, a writer could say, “He has the Midas touch when picking stocks.” King Midas was a famous character from Greek Mythology whose touch turned items into gold.

Read the sentences below and explain their meaning based on the allusion in each sentence. Research the meaning of any allusions that are unfamiliar to you.

1. Because of the determination of its people, the country rose like a phoenix from the ashes of revolution.

a. What is a phoenix?

b. What does this allusion tell us about the country?

2. His rise to become head of an international corporation is a real Horatio Alger story.

a. Who was Horatio Alger?

b. What does this allusion tell us about the man’s success?

Building Foundations

3. After working out at the gym, I felt like I could battle Hercules.

a. Who was Hercules?

b. What does this allusion tell us about the speaker's work out?

4. Write your own sentence using an allusion:

Poetry:

Complete the worksheets and your poetry that includes these new devices. You have one more week to complete your Poetry portfolio. Be on the lookout for a poem to include in your portfolio that represents your favorite poem. (Class readings will be held each week until we all have presented)

Resource:

Review the section for this week.

Week 18: Poetry Unit study cont'd

Caged Bird by Maya Angelou

The free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wings
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with fearful trill
of the things unknown
but longed for still
and his tune is heard
on the distant hill for the caged bird
sings of freedom

The free bird thinks of another breeze
an the trade winds soft through the sighing trees
and the fat worms waiting on a dawn-bright lawn
and he names the sky his own.

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

Building Foundations

Discussion Questions for Caged Bird

1. Paraphrase the poem.
2. What do you think the poem is attempting to do? Educate the reader, create nostalgia, or fear, evoke a mood, etc.? Is the poet effective?
3. Who is the speaker? What kind of person is the speaker?
4. Can you identify the author's intent/purpose? You may also describe this as the theme or "message" of the poem.
5. Discuss the imagery of the poem. What kinds of imagery are used?
6. Point out examples of metaphor, simile, personification, or any other literary device and explain their significance and/ or appropriateness. Also point out significant examples of sound repetition and explain their function.

Building Foundations

The Courage That My Mother Had by Edna St. Vincent Millay

The courage that my mother had
Went with her, and is with her still:
Rock from New England quarried;
Now granite in a granite hill.

The golden brooch my mother wore
She left behind for me to wear;
I have no thing I treasure more:
Yet, it is something I could spare.

Oh, if instead she'd left to me
The thing she took into the grave!-
That courage like a rock, which she
Has no more need of, and I have.

Discussion Questions

1. Define courage in your own words. Provide an example of courage from your own life and/or an example of courage that you witnessed.

2. Reflecting on your own life, what personality trait do you feel people admire about you?

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3. Thinking about the people close to you (friends, family, etc), who is someone that you admire? What qualities do you admire about them?

The Lanyard by Billy Collins

The other day I was ricocheting slowly
off the blue walls of this room,
moving as if underwater from typewriter to piano,
from bookshelf to an envelope lying on the floor,
when I found myself in the L section of the dictionary
where my eyes fell upon the word lanyard.

No cookie nibbled by a French novelist
could send one into the past more suddenly—
a past where I sat at a workbench at a camp
by a deep Adirondack lake
learning how to braid long thin plastic strips
into a lanyard, a gift for my mother.

I had never seen anyone use a lanyard
or wear one, if that's what you did with them,
but that did not keep me from crossing
strand over strand again and again
until I had made a boxy
red and white lanyard for my mother.

She gave me life and milk from her breasts,
and I gave her a lanyard.

She nursed me in many a sick room,
lifted spoons of medicine to my lips,
laid cold face-cloths on my forehead,
and then led me out into the airy light

and taught me to walk and swim,
and I, in turn, presented her with a lanyard.
Here are thousands of meals, she said,
and here is clothing and a good education.
And here is your lanyard, I replied,
which I made with a little help from a counselor.

Here is a breathing body and a beating heart,
strong legs, bones and teeth,
and two clear eyes to read the world, she whispered,

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and here, I said, is the lanyard I made at camp.
And here, I wish to say to her now,
is a smaller gift—not the worn truth

that you can never repay your mother,
but the rueful admission that when she took
the two-tone lanyard from my hand,
I was as sure as a boy could be

that this useless, worthless thing I wove
out of boredom would be enough to make us even.

Discussion Questions

1. Provide an example of a simile.
2. What is the mood of the poem?
3. What is the story of the poem?
4. Using your inference skills, what type of relationship do you believe the mother and son have? Explain with specific lines for support.

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The Revenant by Billy Collins

I am the dog you put to sleep,
as you like to call the needle of oblivion,
come back to tell you this simple thing:
I never liked you--not one bit.

When I licked your face,
I thought of biting off your nose.
When I watched you toweling yourself dry,
I wanted to leap and unman you with a snap.

I resented the way you moved,
your lack of animal grace,
the way you would sit in a chair to eat,
a napkin on your lap, knife in your hand.

I would have run away,
but I was too weak, a trick you taught me
while I was learning to sit and heel,
and--greatest of insults--shake hands without a hand.

I admit the sight of the leash
would excite me
but only because it meant I was about
to smell things you had never touched.

You do not want to believe this,
but I have no reason to lie.
I hated the car, the rubber toys,
disliked your friends and, worse, your relatives.

The jingling of my tags drove me mad.
You always scratched me in the wrong place.
All I ever wanted from you
was food and fresh water in my metal bowls.

While you slept, I watched you breathe
as the moon rose in the sky.
It took all of my strength
not to raise my head and howl.

Now I am free of the collar,
the yellow raincoat, monogrammed sweater,
the absurdity of your lawn,
and that is all you need to know about this place

except what you already supposed
and are glad it did not happen sooner--

that everyone here can read and write,
the dogs in poetry, the cats and the others in prose.

Building Foundations

Discussion Questions

1. Paraphrase the poem.
2. What do you think the poem is attempting to do? Educate the reader, create nostalgia, or fear, evoke a mood, etc? Is the poet effective?
3. Who is the speaker? What kind of person is the speaker? Is this clear?
4. Can you identify the author's intent/purpose? You may also describe this as the theme or "message" of the poem.
5. Discuss the imagery of the poem. What kinds of imagery are used?
6. Point out examples of metaphor, simile, personification, or any other literary device and explain their significance and/ or appropriateness. Also point out significant examples of sound repetition and explain their function.

Poetry:

Answer the discussion questions for this week's poems. Be working on your poetry portfolio.

Resource:

Review this week's lesson.

