

3 Junior World Literature

Composition:

Rewrite your paragraph making changes that will increase your score.

Literature:

Read the first half of *A Long Walk to Water* by Linda Sue Park.

Journaling:

Journal one page discussing the characters you are reading about in the novel. Pay attention to the syntax directive given on your Journaling page. Your journal pages are found in the back of your folder, you must complete the front/lined page fully for credit. If you would like to write more, you are welcome to add it on the back of the journaling page.

4 Junior World Literature

Week Two: Sudan

A Long Walk to Water by Linda Sue Park is based on the true story of Salva Dut, one of some 3,800 Sudanese "lost boys" who were brought to the United States beginning in the mid 1990s.

Before leaving Africa, Salva's life is one of harrowing tragedy. Separated from his family by war and forced to walk on foot through hundreds of miles of hostile territory, he survives starvation, attacks, and disease, and ultimately leads a group of about 150 boys to safety in Kenya. This poignant story of Salva's life is told side-by-side with the story of Nya, a fictional representation of the young girls who suffered through the impacts of war.

Salva Dut was born December 1, 1974. Salva now lives in South Sudan, where he oversees WFSS drilling operations. He relocated to South Sudan when his country gained independence in 2011. Salva visits the US once or twice a year to meet with US operations staff.

Class Discussion: Read the article aloud in class, break out into discussion groups (3-4 in each group). On a piece of paper, record questions your group has comparing the novel with the article. You will have 5 minutes to work on your questions. Turn your questions into the instructor for class discussion. Some ideas to consider as you have your group discussion:

- How are the the experiences in the refugee camp similar in the text and in the article? (ideas to help brainstorm: loss of homes because of war, the loss of everything they own, death, confusion and the loss of identity and country).
- How are the experiences different for refugees? (ideas to help brainstorm: more descriptive in death, shooting, food and supplies, loss of families, thousands and thousands of people).
- What are your thoughts and feeling of these two texts - express your understanding of refugee camps, any solutions.

Kenya closing camps with hundreds of thousands of refugees

By TOM ODULA

May. 6, 2016 6:26 PM EDT

NAIROBI, Kenya (AP) — The Kenyan government said Friday it will close two refugee camps, including one of the world's biggest, due to a lack of security and economic challenges as human Rights group condemned the plan.

The closure of the camps will have adverse effects and the international community should collectively take responsibility for the humanitarian needs that arise, Karanja Kibicho, permanent secretary at the Interior Ministry, said.

The government has disbanded the Department of Refugee Affairs, which works with humanitarian organizations looking after the welfare of refugees, Kibicho said.

The voluntary repatriation process in an agreement signed by the United Nations High Commission for Refugees, Kenyan government and the Somali government in 2013 has been very slow, Kibicho said.

He said Kenya has been hosting the refugees for nearly 25 years and it had taken its toll on the country.

The camps targeted for closure are Daadab and Kakuma. Daadab in eastern Kenya is that largest, with more than 328,000 refugees, mainly Somalis escaping conflict in their war-torn country that is struggling to defeat an insurgency by the al-Qaida-linked al-Shabab insurgents. The Kakuma camp hosts 190,000 refugees, the majority of them South Sudanese escaping civil war in their country.

Kibicho said the camps have bred terrorists from al-Shabab. Al-Shabab has vowed attacks on Kenya for sending troops to Somalia to fight the militants as part of the African Union forces bolstering Somalia's weak government. Two attackers in the September 21 Westgate Mall in Nairobi in which 63 people were killed lived in Kakuma camp.

It's not the first time Kenya has threatened to send home the refugees and international rights groups condemned the move.

"Officials have not provided credible evidence linking Somali refugees to any terrorist attacks in Kenya. Human Rights Watch is not aware of convictions of Somali refugees in connection with any attack in Kenya," Human Rights Watch said in a statement.

Amnesty International said the move is reckless and could lead to the involuntary return of refugees to countries where their lives could still be in danger.

"While it is true that resettlement to third countries has been slow, Kenya should itself consider permanent solutions towards the full integration of refugees, some of whose stay in Kenya is now over generations," said Muthoni Wanyeki, Amnesty's regional head. "Forced return to situations of persecution or conflict is not an option."

Doctors Without Borders said the closure of the camps would risk some 330,000 Somali lives and have extreme humanitarian consequences of forcing people to return to a war-torn country with minimal access to vital medical and humanitarian assistance.

Doctors Without Borders "is urging the government to reconsider this call, and — alongside the international organizations already present in the camp — to continue to provide humanitarian assistance and ensure acceptable living conditions for the hundreds of thousands of people who desperately need it," said Liesbeth Aelbrecht, DWB head of mission in Kenya.

Composition:

Compose a three paragraph essay sharing the plight of the refugee and offer a potential solution to their special needs. Type your essay (size 12 font), double spacing, indent each paragraph, and include title centered at the top of the essay. Capitalize all letters in the title except for articles (a, an, the, or) unless they are the first word in the title.