Week 19: Final Poetry Week

Out, Out by Robert Frost

The buzz-saw snarled and rattled in the yard
And made dust and dropped stove-length sticks of wood,
Sweet-scented stuff when the breeze drew across it.
And from there those that lifted eyes could count
Five mountain ranges one behind the other
Under the sunset far into Vermont.
And the saw snarled and rattled, snarled and rattled,
As it ran light, or had to bear a load.
And nothing happened: day was all but done.
Call it a day, I wish they might have said
To please the boy by giving him the half hour
That a boy counts so much when saved from work.
His sister stood beside them in her apron
To tell them "Supper." At the word, the saw,
As if to prove saws knew what supper meant,
Leaped out at the boy's hand, or seemed to leap—
He must have given the hand. However it was,
Neither refused the meeting. But the hand!
The boy's first outcry was a rueful laugh,
As he swung toward them holding up the hand
Half in appeal, but half as if to keep
The life from spilling. Then the boy saw all—
Since he was old enough to know, big boy
Doing a man's work, though a child at heart—
He saw all spoiled. "Don't let him cut my hand off—
The doctor, when he comes. Don't let him, sister!"
So. But the hand was gone already.
The doctor put him in the dark of ether.
He lay and puffed his lips out with his breath.
And then—the watcher at his pulse took fright.
No one believed. They listened at his heart.
Little—less—nothing!—and that ended it.
No more to build on there. And they, since they
Were not the one dead, turned to their affairs.

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Discussion Questions

1. Provide an example of onomatopoeia.
2. What is the story behind the poem?
3. Describe your reaction to the poem.
4. Do you feel people move on perhaps too quickly after one has died?
5. Explain the reference to *Macbeth*.

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Stopping by Woods on a Snowy Evening by Robert Frost

Whose woods these are I think I know. _____
His house is in the village, though; _____
He will not see me stopping here _____
To watch his woods fill up with snow. _____

My little horse must think it queer _____
To stop without a farmhouse near _____
Between the woods and frozen lake _____
The darkest evening of the year. _____

He gives his harness bells a shake _____
To ask if there is some mistake. _____
The only other sound's the sweep _____
Of easy wind and downy flake. _____

The woods are lovely, dark, and deep, _____
But I have promises to keep, _____
And miles to go before I sleep, _____
And miles to go before I sleep. _____

Discussion Questions

1. Label the rhyme scheme of this poem.
2. The first stanza presents the situation. What is going on in the first stanza?
3. What is the imagery of this poem? (time of day, season, feeling)
4. Why does he stop? Why does he stop *there*?
5. Why are the horse's thoughts included in this poem? The horse acts as a foil. What do you think that might mean?

Fifteen by William Stafford

South of the Bridge on Seventeenth
I found back of the willows one summer
day a motorcycle with engine running
as it lay on its side, ticking over
slowly in the high grass. I was fifteen.

I admired all that pulsing gleam, the
shiny flanks, the demure headlights
fringed where it lay; I led it gently
to the road and stood with that
companion, ready and friendly. I was fifteen.

We could find the end of a road, meet
the sky on out Seventeenth. I thought about
hills, and patting the handle got back a
confident opinion. On the bridge we indulged
a forward feeling, a tremble. I was fifteen.

Thinking, back farther in the grass I found
the owner, just coming to, where he had flipped
over the rail. He had blood on his hand, was pale—

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I helped him walk to his machine. He ran his hand over it, called me a good man, roared away.

I stood there, fifteen.

Discussion Questions

1. What is the story of the poem?
2. Describe two strong visual and auditory images.
3. How is the motorcycle personified?
4. How does the answer to #3 help you understand how the speaker feels about the bike?
5. What is the effect of repetition?
6. What is the theme of this poem?
7. How can this poem be an extended metaphor?

Building Foundations

HOW TO WRITE A... 6-Word Memoir

Visit <http://www.sixwordmemoirs.com/> for ideas and tips! Or use the space below to brainstorm.

Express your life in 6 words:

Express your relationship with your family in 6 words:

Express your fondest memory in 6 words:

Express how your weekend was in 6 words:

Tell us something you feel strongly about in 6 words:

HOW TO WRITE A... Confronting Fear poem

1. Think about something that you fear
2. Take a picture of it or find a picture of it
3. Write a free verse poem about your fear
 - It does not need to rhyme
 - Simply express your fear, how you deal with it, how it paralyzes you, when you discovered you had this fear, etc.
 - The sky is the limit with free verse



**What are you doing here?
You are not invited!
I don't want you in my home!
I don't want you crawling in my mouth while I'm asleep!
I don't care if it's cold outside.
You belong in the dirt out back!
Get the bug out!
Eww!
I've got to kill you.
Come over here you nasty thing.
Squish! Scream! Squish! Scream!
Ugh, I need to clean the carpet.**

HOW TO WRITE A... Memory poem

Let's travel back in time to one of your childhood memories. Perhaps this memory makes you feel warm and secure, perhaps it brings back the fear or sadness that you experienced at the time. Choose a memory and think about it.

1. PLAN. Before writing, think about how you might begin. For example: begin with a bit of dialogue to draw us immediately into the scene. Try to capture the patterns of real speech—short sentences, often incomplete. Next, think about a person or place that is important to the memory. Try to recall at least five specific details that would help us to SEE, HEAR, SMELL, or TOUCH this person or place.
2. WRITE. Let the words flow! Try to bring us with you, using strong verbs, crisp adjectives, lively adverbs, and lines of varying length. Cross out and change as you go along. Think of a few titles; choose the best.
3. PLAN. Before writing, think about how you might begin. For example: begin with a bit of dialogue to draw us immediately into the scene. Try to capture the patterns of real speech—short sentences, often incomplete. Next, think about a person or place that is important to the memory. Try to recall at least five specific details that would help us to SEE, HEAR, SMELL, or TOUCH this person or place.
4. WRITE. Let the words flow! Try to bring us with you, using strong verbs, crisp adjectives, lively adverbs, and lines of varying length. Cross out and change as you go along. Think of a few titles; choose the best.

**Memory Poem by Ilene
My grandpa owned a laundry
And my father worked there, too.
A visit from the owner's kids
Nobody thought taboo.
We rode up on the laundry carts
With giant sacks of clothes.
The workers never seemed to mind –
They couldn't, I suppose.**

**The best thing was the Coke machine –
My grandpa had the key,**

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Which he would use to grab a soda,
Ice-cold, just for me.

I'd place that bottle in the slot;
The cap would click and drop.
I'd gulp that Coca Cola (free!)
And never want to stop.

Though years have passed, I close my eyes
And conjure up that place –
The smell of bleach, the burlap bags,
My grandpa giving chase.

It's strange how we can focus
On some memories so clear,
While others seem, without a trace,
To up and disappear.

That laundry had a child's allure.
A visit was a treat;
And thinking of it now, I smile,
The recollection sweet.

HOW TO WRITE A...Tribute poem

Create a tribute poem dedicated to someone special in your life. Focus on a strong and unmatched personality trait from that person. Consider using a memory in your poem.

- Include at least:
 - one metaphor
 - one piece of imagery
 - specific rhyme scheme

| *Building Foundations*

Poetry:

Complete your poetry portfolio to turn in next week!

Resource:

Review this week's lesson.

Week 20: Analyzing the Short Story

The Cop and the Anthem

O Henry

On his bench in Madison Square Soapy moved uneasily. When wild geese honk high of nights, and when women without sealskin coats grow kind to their husbands, and when Soapy moves uneasily on his bench in the park, you may know that winter is near at hand.

A dead leaf fell in Soapy's lap. That was Jack Frost's card. Jack is kind to the regular denizens of Madison Square, and gives fair warning of his annual call. At the corners of four streets he hands his pasteboard to the North Wind, footman of the mansion of All Outdoors, so that the inhabitants thereof may make ready.

Soapy's mind became cognisant of the fact that the time had come for him to resolve himself into a singular Committee of Ways and Means to provide against the coming rigour. And therefore he moved uneasily on his bench.

The hibernatorial ambitions of Soapy were not of the highest. In them there were no considerations of Mediterranean cruises, of soporific Southern skies drifting in the Vesuvian Bay. Three months on the Island was what his soul craved. Three months of assured board and bed and congenial company, safe from Boreas and bluecoats, seemed to Soapy the essence of things desirable.

For years the hospitable Blackwell's had been his winter quarters. Just as his more fortunate fellow New Yorkers had bought their tickets to Palm Beach and the Riviera each winter, so Soapy had made his humble arrangements for his annual hegira to the Island. And now the time was come. On the previous night three Sabbath newspapers, distributed beneath his coat, about his ankles and over his lap, had failed to repulse the cold as he slept on his bench near the spurting fountain in the ancient square. So the Island loomed big and timely in Soapy's mind. He scorned the provisions made in the name of charity for the city's dependents. In Soapy's opinion the Law was more benign than Philanthropy. There was an endless round of institutions, municipal and eleemosynary, on which he might set out and receive lodging and food accordant with the simple life. But to one of Soapy's proud spirit the gifts of charity are encumbered. If not in coin you must pay in humiliation of spirit for every benefit received at the hands of philanthropy. As Caesar had his Brutus, every bed of charity must have its toll of a bath, every loaf of bread its compensation of a private and personal

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inquisition. Wherefore it is better to be a guest of the law, which though conducted by rules, does not meddle unduly with a gentleman's private affairs.

Soapy, having decided to go to the Island, at once set about accomplishing his desire. There were many easy ways of doing this. The pleasantest was to dine luxuriously at some expensive restaurant; and then, after declaring insolvency, be handed over quietly and without uproar to a policeman. An accommodating magistrate would do the rest.

Soapy left his bench and strolled out of the square and across the level sea of asphalt, where Broadway and Fifth Avenue flow together. Up Broadway he turned, and halted at a glittering cafe, where are gathered together nightly the choicest products of the grape, the silkworm and the protoplasm.

Soapy had confidence in himself from the lowest button of his vest upward. He was shaven, and his coat was decent and his neat black, ready-tied four-in-hand had been presented to him by a lady missionary on Thanksgiving Day. If he could reach a table in the restaurant unsuspected success would be his. The portion of him that would show above the table would raise no doubt in the waiter's mind. A roasted mallard duck, thought Soapy, would be about the thing--with a bottle of Chablis, and then Camembert, a demi-tasse and a cigar. One dollar for the cigar would be enough. The total would not be so high as to call forth any supreme manifestation of revenge from the cafe management; and yet the meat would leave him filled and happy for the journey to his winter refuge.

But as Soapy set foot inside the restaurant door the head waiter's eye fell upon his frayed trousers and decadent shoes. Strong and ready hands turned him about and conveyed him in silence and haste to the sidewalk and averted the ignoble fate of the menaced mallard.

Soapy turned off Broadway. It seemed that his route to the coveted island was not to be an epicurean one. Some other way of entering limbo must be thought of.

At a corner of Sixth Avenue electric lights and cunningly displayed wares behind plate-glass made a shop window conspicuous. Soapy took a cobblestone and dashed it through the glass. People came running around the corner, a policeman in the lead. Soapy stood still, with his hands in his pockets, and smiled at the sight of brass buttons.

"Where's the man that done that?" inquired the officer excitedly.

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"Don't you figure out that I might have had something to do with it?" said Soapy, not without sarcasm, but friendly, as one greets good fortune.

The policeman's mind refused to accept Soapy even as a clue. Men who smash windows do not remain to parley with the law's minions. They take to their heels. The policeman saw a man half way down the block running to catch a car. With drawn club he joined in the pursuit. Soapy, with disgust in his heart, loafed along, twice unsuccessful.

On the opposite side of the street was a restaurant of no great pretensions. It catered to large appetites and modest purses. Its crockery and atmosphere were thick; its soup and napery thin. Into this place Soapy took his accusive shoes and telltale trousers without challenge. At a table he sat and consumed beefsteak, flapjacks, doughnuts and pie. And then to the waiter he betrayed the fact that the minutest coin and himself were strangers.

"Now, get busy and call a cop," said Soapy. "And don't keep a gentleman waiting."

"No cop for youse," said the waiter, with a voice like butter cakes and an eye like the cherry in a Manhattan cocktail. "Hey, Con!"

Neatly upon his left ear on the callous pavement two waiters pitched Soapy. He arose, joint by joint, as a carpenter's rule opens, and beat the dust from his clothes. Arrest seemed but a rosy dream. The Island seemed very far away. A policeman who stood before a drug store two doors away laughed and walked down the street.

Five blocks Soapy travelled before his courage permitted him to woo capture again. This time the opportunity presented what he fatuously termed to himself a "cinch." A young woman of a modest and pleasing guise was standing before a show window gazing with sprightly interest at its display of shaving mugs and inkstands, and two yards from the window a large policeman of severe demeanour leaned against a water plug.

It was Soapy's design to assume the role of the despicable and execrated "masher." The refined and elegant appearance of his victim and the contiguity of the conscientious cop encouraged him to believe that he would soon feel the pleasant official clutch upon his arm that would insure his winter quarters on the right little, tight little isle.

Soapy straightened the lady missionary's readymade tie, dragged his shrinking cuffs into the open, set his hat at a killing cant and sidled toward the young woman. He made eyes at her, was taken with sudden coughs and "hems," smiled, smirked and

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went brazenly through the impudent and contemptible litany of the "masher." With half an eye Soapy saw that the policeman was watching him fixedly. The young woman moved away a few steps, and again bestowed her absorbed attention upon the shaving mugs. Soapy followed, boldly stepping to her side, raised his hat and said:

"Ah there, Bedelia! Don't you want to come and play in my yard?"