Writing tips for your first essay:

1. Avoid contractions
2. Avoid personal pronouns (you, me, our, we, etc.)
3. Avoid banned words (got/get, good/bad)
4. Vary your sentence lengths.
5. Avoid starting sentences with And, So, or But.

Review your rubric for this assignment.

Literature: Finish reading the novel.

Journaling: Complete one page of journaling on how you would fare as a refugee.

Resource: Review the notes for constructing your essay in Week Two.

7 Junior World Literature

Three Paragraph Essay Rubric

Name: _____ Date _____

Criteria	Possible Points	Points Achieved
1. The initial paragraph of the essay summarizes what the piece is about, has a clear thesis that works as a road map for the rest of the essay, and provides sufficient background on the topic. Title and author are mentioned in the introduction.	20	
2. The second paragraph gives the writer's clear purpose and follows the thesis. Specific examples are used and the 'so what' is clarified after each example.	20	
3. The third paragraph provides a conclusion and ties the essay together.	20	
4. The essay is clear and easy to read and is well explained.	20	
5. The essay is free of spelling, grammar, and punctuation errors.	10	
6. There are no sentences that start with And, So, or But.	5	
7. There are no banned words. (Got/Get, Good/Bad)	5	

TOTAL _____

Notes:

Week Three: Vocabulary Fiesta!

Tautologically, feckless, loquacious, ignominious, hackneyed, pernicious, macaronic, spurious, and dongle are not words you have likely used often. However, they have one thing in common. They are SPECIFIC! The stronger words you can choose to make your point, the more effective your writing style.

Pass your three paragraph paper to the person to your left. Highlight all the adjectives in their paper. Circle all the verbs in their paper. Each paper should have at least 10 adjectives in the paper and the use of is/are/was/were verbs should be limited. If you can identify a strong adjective in their paper, underline it. If you see a strong verb, put an asterisk next to the circle. Write the number of adjectives/strong verbs found at the top of their paper and circle it. Pass the paper back to your peer. The instructor will make three columns on the board. Call out your 'weak' adjectives/verbs to put in the first column, list your 'strong' adjectives/verbs in the middle column, and come up with alternatives for the weak ones in the third column. The class should agree/disagree if an adjective/verb makes it into the strong column. If the majority disagree, move it to the weak column and come up with a stronger substitute. Feel free to use an online thesaurus for this exercise.

Example:

Weak: Big

Strong: Massive

Whoa!: Colossal

Write the suggested 'improved' vocabulary down in your notebook! Try to incorporate them in future writings. For the next 10 weeks, you will be given a list of vocabulary words to include in a sentence. You must use the correct usage of the word, spell it properly, and follow the sentence style for that week to earn a top score. Adding stronger vocabulary to your compositions will enhance your writing style; practicing a variety of sentence types and varying openers will send your writing into a new galaxy!



Composition:

You have the wonderful opportunity to revise and edit your three paragraphs. Now that you have recognized the importance of stronger word choices, incorporate them into your 3 paragraphs. In addition to switching up your adjectives, apply the same process to your verbs. Identify how many sentences use is/are/was/were/being verbs. Try to replace at least five of those with strong verbs.

Example: Salva Dut was a courageous young man.

Correction: A courageous young man, Salva Dut experienced extreme hardships.

You will be turning in your revised three paragraphs for final grading next week.

Literature:

Read the novel *The Cay* by Theodore Taylor

<http://www.monroecti.org/cms/lib07/PA03000492/Centricity/Domain/37/cay1969theo.pdf> (available online)

Journaling:

Complete a page of journaling...any topic of your choice. Focus on choosing descriptive words to express your ideas.

Vocabulary:

Complete List One of your vocabulary list. You may handwrite these sentences, skipping a line between each sentence and underline the vocabulary word. This week's sentence type is the simple sentence. Over the next four weeks you will be asked to compose sentences of the four main sentence types. For improved syntax skills, your writing should include a variety of these four types. A paper made of mostly simple sentences will not have a strong impact compared to one using a variety.

Resource:

Read through Week Three notes for help in revising/editing.

Week Four: The Cay

Theodore Taylor was born in North Carolina and thought of himself as strongly rooted in that quiet "red clay" country by the Catawba River, though he has worked and lived in many places around the world. He began writing at the age of thirteen, covering high school sports for events in Portsmouth, Virginia, for the Evening Star. Leaving home at seventeen to join the Washington, D.C. Daily News as a copyboy, he discovered the highly educational aspects of living on \$11 a week. "Thank God my boarding house was only a dollar a day." Two years later, he was writing radio network sports for NBC, in New York.

During World War II, he first served as a cadet-AB seaman on a gasoline tanker, first of four merchant ships; then became a naval officer in the Pacific Theater. He was recalled to active duty a few months after the Korean War began.