The policeman was still looking. The persecuted young woman had but to beckon a finger and Soapy would be practically en route for his insular haven. Already he imagined he could feel the cozy warmth of the station-house. The young woman faced him and, stretching out a hand, caught Soapy's coat sleeve.

Sure, Mike," she said joyfully, "if you'll blow me to a pail of suds. I'd have spoke to you sooner, but the cop was watching."

With the young woman playing the clinging ivy to his oak Soapy walked past the policeman overcome with gloom. He seemed doomed to liberty.

At the next corner he shook off his companion and ran. He halted in the district where by night are found the lightest streets, hearts, vows and librettos.

Women in furs and men in greatcoats moved gaily in the wintry air. A sudden fear seized Soapy that some dreadful enchantment had rendered him immune to arrest. The thought brought a little of panic upon it, and when he came upon another policeman lounging grandly in front of a transplendent theatre he caught at the immediate straw of "disorderly conduct."

On the sidewalk Soapy began to yell drunken gibberish at the top of his harsh voice. He danced, howled, raved and otherwise disturbed the welkin.

The policeman twirled his club, turned his back to Soapy and remarked to a citizen.

"'Tis one of them Yale lads celebratin' the goose egg they give to the Hartford College. Noisy; but no harm. We've instructions to lave them be."

Disconsolate, Soapy ceased his unavailing racket. Would never a policeman lay hands on him? In his fancy the Island seemed an unattainable Arcadia. He buttoned his thin coat against the chilling wind.

In a cigar store he saw a well-dressed man lighting a cigar at a swinging light. His silk umbrella he had set by the door on entering. Soapy stepped inside, secured the umbrella and sauntered off with it slowly. The man at the cigar light followed hastily.

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"My umbrella," he said, sternly.

"Oh, is it?" sneered Soapy, adding insult to petit larceny. "Well, why don't you call a policeman? I took it. Your umbrella! Why don't you call a cop? There stands one on the corner."

The umbrella owner slowed his steps. Soapy did likewise, with a presentiment that luck would again run against him. The policeman looked at the two curiously.

"Of course," said the umbrella man--"that is--well, you know how these mistakes occur--I--if it's your umbrella I hope you'll excuse me--I picked it up this morning in a restaurant--If you recognise it as yours, why--I hope you'll--"

"Of course it's mine," said Soapy, viciously.

The ex-umbrella man retreated. The policeman hurried to assist a tall blonde in an opera cloak across the street in front of a street car that was approaching two blocks away.

Soapy walked eastward through a street damaged by improvements. He hurled the umbrella wrathfully into an excavation. He muttered against the men who wear helmets and carry clubs. Because he wanted to fall into their clutches, they seemed to regard him as a king who could do no wrong.

At length Soapy reached one of the avenues to the east where the glitter and turmoil was but faint. He set his face down this toward Madison Square, for the homing instinct survives even when the home is a park bench.

But on an unusually quiet corner Soapy came to a standstill. Here was an old church, quaint and rambling and gabled. Through one violet-stained window a soft light glowed, where, no doubt, the organist loitered over the keys, making sure of his mastery of the coming Sabbath anthem. For there drifted out to Soapy's ears sweet music that caught and held him transfixed against the convolutions of the iron fence.

The moon was above, lustrous and serene; vehicles and pedestrians were few; sparrows twittered sleepily in the eaves--for a little while the scene might have been a country churchyard. And the anthem that the organist played cemented Soapy to the iron fence, for he had known it well in the days when his life contained such things as mothers and roses and ambitions and friends and immaculate thoughts and collars.

The conjunction of Soapy's receptive state of mind and the influences about the old church wrought a sudden and wonderful change in his soul. He viewed with swift

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horror the pit into which he had tumbled, the degraded days, unworthy desires, dead hopes, wrecked faculties and base motives that made up his existence.

And also in a moment his heart responded thrillingly to this novel mood. An instantaneous and strong impulse moved him to battle with his desperate fate. He would pull himself out of the mire; he would make a man of himself again; he would conquer the evil that had taken possession of him. There was time; he was comparatively young yet; he would resurrect his old eager ambitions and pursue them without faltering. Those solemn but sweet organ notes had set up a revolution in him. To-morrow he would go into the roaring downtown district and find work. A fur importer had once offered him a place as driver. He would find him to-morrow and ask for the position. He would be somebody in the world. He would--

Soapy felt a hand laid on his arm. He looked quickly around into the broad face of a policeman.

"What are you doin' here?" asked the officer.

"Nothin'," said Soapy.

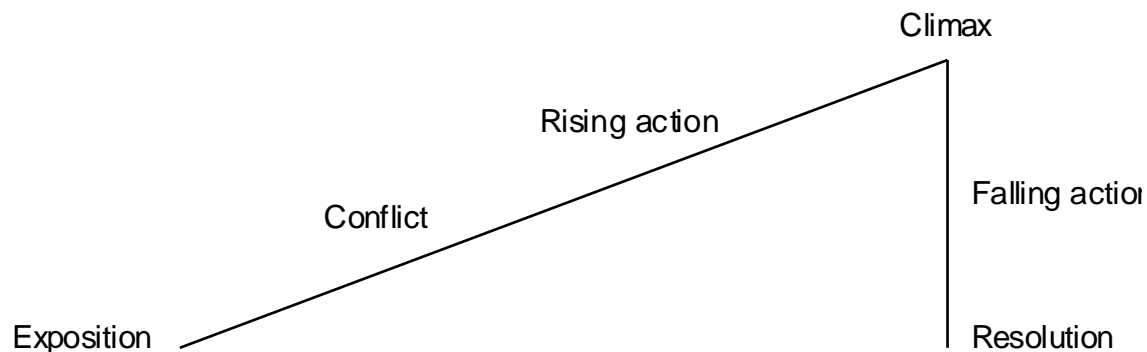
"Then come along," said the policeman.

"Three months on the Island," said the Magistrate in the Police Court the next morning.

Elements of Short Stories

1. **Plot** – sequence of events or incidents that make up a story.
 - A. **Exposition** – designed to arouse reader’s interest; background is provided.
 - B. **Conflict** – struggle between opposing forces (protagonist vs. antagonist)
 - i. **Person vs. Person** – *external* struggle between two or more individuals.
 - ii. **Person vs. themselves** – *internal* struggle concerning emotion and decision.
 - iii. **Person vs. nature** – *external* struggle between person and an element of nature or the environment.
 - C. **Rising action** – complication or development of the conflict.
 - D. **Climax** – turning point of the story; point of most intense interest.
 - E. **Falling action** – (denouement) events that lead to resolution.
 - F. **Resolution** – outcome of the conflict.