In 1955, a year after his first book, *The Magnificent Mitscher*, Taylor joined Paramount Pictures as a press agent; then became a story editor, finally, associate producer. "Often exciting, often insane, film work provided opportunity to work with some interesting and unique people — Clark Gable, Henry Fonda, Frank Sinatra, Shirley MacLaine, William Holden, Steve McQueen, Charlton Heston, Raquel Welch, and others, on seventeen major pictures." Following the filming of *TORA! TORA! TORA!*, he turned full-time to novels, non-fiction books and screen plays.

The Cay, winner of 11 literary awards, including the Lewis Carroll Shelf Award, "...of which I'm the proudest, since the book was deemed worthy of being on a shelf with *Alice In Wonderland*...", was a Universal film presentation starring James Earl Jones. Now in print in 14 foreign countries, the story of young "Phe-leep" and old "Timothy" has passed 4,000,000 copies in publication, worldwide.

Theodore Taylor loved ocean fishing and world travel. For the latter he was joined by wife Flora, who also assisted in research projects. They made their residence in a "house in the woods" in Laguna Beach, California.

Theodore Taylor passed away on October 26, 2006.

Taylor wrote an amazing story about relationships and challenges. Your mission this week is to help identify key segments of the book that will help create a strong thesis and offer support for your argument.

11 Junior World Literature

There are six (6) essay questions to choose from.

Choose the one you feel the most comfortable answering.

Use the work sheets provided to plan your essay.

Your essay must include:

An echo of the essay question (a one sentence claim or thesis statement) to be followed by at least 2 body paragraphs and a concluding paragraph, with each paragraph indented (size 12 font). This week, you will be using MLA format for your paper. Here is a link to a template you can download and use:

download.microsoft.com/download/.../Template%20File_MLA%20Template.docx

An example page can be found in Week Four of your Resource section.

Each paragraph must be at least 5-7 sentences long.

(In addition, each body paragraph must also include a quotation from the novel.)

Writing Steps:

Introduction

The first thing you must do is to turn the essay question into a thesis/claim. In other words, you must restate the question or “echo” the question. This statement should give a direct and clear answer to the question in a single statement.

Your thesis will be the last sentence of the Introductory paragraph, but you will want to develop the thesis before writing your first sentence.

Body Paragraphs: Support

You will then write two supporting paragraphs to prove your thesis. In each supporting paragraph, you will support your thesis with strong supporting details or examples (what a character did or said) from the text.

Each supporting paragraph should have its own main idea or “point.”

Start each supporting paragraph with a general statement or topic sentence which includes the general point or main idea of that paragraph. Each time you give a supporting detail/example, you must then explain why or how that detail or example supports or “proves” your thesis. Please, also include a quotation from the text in each of these two body paragraphs. Make sure to provide a follow-up clarifying statement for the quote to show what this quote proves.

12 Junior World Literature

Conclusion

Your final paragraph should conclude or “wrap up” the ideas in your essay. Although it may reflect the same idea in your thesis, it shouldn’t sound exactly the same. Highlight a key part of your body paragraphs as the most significant evidence for proving your thesis in your conclusion. Avoid the 3 sentence conclusion on this essay. A 3-sentence conclusion can be effective, but for this writing exercise you need to develop a full conclusion..5 sentences should be sufficient.

Essay Questions

Essay Question 1- Intelligence

Intelligence can be expressed in many different ways. Timothy from *The Cay* never has the opportunity to receive a formal education, yet his intelligence helps him and his companion Phillip stay alive.

What does Timothy from *The Cay* do that shows his intelligence?

Sample Thesis Statements:

Even though Timothy lacks a formal education, he demonstrates great survival skills.

Even though Timothy lacks a formal education, he demonstrates great survival skills and great people skills.

Even though Timothy lacks a formal education, he shows both naturalistic and interpersonal intelligence.

Essay Question 2 – Coming of Age

How could *The Cay* be described as a “Coming of Age” story?

Sample Thesis: *The Cay* could be described as a “Coming of Age” story because Phillip comes of age when he learns how to survive on his own on a deserted island and loses his prejudice.

Essay Question 3 – Turning Point

A turning point in a novel is an event or a realization that causes a main character to change or grow in a dramatic way.

What do you believe is the most important turning point for Phillip in the novel *The Cay* and why?

13 Junior World Literature

Sample Thesis: The most important turning point for Phillip in *The Cay* is when he is slapped by Timothy. Phillip then becomes less prejudiced when he realizes all that Timothy has done for him. (A thesis can be longer than one sentence as long as they tie directly to each other)

Paragraph #1

Describe Phillip before this turning point in paragraph 1

Paragraph #2.

Describe Phillip after this turning point in paragraph 2

Make sure to explain what led to the slap and why this turning point is so important in the novel.

Essay Question 4- Disability as a Challenge

Sometimes a dramatic event can change a person forever. How does Phillip's disability (his blindness) in *The Cay* change him in a positive way?

Sample Thesis: Phillip's disability actually helps him to become more independent and less prejudiced.

Essay Question 5 - Conflict

Most engaging novels are filled with different conflicts. There is however, usually one conflict that is central to the novel's overall theme or meaning. What conflict is at the heart of the novel *The Cay*? Why?

Sample Thesis: Phillip's prejudice is at the very heart of the novel *The Cay*.

Paragraph #1

Describe Phillip's prejudice & how his relationship with Timothy evolved.

Paragraph #2

Describe the impact his change in prejudice had on the story.

Make sure in paragraph #2 to also explain why this conflict was at the heart of the novel. (Why is this conflict and the resolution of this conflict so central or important in the novel?)

14 Junior World Literature

Essay Question 6 - Symbolism

Novels often have objects, people, events and/or places that are repeatedly described and have strong emotional meaning to the characters. We can think of these objects, people, events and/or places as having symbolic meaning.

What might the cay that Phillip and Timothy are shipwrecked on symbolize to Phillip and why?

Example Thesis: (Come up with one as a class)

Composition:

Complete your four paragraph essay. Pay special attention to choosing strong quotes from the novel to support your thesis. Reminders on MLA format: include the proper heading, make sure to have your last name/page number at the top right of the page. All work is double spaced. Make sure you either upload the template or clear formatting on your Office product. Some systems automatically add additional space between paragraphs. If this happens to you, highlight the entire document, clear formatting, and hit double space key, it should correct it. If you use the template, always hit 'SAVE AS' template and continue to reuse the template. Never hit 'SAVE' or you will overwrite the template. Use the template for each writing assignment, and use 'SAVE AS' to store it in your writing folder.

Literature:

Review your novel to find the best quotes to support your claims.

Vocabulary:

Complete List Two. Follow the instructions for the sentence type.

Resource:

Review the MLA format to make sure you are doing it properly!

Journaling:

None this week.

15 Junior World Literature

Rubric for Essay Response

Name: _____ Date _____

Criteria for 2-3 paragraph response	Possible Points	Points Achieved
1. Introduction has a 'hook' and provides adequate background on the topic.	10	
2. A clear thesis appears at the end of the Introduction and lays a map for the rest of the essay.	10	
3. Both topic sentences are tied to the thesis and specific.	20	
4. Each body paragraph has specific examples from the story that support the topic sentence.	20	
5. Each example is followed by a clarifying statement that connects the evidence to the idea.	10	
6. There is a concluding statement at the end of each body paragraph that sums up the topic sentence.	10	
7. The Concluding paragraph explains which point is most important/significant and why.	10	
7. There are no sentences that start with And, So, or But.	5	
7. There are no banned words. (Got/Get, Good/Bad)	5	

TOTAL _____

Notes:

Week Five: Reading Responses

The Hiding Place by Corrie Ten Boom

Although we may read a novel, play, or work of non-fiction for enjoyment, each time we read one, we are building and practicing important basic reading skills. You should be able to go beyond basic reading techniques and practice higher thinking skills by reflecting on what you have read and how what the read affects you. It is this act of reflection—that is, stopping to think about what you are reading—that the next three weeks of lessons are to encourage.

The next two weeks, you will be given prompts to respond to based on your reading. However, if you find something that you wish to respond to in the book more compelling than these prompts, you should write about that. Your responses need to address the rubric assigned for each week. Make sure you review each rubric before you start writing.

Upon completion of the novel (3 weeks) you will participate in a class discussion session similar to a Socratic round. It is imperative (strong word 😊) that you complete the reading of the novel. Some of you may be familiar with the novel through prior readings or viewing the movie, these will not be an adequate substitute. Books on tape are acceptable to use in a pinch, but to grow your writing skills it is important to read the author's words.

Week One Reading Response Focus: Paragraphs

Learning how to properly construct a strong paragraph is essential in developing your writing skills. You have practiced writing body paragraphs in the past lessons, let's focus on building them!

Before you can begin to determine what the composition of a particular paragraph will be, you must first decide on an argument and a working thesis statement for your paper. What is the most important idea that you are trying to convey to your reader? In this week's lesson, you will use the prompt provided (or your own) to serve as your argument. The information in each paragraph must be related to that idea. In other words, your paragraphs should remind your reader that there is a recurrent relationship

17 Junior World Literature

between your answer to the prompt and the information in each paragraph. The prompt functions like a seed from which your paper, and your ideas, will grow.

The decision about what to put into your paragraphs begins with brainstorming. There are many techniques for brainstorming; whichever one you choose, this stage of paragraph development cannot be skipped. Building paragraphs can be like building a skyscraper: there must be a well-planned foundation that supports what you are building. Any cracks, inconsistencies, or other corruptions of the foundation can cause your whole paper to crumble. Avoid procrastinating and putting off your writing until the day before class. This prevents you from proper planning. Complete your reading the first two days after class, spend one day brainstorming. Sketch your ideas out on a separate piece of paper.