Parts of a Typical Plot



2. **Character** – is generally the central or focal element in a story.
 - A. **Four types of characterization** – techniques the writer uses to develop a character.
 - i. Physical description.
 - ii. Speech and actions of the character.
 - iii. Direct comment from the narrator.
 - iv. Speech and other actions of other characters.
 - B. **Four types of characters** –
 - i. **Round** – complex or presented in detail.
 - ii. **Dynamic** – developing and learning in the course of the story.
 - iii. **Flat** – characterized by one or two traits.
 - iv. **Static** – unchanged from the story's beginning to end.

3. **Themes of literature / Analyzing characters**

- A. **Motivation** – cause of / reason for actions.
- B. **Behavior** – actions of the character.
- C. **Consequences** – results of actions.
- D. **Responsibility** – moral, legal, or mental accountability.
- E. **Expectations** – what the reader expects.

4. **Mood**

- A. **Setting** – the time and place in which the story is taking place, including factors such as weather and social customs.

B. **Atmosphere** – the mood to feeling which pervades the story.

5. Point of view

A. **Omniscient** – the author tells the story using the third person. Author knows all of what is done, said, felt, and thought by the characters.

B. **Limited omniscient** – author tell the story from the third person, but limits observations of thoughts and feelings to one character; the author presents the story from this character's eyes.

C. **First person** – one character tells the story in the first person. The reader sees and knows only as much as the narrator.

D. **Objective** – the author is like a movie camera that moves around freely recording objects. However, the author offers no comments on the characters or their actions. Readers are not told the thoughts or feelings of the characters.

6. Figurative language

A. **Simile** – comparison using *like* or *as*.

B. **Metaphor** – comparison using *is* or a form of *is*.

i. Implied metaphor

ii. Extended metaphor

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C. **Personification** – attributing humanlike qualities to inanimate things.

Composition:

Create your characters/plot/action using the worksheet in your resource section. Focus on using dynamic and static characters. Make sure you give your protagonist a 'mission' and fully develop the antagonist.

Resource:

Review the worksheet and use it for your assignment.

Week 22: Note taking

TAKING LECTURE NOTES

I. There are many reasons for taking lecture notes.

A. Making yourself take notes forces you to listen carefully and test your understanding of the material.

B. When you are reviewing, notes provide a gauge to what is important in the text.

C. Personal notes are usually easier to remember than the text.

D. The writing down of important points helps you to remember them even before you have studied the material formally.

II. Instructors usually give clues to what is important to take down. Some of the more common clues are:

A. Material written on the blackboard.

B. Repetition

C. Emphasis

1. Emphasis can be judged by tone of voice and gesture.

2. Emphasis can be judged by the amount of time the instructor spends on points and the number of examples he or she uses.

D. Word signals (e.g. "There are two points of view on . . ." "The third reason is . . ." "In conclusion . . .")

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E. Summaries given at the end of class.

F. Reviews given at the beginning of class.

III. Each student should develop his or her own method of taking notes, but most students find the following suggestions helpful:

A. Make your notes brief.

1. Never use a sentence where you can use a phrase. Never use a phrase where you can use a word.

2. Use abbreviations and symbols, but be consistent.

B. Put most notes in your own words. However, the following should be noted exactly:

1. Formulas

2. Definitions

3. Specific facts

C. Use outline form and/or a numbering system. Indention helps you distinguish major from minor points.

D. If you miss a statement, write key words, skip a few spaces, and get the information later.

E. Don't try to use every space on the page. Leave room for coordinating your notes with the text after the lecture. (You may want to list key terms in the margin or make a summary of the contents of the page.)

F. Date your notes. Perhaps number the pages.

SAVING TIME ON NOTETAKING

Here are some hints regarding taking notes on classroom lectures that can save time for almost any student. Some students say that they plan to rewrite or type their notes later. To do so is to use a double amount of time; once to take the original notes and a second to rewrite them. The advice is simple: **DO IT RIGHT THE FIRST TIME!**

Second, there are some students who attempt to take notes in shorthand. Though shorthand is a valuable tool for a secretary, it is almost worthless for a student doing academic work. Here's why. Notes in shorthand cannot be studied in that form. They must first be transcribed. The act of transcribing notes takes an inordinate amount of time and energy but does not significantly contribute to their mastery. It is far better to have taken the notes originally in regular writing and then spend the time after that in direct study and recitation of the notes.

Third, do not record the lesson on a cassette tape or any other tape. The lecture on tape precludes flexibility. This statement can be better understood when seen in the light of a person who has taken his/her notes in regular writing. Immediately after taking the notes this person can study them in five minutes before the next class as s/he walks toward the next building, as s/he drinks his/her coffee, or whatever. Furthermore, this student, in looking over his/her notes, may decide that the notes contain only four worthwhile ideas which s/he can highlight, relegating the rest of the lecture to obscurity. Whereas the lecture on tape has to be listened to in its entirety including the worthwhile points as well as the "garbage," handwritten notes may be studied selectively. A student who takes the easy way out - recording the lecture on tape as he or she sits back doing nothing - will box him or herself into inflexibility.

NOTE MAKING

Learning to make notes effectively will help you to improve your study and work habits and to remember important information. Often, students are deceived into thinking that because they understand everything that is said in class they will therefore remember it. This is dead wrong! Write it down.

As you make notes, you will develop skill in selecting important material and in discarding unimportant material. The secret to developing this skill is practice. Check your results constantly. Strive to improve. Notes enable you to retain important facts and data and to develop an accurate means of arranging necessary information.

Here are some hints on note making.

1. Don't write down everything that you read or hear. Be alert and attentive to the main points. Concentrate on the "meat" of the subject and forget the trimmings.
2. Notes should consist of key words or very short sentences. If a speaker gets sidetracked it is often possible to go back and add further information.
3. Take accurate notes. You should usually use your own words, but try not to change the meaning. If you quote directly from an author, quote correctly.
4. Think a minute about your material before you start making notes. Don't take notes just to be taking notes! Take notes that will be of real value to you when you look over them at a later date.
5. Have a uniform system of punctuation and abbreviation that will make sense to you. Use a skeleton outline and show importance by indenting. Leave lots of white space for later additions.
6. Omit descriptions and full explanations. Keep your notes short and to the point. Condense your material so you can grasp it rapidly.

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7. Don't worry about missing a point.
8. Don't keep notes on oddly shaped pieces of paper. Keep notes in order and in one place.
9. Shortly after making your notes, go back and rework (not redo) your notes by adding extra points and spelling out unclear items. Remember, we forget rapidly. Budget time for this vital step just as you do for the class itself.
10. Review your notes regularly. This is the only way to achieve lasting memory.