So, let's suppose that you have done some brainstorming to develop your response. What else should you keep in mind as you begin to create paragraphs? Every paragraph should be:

Unified: All of the sentences in a single paragraph should be related to a single controlling idea (often expressed in the topic sentence of the paragraph).

Clearly related to the prompt: The sentences should all refer to the central idea.

Coherent: The sentences should be arranged in a logical manner and should follow a definite plan for development.

Well-developed: Every idea discussed in the paragraph should be adequately explained and supported through evidence and details that work together to explain the paragraph's controlling idea.

Step 1. Decide on a controlling idea and create a topic sentence

Paragraph development begins with the formulation of the controlling idea. This idea directs the paragraph's development. Often, the controlling idea of a paragraph will appear in the form of a topic sentence. Here is the controlling idea for our "model paragraph," expressed in a topic sentence:

Model controlling idea and topic sentence— Slave spirituals often had hidden double meanings.

Step 2. Explain the controlling idea

Paragraph development continues with an expression of the rationale or the explanation that the writer gives for how the reader should interpret the information presented in

18 Junior World Literature

the idea statement or topic sentence of the paragraph. The writer explains his/her thinking about the main topic, idea, or focus of the paragraph. Here's the sentence that would follow the controlling idea about slave spirituals:

Model explanation—On one level, spirituals referenced heaven, Jesus, and the soul; but on another level, the songs spoke about slave resistance.

Step 3. Give an example (or multiple examples)

Paragraph development progresses with the expression of some type of support or evidence for the idea and the explanation that came before it. The example serves as a sign or representation of the relationship established in the idea and explanation portions of the paragraph. Here are two examples that we could use to illustrate the double meanings in slave spirituals

Model example A—For example, according to Frederick Douglass, the song "O Canaan, Sweet Canaan" spoke of slaves' longing for heaven, but it also expressed their desire to escape to the North. Careful listeners heard this second meaning in the following lyrics: "I don't expect to stay / Much longer here. / Run to Jesus, shun the danger. / I don't expect to stay."

Model example B—Slaves even used songs like "Steal Away to Jesus (at midnight)" to announce to other slaves the time and place of secret, forbidden meetings.

Step 4. Explain the example(s)

The next movement in paragraph development is an explanation of each example and its relevance to the topic sentence and rationale that were stated at the beginning of the paragraph. This explanation shows readers why you chose to use this/or these particular examples as evidence to support the major claim, or focus, in your paragraph.

Continue the pattern of giving examples and explaining them until all points/examples that the writer deems necessary have been made and explained. **NONE** of your examples should be left unexplained. You might be able to explain the relationship between the example and the topic sentence in the same sentence which introduced the example. More often, however, you will need to explain that relationship in a separate sentence. Look at these explanations for the two examples in the slave spirituals paragraph:

19 Junior World Literature

Model explanation for example A—When slaves sang this song, they could have been speaking of their departure from this life and their arrival in heaven; however, they also could have been describing their plans to leave the South and run, not only to Jesus, but to the North.

Model explanation for example B—[The relationship between example B and the main idea of the paragraph’s controlling idea is clear enough without adding another sentence to explain it.]

Step 5. Complete the paragraph’s idea or transition into the next paragraph

The final movement in paragraph development involves tying up the loose ends of the paragraph and reminding the reader of the relevance of the information in this paragraph to the main or controlling idea of the paper. At this point, you can remind your reader about the relevance of the information that you just discussed in the paragraph. You might feel more comfortable, however, simply transitioning your reader to the next development in the next paragraph. Here’s an example of a sentence that completes the slave spirituals paragraph:

Model sentence for completing a paragraph—What whites heard as merely spiritual songs, slaves discerned as detailed messages. The hidden meanings in spirituals allowed slaves to sing what they could not say.

Notice that the example and explanation steps of this 5-step process (steps 3 and 4) can be repeated as needed. The idea is that you continue to use this pattern until you have completely developed the main idea of the paragraph.

Slave spirituals often had hidden double meanings. On one level, spirituals referenced heaven, Jesus, and the soul, but on another level, the songs spoke about slave resistance. For example, according to Frederick Douglass, the song “O Canaan, Sweet Canaan” spoke of slaves’ longing for heaven, but it also expressed their desire to escape to the North. Careful listeners heard this second meaning in the following lyrics: “I don’t expect to stay / Much longer here. / Run to Jesus, shun the danger. / I don’t expect to stay.” When slaves sang this song, they could have been speaking of their departure from this life and their arrival in heaven; however, they also could have been describing their plans to leave the South and run, not only to Jesus, but to the North. Slaves even used songs like “Steal Away to Jesus (at midnight)” to announce to other slaves the time and place of secret, forbidden meetings. What whites heard as merely spiritual songs, slaves discerned as detailed messages. The hidden meanings in spirituals allowed slaves to sing what they could not say.

20 Junior World Literature

1. How many sentences were used in this paragraph? _____
2. How many words were in each sentence? _____
3. List the strong verbs/adjectives:

4. Are there any is/are/was/were verbs in the paragraph? _____

Poor Paragraphs Improved:

Piranhas rarely feed on large animals; they eat smaller fish and aquatic plants. When confronted with humans, piranhas' first instinct is to flee, not attack. Their fear of humans makes sense. Far more piranhas are eaten by people than people are eaten by piranhas. If the fish are well-fed, they won't bite humans.

Discuss what is wrong with this paragraph. Hint: Are each of the sentences cohesive/connected?

Although most people consider piranhas to be quite dangerous, they are, for the most part, entirely harmless. Piranhas rarely feed on large animals; they eat smaller fish and aquatic plants. When confronted with humans, piranhas' first instinct is to flee, not attack. Their fear of humans makes sense. Far more piranhas are eaten by people than people are eaten by piranhas. If the fish are well-fed, they won't bite humans.

What was changed to improve the flow of the paragraph?

Writing Prompts for Chapters 1-5:

1. We see some sibling rivalry in Chapter 2 when Corrie comments that "...Nollie was different from me; she was pretty and well-behaved and always had her handkerchief." In a few paragraphs, discuss an instance or instances of sibling rivalry in your own life. After doing so, switch your perspective and discuss the same instance(s) from your sibling's point of view. How did the telling of the event or the emotions involved change?
2. Corrie's father places a high value on education. Although he had had to quit school early to go to work in the watch shop, he was self-taught in such subjects as theology, history, and literature—in five languages, no less. Discuss your own theories regarding education. Do you feel it is as important as Mr. ten Boom did? Do you think it is more important for

21 Junior World Literature

some people than for others? Are there any reforms you feel would benefit our educational system today? Explain your ideas in a petition you write for educational reform that is addressed to your community.

3. When Corrie comments on Tante Bep's seeming unhappiness with her situation, Mama reveals that Bep has always expressed dissatisfaction with her current lot in life, whatever it may be. She says, "Happiness isn't something that depends on our surroundings, Corrie. It's something we make inside ourselves." Respond to this statement in writing by discussing examples that either prove or disprove it.

4. At the beginning of this chapter, Corrie is awakened by the sounds of Germany's invasion of Holland. Imagine yourself in a similar situation, and suppose that you must get the news of the invasion to a family member who is out of the country. Write a telegram message that explains what is happening and warns your family member to stay away. Telegrams charge by the word. So your message must be fewer than 15 words long. Include your telegram message at the top of your paragraphs. In your 2-3 paragraphs explain how your family would have responded to being invaded.

22 Junior World Literature

Rubric for 2-3 Paragraph Response

Name: _____ Date _____

Criteria for 2-3 paragraph response	Possible Points	Points Achieved
1. Topic sentences clearly describe the point of the paragraph.	20	
2. Specific examples are used to support your argument.	20	
3. Each example is followed by a clarifying statement.	20	
4. Each sentence in the paragraph ties directly to the topic sentence.	20	
5. There are no sentences using an is, are, was, were verb.	10	
6. There are no sentences that start with And, So, or But.	5	
7. There are no banned words. (Got/Get, Good/Bad)	5	

TOTAL _____

Notes:

23 Junior World Literature

Composition:

In MLA format (heading and page number- no title needed), type your 2-3 paragraph responses to your chosen prompt or your own. Focus on creating a strong topic sentence, providing examples, clarifying their importance and offering a concluding statement. Review the rubric.

Literature:

Read through Chapter Five of *The Hiding Place* by Corrie Ten Boom.

Vocabulary:

Complete List Three using the sentence style presented.

Journaling:

Journal one page describing how you would feel if you experienced the invasion from the perspective of a teenager in Holland during this period.

Resource:

Review lesson for week five.

Week Six: Transitions & Clauses

If you have used transitions in the past weeks, you might find that three main transitions seem to occur more than others: However, Although, and Because. All three are excellent transitions, but often overused. The goal for this week's lesson is to introduce you to a list of transitions that you should start using more.

Why are transitions important in your writing? Transitions glue our ideas and our essays together! Your goal is to convey your ideas clearly and concisely. Transitions establish logical connections between sentences, paragraphs, and conclusions. They function as signs that tell readers how to think about, organize, and react to the ideas presented.

For most Junior level students, you tend to write the way you think – and your brain often jumps from one idea to another pretty quickly. Reading your writing aloud helps catch these brains leaps. 😊

Transitions cannot substitute for good organization, but they help clarify your organization and make it easier to read. Take a look at the following example:

El Pais, a Latin American country, has a new democratic government after having been a dictatorship for many years. Assume that you want to argue that El Pais is not as democratic as the conventional view would have us believe.