The Cornell Method:

The format provides the perfect opportunity for following through with the 5 R's of note-taking. Here they are:

1. **Record.** During the lecture, record in the main column as many meaningful facts and ideas as you can. Write legibly.
2. **Reduce.** As soon after as possible, summarize these ideas and facts concisely in the Recall Column. Summarizing clarifies meanings and relationships, reinforces continuity, and strengthens memory. Also, it is a way of preparing for examinations gradually and well ahead of time.
3. **Recite.** Now cover the column, using only your jottings in the Recall Column as cues or "flags" to help you recall, say over facts and ideas of the lecture as fully as you can, not mechanically, but in your own words and with as much appreciation of the meaning as you can. Then, uncovering your notes, verify what you have said. This procedure helps to transfer the facts and ideas of your long term memory.
4. **Reflect.** Reflective students distill their opinions from their notes. They make such opinions the starting point for their own musings upon the subjects they are studying. Such musings aid them in making sense out of their courses and academic experiences by finding relationships among

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them. Reflective students continually label and index their experiences and ideas, put them into structures, outlines, summaries, and frames of reference. They rearrange and file them. Best of all, they have an eye for the vital-for the essential. Unless ideas are placed in categories, unless they are taken up from time to time for re-examination, they will become inert and soon forgotten.

5. **Review.** If you will spend 10 minutes every week or so in a quick review of these notes, you will retain most of what you have learned, and you will be able to use your knowledge currently to greater and greater effectiveness.

Composition:

Using the Cornell note forms in Resource folder (week 22), watch this video http://www.ted.com/talks/simon_sinek_how_great_leaders_inspire_action and record your notes.

Week 23: Current Event Exercise

This week we will brainstorm current events and ways to 'flesh' out the most from our articles/evidence.

BRAINSTORM: (Current NEWS events)

The Assignment:

Choose one of the topics discussed and find ONE article that pertains to it. Try to find the most current article. Print out the article leaving 1.5 inch margins. Annotate the article with your ideas, concerns, questions, and leading questions. Highlight the who/what/where/when/how/why in the article.

At the end of the article, provide a one paragraph commentary on the topic and how the author relates the information. (More specifics in Resource)

Make sure to have read through the article at least 3x. You will bring the annotated article with you to class and participate in a 'speed' event. This event will be designed to help you formulate ideas for a research paper.

Composition:

Find your article, annotate it, and make notes in the margins. Write a commentary (more pointers in Resource) at the end of your article. Make sure to include a cite for the article in MLA format, put it at the end of the article.

Resource:

Review the tips on choosing an article.

Week 24: Speed 'Interview' Articles

We will conduct our speed dating exercise for this class. Use the forms below to have your 'partner' fill out as you share your story with them. You are looking for them to identify key topics/angles to explore in your story. What are some interesting angles to explore? What interested them about your current event? What were some questions they had after hearing it?

Make sure to listen carefully to the 'reporter' and formulate ideas that would make for an interesting research paper. You want to think outside of the box and challenge some ideas/perceptions about the topic...are there any misrepresentations or omissions in the article? Is there an underlying cause to the event that is not being discussed? The skilled listener will hone in on 2-3 key ideas.

Each listener has the opportunity to ask up to three questions about the article, then must write their recommendations/notes/questions down on the form before moving on to the next. A 3 minute time limit will be given per 'date'...make sure to have time to write your comment down! Rate the interest level of this article on a scale of 1-10 next to your name when you fill out the 'reporter's' form.

Composition:

Using the information you gathered today from your 'dates,' go find four more articles on the event that will help you construct a great research paper. Print the articles single spaced (regular margins), and highlight at least 2-3 quotes/information that would be useful in your research. Focus on the what, where, when, why, how, who of the issue at hand. Make sure to include full cite using easybib...at the bottom of each article.

Resource:

Looking at both sides of an issue...review week 23.

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Name:														
Topic of Article:					Title of Article:									
Date 1:					1	2	3	4	5	6	7	8	9	10
Date 2:					1	2	3	4	5	6	7	8	9	10
Date 3:					1	2	3	4	5	6	7	8	9	10
Date 4:					1	2	3	4	5	6	7	8	9	10
Date 5:					1	2	3	4	5	6	7	8	9	10

Week 25: Note Cards/Works Cited

Now you will go through all of your articles and start creating your note cards. In class we will create your first card for each source. The first source will be labelled 'A' and the second source will be 'B'...and so on through 'E' for a minimum of five sources. If you use additional sources and integrate them into your paragraphs, you will earn bonus points.

Tips on Note Cards:

1. Write your notes on index cards
2. Write notes/quotes only on the front of the card, on the back of the first source card you will write the cite.
3. Put only one source and one subject on a card. You may have five cards for source 'A'...but keep the subjects separate. A new card labelled 'A2' for the 2nd subject and 'A3' for the third subject.
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. (This will be on the back of the first card)
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 A1

Notes.....
.....
.....

Pg. #

The diagram shows a notecard with the following content:

Caius Julius Caesar - Early Life A

- 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

What is "sacerdotal"?

- 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 and callouts:

- Heading - for easy reference**: Points to the title "Caius Julius Caesar - Early Life".
- Notes are concise**: Points to the bullet points.
- Direct quotes are written carefully**: Points to the quote from Sylla.
- The letter "A" tells you which source this card belongs to**: Points to the letter "A".
- Write notes to yourself of any questions you may have along the way**: Points to the question "What is 'sacerdotal'?"
- Numbers on the right indicate page numbers in the book for reference later on**: Points to the numbers "2" and "3".

Composition:

With your chosen topic, complete the research with your three sources. Create a Works Cited page and complete your minimum 10 notecards. Focus on specific details, do not write notes of known facts, but new and specific ones. We will use 4x6 lined note cards.

Resource:

Review integrated quotes...how to make them work!

Week 25: Outline

Pass your notecards to the peer to your left. Score the thoroughness of the notecards using the following guidelines. Peer reviewer should put their grade and their name at the top of the first note card. If you receive a poor score, you have until next week to correct it for additional bonus points, however it will not earn the maximum amount.

10 note cards	20 points
Cite on the back of every A1/B1/C1 etc. card.	20 points or 4 points for each one
Notes are extensive on each note card...has more than 5 bullet points per card.	20 points or 4 points for each bullet point
Each note card has at least one quote listed on it.	20 points or 2 points per quote
Note cards are 4x6 lined (10 pts) and formatted properly (10 pts)	20 points

Take this score home with you, add to them if you want to increase your grade before turning them in for the final score.

Building your Argument Research Essay 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.

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*This 'argument' has been settled with the ousting of Saddam Hussein over a decade ago, but still shows a nice organization. 😊

Introductory Section

Thesis (claim and reason): The American government should lift economic sanctions against Iraq, because this policy does more harm than good for both countries.

Body Sections

Section I

Claim: The sanctions have not accomplished their goal.