One way to effectively organize your argument would be to present the conventional view and then to provide the reader with your critical response to this view. So, in Paragraph A you would enumerate all the reasons that someone might consider El Pais highly democratic, while in Paragraph B you would refute these points. The transition that would establish the logical connection between these two key elements of your argument would indicate to the reader that the information in paragraph B contradicts the information in paragraph A. As a result, you might organize your argument, including the transition that links paragraph A with paragraph B, in the following manner:

Paragraph A: points that support the view that El Pais's new government is very democratic.

Transition: Despite the previous arguments, there are many reasons to think that El Pais's new government is not as democratic as typically believed.

25 Junior World Literature

Paragraph B: points that contradict the view that El Pais's new government is very democratic.

In this case, the transition words "Despite the previous arguments," suggest that the reader should not believe paragraph A and instead should consider the writer's reasons for viewing El Pais's democracy as suspect.

As the example suggests, transitions can help reinforce the underlying logic of your paper's organization by providing the reader with essential information regarding the relationship between your ideas. In this way, transitions act as the glue that binds the components of your argument or discussion into a unified, coherent, and persuasive whole.

We will focus on two types of transitions:

1. **Transitions between paragraphs:** If you have done a swell job of arranging paragraphs and your ideas flow from one logically to the next, the transition will highlight a relations that already exists by summarizing or suggesting something of the content of the paragraph that follows. A transition between paragraphs (however, for example, similarly) should highlight and further your ideas.

2. **Transitions within paragraphs:** They act as cues leading the reader to anticipate your next ideas. Mostly short words or phrases are used within the paragraph.

WWW.ASIA.B - ADVERBIAL CLAUSES

Adverbial clauses are very effective openers, in addition to transitions. If any of you have used IEW courses, you will recognize www.asia.b. This is a clever way to remember key adverbs. When, While, Where. As, Since, If, Although. Because. When you begin a sentence with these adverbs, you are starting a dependent clause and almost certainly will build a complex or compound/complex sentence. Practice using these openers in your writing assignments. EXTRA CREDIT: (5 points) Create one paragraph using all of these adverbial openers. They must start the sentence to be considered an opener.

In Class: Create Three Sentences Using one of the Adverbial Clausal openers

1. _____
2. _____
3. _____

Prompts for this week's writing:

1. Peter stuns his family when he defiantly plays Holland's national anthem in church, bringing the church congregation to its feet to sing the forbidden words. Pretend that you are in the same circumstances and have been forbidden to say the pledge of allegiance to the flag or to sing your country's national anthem. Write a letter to a friend in a foreign country, describing how you feel about this.
2. The ten Booms, by the end of this chapter, have begun taking in "orphans"—the ones refused by other members of the underground because they are too dangerous for some reason or another. Corrie calls these people her family. What does the word family mean to you? Write a response.
3. Imagine that events of a similar nature have been taking place in modern times, and an establishment that you are involved in had just been raided. So far, the secret room in which you are hiding has not yet been discovered, but you are able to clearly hear and imagine everything going on beyond the walls of the secret room. Imagine that you have been faithfully keeping a blog recording events of your concealment. Now, write a blog entry for the raid that is occurring and your feelings during this time.
4. Once settled in her cell in Scheveningen, Corrie soon learns to fear, more than anything else, that "prison boredom." Why would boredom be feared above all else?

Composition: In a minimum of 12 sentences, choose a prompt and create a response. Your mission is to use at least five transitions in your composition. Make sure to review the rubric.

Literature: Continue reading through Chapter 10 of the novel.

Journaling: No journal this week.

Vocabulary: Complete List Four with your vocabulary. Make sure to underline the vocabulary word and use it in the context listed.

Resource: Review the list of transitional words you can use in this week's composition.

Rubric for 2-3 Paragraph Response

Name: _____ Date _____

Criteria for 2-3 paragraph response	Possible Points	Points Achieved
1. Topic sentences clearly describe the point of the paragraph.	20	
2. Specific examples are used to support your argument.	20	
3. Each example is followed by a clarifying statement.	10	
4. Each sentence in the paragraph ties directly to the topic sentence.	10	
5. There are a minimum of 5 transitions	20	
6. There are no sentences using an is, are, was, were verb.	10	
7. There are no sentences that start with And, So, or But.	5	
8. There are no banned words. (Got/Get, Good/Bad)	5	

TOTAL _____

Notes:

Week Seven: Socratic Discussion

Socrates, a Greek Philosopher, was convinced the surest way to attain reliable knowledge was through the practice of disciplined conversation. He called this method dialectic, meaning the art or practice of examining opinions or ideas logically, often by the method of question and answer, so as to determine their validity.

The Socratic method of teaching is based on his theory that it is more important to enable students to think for themselves than to merely fill their heads with 'right' answers. A Socratic Seminar is a method to try to understand information by creating a dialectic in class in regards to a specific text. In the discussion, participants seek deeper understanding of concrete ideas in the text through rigorously thoughtful dialogue. This process encourages divergent thinking rather than convergent.