Evidence: logical appeal (facts, expert authority)

- Saddam Hussein is still in power
- other dictators have withstood sanctions (Fidel Castro)

Section II

Claim: Rather than hurting Saddam, the sanctions only make life worse for the common people of Iraq

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

- goes against American ideals of helping other people
- thousands of Iraqi children die each month sanctions continue
- restrictions on medicine and food hurt the poorest people first

Section III

Claim: Lifting sanctions would benefit the American economy by increasing oil production. *Evidence:* logical appeal (facts), emotional appeal

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- would cut down on gas and oil prices

Section IV -- Dealing with the Opposition

1st Opposing View: Sanctions are necessary to prevent Iraq from supporting terrorists and becoming a regional problem again.

Strategy for Response: Concede that we want to prevent more conflict and stop terrorism...but we should lift sanctions gradually, and maintain a military presence in the area (compromise)

2nd Opposing View: Lifting sanctions would make the U.S. look weak

Strategy for Response: It is the humane and fair action to take; also, sanctions contribute to hatred of the United States and encourage terrorist sentiment (rebuttal)

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

Composition:

Complete your outline...thoroughly!

Resource:

Review Resource Week 25.

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Introduction:

THESIS:

Background Information:

Body Sections:

Body Paragraph 1

Claim: _____

Evidence: _____

-
-
-
-

Body Paragraphs 2

Claim: _____

Evidence: _____

-

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-
-
-

Body Paragraphs 3

Claim: _____

Evidence: _____

-
- -
 -
 -

Body paragraph 4: Dealing with the Opposition

Prevalent Opposing View:

Evidence:

Strategy for Response:

Conclusion: Answer the 'so what?' question....why does it matter?

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?

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- Have I made room in my outline for other points of view about my topic?

Week 26: 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

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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.

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.

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- *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?)

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- 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.

Finally, remember that the modes of discourse that we outlined earlier can also serve as models for arranging information within a paragraph. If the

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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?

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

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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 transitional examples in your resource folder on p. 52

Here are some examples:

- To show place - *above, below, here, there*, etc.

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- 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

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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.

Composition:

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

Resource:

After you have completed your rough draft, complete the self-review in Week 26.

Week 27: Peer Review Rough Draft

Take the Peer Review Sheet in your Resource section and complete the review for a peer's rough draft. Return the review to them making more specific notes on the back showing where they could correct, edit, and/or modify their draft.

Composition:

Complete your Final Draft for your research paper. Next week you will turn in all your materials to be graded. Notecards/Outline/Rough Draft and your final draft. Each will be assigned a different grade and will comprise a significant portion of your overall grade so please make sure they are complete. No late work accepted.

Resource:

Review notes on final edits.

Week 28: Final Drafts/Light Bulb Moments

This week we will each read the paragraph(s) in our research paper where the opposition is addressed and how you chose to handle the opposing view. Class discussion on persuasive papers and argument/tone/effectiveness.

Light Bulb Moment Narrative Writing

Sometimes we have moments in which we are suddenly illuminated with truth and clarity by an unexpected realization or experience. At other times, the “everyday” moments subtly provide light and guidance about our personality, our aspirations, our values, etc. You have a treasure trove of stories just waiting to be told, some sad, some happy. In this essay you will narrate one experience in your life and explain its significance. Often our most powerful writing stems from our strongest emotional experiences.

Paper Requirements:

- Typed Size 12 Font, Standard Margins (1 inch all sides) (MLA)
- **1-2** pages
- **5 points** will be taken off the total grade for **each** of the following errors: Run-ons, comma splices, unjustifiable fragments, inappropriate usage (their/there, too/to, our/are, it’s/its), lack of subject/verb agreement, misspelled words, improper MLA format
- Include a thesis in the essay that explains why this event is/was significant and how it has impacted you.

Questions to consider:

- What significant events have occurred thus far in my life (births, deaths, accomplishments, travel, self-reflection, friendships, tragedies, miracles, etc.)
- How did the experience influence me?

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- What did I gain or learn?
- Am I happier? Wiser?
- Can I find a lesson or moral?
- How might the narrative affect someone else?
- Does the experience remind me of an event in the public eye?

Organize your thoughts! After you have chosen your event, list the key events in the order they occurred and answer the following questions.

- What is the source of tension or conflict?
- What is the purpose of the narrative?
- Who are the readers?
- Where is the best place to start?
- How much do the readers need to know?
- What details should be omitted to preserve the unity and advance the point?
- Can I think of a symbol that would unify the actions or ideas?
- Should the story be told in 1st person or third?
- What tone is appropriate?
- What images stand out to me (sight, smell, touch, taste, sound)?

Do your best to bring the event to 'life' for your reader, try not to just mention the facts of the event, but how the event transformed your way of thinking, your outlook, and/or your understanding of humanity/life in a different way.

Composition:

Complete your Light Bulb narrative in MLA format. 1-2 pages in length. Minimum of 3 paragraphs. This is not a long assignment, your words will need to be specific and impactful, avoid redundancy, and work on building the scene for your reader with imagery/detail.

Resource:

Review the rubric.

Week 29: Character Sketch

Descriptive Writing

When you write a character sketch, you are trying to introduce the reader to someone. You want the reader to have a strong mental image of the person, to know how the person talks, to know the person's characteristic ways of doing things, to know something about the person's value system. Character sketches only give snap shots of people; therefore, you should not try to write a history of the person.

A good way to write a character sketch is to tell a little story about one encounter you had with him or her. If you do that, you could describe a place briefly, hopefully a place that belongs to the person you are describing, focusing on things in the scene that are somehow representative of the person you are describing. Describe how the person is dressed. Then simply tell what happened as you spent time together. From time to time, describe the person's gestures or facial expressions. It is important to put words into the person's mouth in direct quotations.

As you work on this paper, you should decide what kind of emotional reaction you want the reader to have in relationship to this person. What kind of details can you select to create that emotional reaction? Avoid making broad characterizing statements; instead, let the details you give suggest general characteristics. Let the reader draw her own conclusions

Example Sketch

Eudora Welty's Sketch of Miss Duling

Miss Duling dressed as plainly as a Pilgrim on a Thanksgiving poster we made in the schoolroom, in a longish black-and-white checked gingham dress, a bright thick wool sweater the red of a railroad lantern--she'd knitted it herself--black stockings and her narrow elegant feet in black hightop shoes with heels you could hear coming, rhythmical as a parade

drum down the hall. Her silky black curly hair was drawn back out of curl, fastened by high combs, and knotted behind. She carried her spectacles on a gold chain hung around her neck. Her gaze was in general sweeping, then suddenly at the point of concentration upon you. With a swing of her bell that took her whole right arm and shoulder, she rang it, militant and impartial, from the head of the front steps of Davis School when it was time for us all to line up, girls on one side, boys on the other. We were to march past her into the school building, while the fourth-grader she nabbed played time on the piano, mostly to a tune we could have skipped to, but we didn't skip into Davis School.

Your Assignment

Write a character sketch of someone you know. Avoid telling everything about the person, instead, select two or three outstanding traits to illustrate with incidents and examples. Use description to convey the impression. You may find it helpful to follow the pattern of the model by beginning with an incident showing the person performing a typical action. As you relate the incident, or soon afterward, give vital information about the subject - name, age, and occupation, for instance. Is it important that the reader see the person? If so, give details of physical appearance. After finishing the sketch, reread it to be sure that it creates a vivid impression, making any revisions that you feel will make it more effective

Paper Requirements:

- Typed Size 12 Font, Standard Margins (1 inch all sides)
- **1-2** pages
- **5 points** will be taken off the total grade for **each** of the following errors: Run-ons, comma splices, unjustifiable fragments, inappropriate usage (their/there, too/to, our/are, it's/its), lack of subject/verb agreement, lack of pronoun/antecedent agreement, misspelled words.

Pre-writing Questions

1. Name a person who has made a difference in your life and explain what the difference has been.
2. If the person is a family member, where do you see him/her most often? If the person is not a family member, where did you meet him/her?
3. What do other people think of this person? What might other people say about him/her?
4. Picture this person. Describe him/her in as much detail as you can. Include facial features, physical appearance, clothing, manner of speech.
5. How does his/her appearance reflect his/her personality?
6. When you picture this person, what do you think of him/her doing? Include descriptions of facial expressions, gestures, etc.
7. When you hear this person, what do you hear them saying?
8. What are unusual habits, traits, interests, etc. of this person?
9. Describe something special or memorable that happened between you. This should be an incident that shows how this person has made a difference in your life.

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Powerful Introductions

- Opening in the middle of the action
- Opening with a quotation
- Opening with a comparison
- Opening with an anecdote
- Opening with a shocking/startling statement

Powerful Body Paragraphs

- Use of Dialogue. Minimize *he said, she said*
- Concrete details and action verbs: include concrete details of the setting and action to draw your reader in and give life to the story. Use strong actions verbs and descriptive imagery.
- Build Suspense: Build tension by pacing your narrative so the reader will want to know what happens next.

Powerful Conclusions

- Ending with a Hint of Hope: Even if the full story remains untold or the conflict is not resolved, there should be a clue so that the reader can draw their own inferences.
- Ending with a Surprise: Unusual incidents or twists make powerful conclusions
- Ending with a Reaction:
 - What is my narrative point?
 - What did I learn from this experience?
 - Do I need to state the point at the end or can I allude to imply it?
 - Was there an unexpected result?

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- Would a reference to the future be an appropriate?

Composition:

Complete your character sketch.

Resource:

Reminders on Essay help for ACT in case anyone is taking it this Spring! 😊

Week 30: Write a Short Story!

Kurt Vonnegut's 8 Tips on How to Write a Great Story:

1. Use the time of a total stranger in such a way that he or she will not feel the time was wasted.
2. Give the reader at least one character he or she can root for.
3. Every character should want something, even if it is only a glass of water.
4. Every sentence must do one of two things — reveal character or advance the action.
5. Start as close to the end as possible.
6. Be a "Bad guy". No matter how sweet and innocent your leading characters, make awful things happen to them—in order that the reader may see what they are made of.
7. Write to please just one person. If you open a window and make love to the world, so to speak, your story will get pneumonia.
8. Give your readers as much information as possible as soon as possible. To he** with suspense. Readers should have such complete understanding of what is going on, where and why, that they could finish the story themselves, should cockroaches eat the last few pages.

1. First write for yourself, and then worry about the audience. "When you write a story, you're telling yourself the story. When you rewrite, your main job is taking out all the things that are *not* the story."

2. Don't use passive voice. "Timid writers like passive verbs for the same reason that timid lovers like passive partners. The passive voice is safe."

3. Avoid adverbs. "The adverb is not your friend."

4. Avoid adverbs, especially after "he said" and "she said."

5. But don't obsess over perfect grammar. "The object of fiction isn't grammatical correctness but to make the reader welcome and then tell a story."

6. The magic is in you. "I'm convinced that fear is at the root of most bad writing."

7. Read, read, read. "If you don't have time to read, you don't have the time (or the tools) to write."

8. Don't worry about making other people happy. "If you intend to write as truthfully as you can, your days as a member of polite society are numbered, anyway."

9. Turn off the TV. "TV—while working out or anywhere else—really is about the last thing an aspiring writer needs."

10. You have three months. "The first draft of a book—even a long one—should take no more than three months, the length of a season."

11. There are two secrets to success. "I stayed physical healthy, and I stayed married."

12. Write one word at a time. "Whether it's a vignette of a single page or an epic trilogy like 'The Lord of the Rings,' the work is always accomplished one word at a time."

13. Eliminate distraction. "There's should be no telephone in your writing room, certainly no TV or videogames for you to fool around with."

14. Stick to your own style. "One cannot imitate a writer's approach to a particular genre, no matter how simple what that writer is doing may seem."

15. Dig. "Stories are relics, part of an undiscovered pre-existing world. The writer's job is to use the tools in his or her toolbox to get as much of each one out of the ground intact as possible."

16. Take a break. "You'll find reading your book over after a six-week layoff to be a strange, often exhilarating experience."

17. Leave out the boring parts and kill your darlings. "(kill your darlings, kill your darlings, even when it breaks your egocentric little scribbler's heart, kill your darlings.)"

18. The research shouldn't overshadow the story. "Remember that word *back*. That's where the research belongs: as far in the background and the back story as you can get it."

19. You become a writer simply by reading and writing. "You learn best by reading a lot and writing a lot, and the most valuable lessons of all are the ones you teach yourself."

20. Writing is about getting happy. "Writing isn't about making money, getting famous, getting dates, or making friends. Writing is magic, as much as the water of life as any other creative art. The water is free. So drink."

Composition:

You may single space this assignment. If it's single spaced...minimum one full page (with title...no MLA) of writing. No maximum..but remember be specific with your words, more words do not necessarily mean better or by any means more interesting, even if you think the reader really really should know xyz about Character X because then they would not understand why Character X and Character Y became enemies in the first place; they may

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even decide that Character X had no business entering into an agreement with Character Y and why did they not even try to make their venture work because if they had, the ghost would have seen right through them. See?

Resource:

Suggestions for story starters 😊

Week 31: LAST DAY OF CLASS!!!

Sharing our short story inspirations...give us all a general idea of your characters/plot/and why you chose them!

Congratulations!! You are finished writing for the 2016 School Year! Be proud of your efforts! Take these skills into your future to share your wonderful ideas, experiences, and Faith with the world!! You are a blessing!



2 Timothy 1:7 For God has not given us a spirit of timidity, but of power and love and discipline.

Go forth courageous students!!