After students have completed reading a text, they are asked to create open-ended, world connection, universal theme, and literary analysis questions. The dialogue is not a debate, but rather an interchange based on respectful discussion.

Dialogue is exploratory and involves the suspension of biases and prejudices. Discussion/debate is a transfer of information designed to win an argument and bring closure. Americans are great at discussion/debate. We do not dialogue well. However, with practice the ability to ask meaningful questions that stimulate thoughtful interchanges is more important than arriving at the 'correct' answer.

Participants in a Socratic Seminar respond to one another with respect by carefully listening instead of interrupting. Students are encouraged to 'paraphrase' essential elements of another's ideas before responding, either in support of or in disagreement. Members of the dialogue look each other in the 'eyes' and use each other names. This simple act of socialization reinforces appropriate behaviors and promotes team building.

Dialogue assumes that many people have pieces of answers and that cooperation can lead to workable solutions	Debate assumes a single right answer that somebody already has
Dialogue is mutual inquiry; collective knowledge	Debate is individual opinions; individual knowledge
Dialogue respects all the other participants and seeks not to alienate or offend	Debate rebuts contrary positions and 'may' belittle or deprecate other participants.

Socratic Seminar Rules

Discuss- do not debate

Be courteous, NO PUTDOWNS.

Goal is the pursuit of deeper understanding.

Respect different thoughts and ideas

Your goal is to:

Understand the ideas, issues, concepts, and values reflected in the text.

Protocol:

Refer to the text when needed during the discussion.

Ask for clarification on both ideas and definitions.

Discuss ideas, rather than other's opinions.

You must have completed the novel to participate in the dialogue.

Stick to the point currently under discussion; write down inspirational ideas so you can bring them up at an appropriate time in the conversation.

Do not monopolize the conversation.

Encourage all to speak.

Speak up so all participants can hear you; don't speak while others are.

Remember that this is a conversation between students, not between student and teacher. The teacher cannot speak during the discussion.

Use clarifying questions to further the dialogue.

Clarifying questions:

- What do you mean by _____?
- What is your main point?
- How does x relate to y?
- Let me see if I understand you; do you mean x or y?
- Jane, would you summarize in your own words what Juan has said? Juan, is that what you meant?
- Could you explain that further?
- How does that apply in this case?
- Can someone else give evidence to support that response?

Now, how do we do it? Divide the class into two equal (as close to equal) groups. One group will start as the Inner Circle and the other group will be the Outer Circle. Put all chairs in two circles in the room (no desks needed). If there are 10 students in each group, put 12 chairs in the inner circle and 10 in the outer. Always add two empty chairs to the inner circle. Each group will need one 'moderator.' This moderator will be responsible for reading the discussion questions aloud and facilitating the dialogue. The moderator must keep the topic alive and speakers from monopolizing the conversation. If peers are

30 Junior World Literature

reticent to interject, the moderator needs to keep track of who has not spoken. The instructor will be sitting silently keeping tabs of the number of contributions to the conversation each peer offers. The goal is a minimum of FIVE contributions to the dialogue per student. A simple spoken, "I agree" will not suffice as a valid contribution...this is at the instructor's discretion.

While the inner circle is completing the first half hour of dialogue, they will choose the person sitting in front of them to 'review.' They will complete one form and turn that in at the end of class. On this form, they are keeping track of the number of times the person they are 'charting' spoke, asked questions, and list the important ideas shared by the group.

The inner circle does not need to fill out a form while they are in the dialogue. However, each student needs a copy of the text with them and reference portions as you go through the questions. It will be handy as you finish reading the novel this week to flag portions of the book that highlight significant events.

After 20 minutes of discussion, the groups switch. The inner circle becomes the outer circle. The outer circle will then fill out a form on the speaker in front of their chair.

THE HOT SEATS!!

Remember the two empty chairs in the inner circle? Those are HOT SEATS!! If a question/dialogue sparks a 'hot idea' from a member of the outer circle they are allowed just ONCE to leave the outer circle, jump into an empty hot seat, and share their idea. The moderator MUST acknowledge the hot seat after whoever is speaking has finished their thought. No one can speak up until the hot seater shares their ideas and once they share, they must then leave the inner circle and return to their outer seat. A hot seat jump counts as two measures of dialogue (towards your five).

Your goal this week is to create three questions (typed) to pass to your moderator for next week's discussion. The first question needs to be a who/what/where question..building the facts of the story. The second question needs to be a why question. Why did the who/whats do what they did and its implication. The third question needs to have a universal application. How do the lessons in the text apply to our world today? The moderator will be handed everyone's questions (in his group) at the start of the discussion and flag five from each to open to his group. A total of 15 questions should be covered in the 20 minutes. The moderator from the outer group will then take his questions and avoid repeating the same topics, choosing 5 from each level of questions.

31 Junior World Literature

Composition:

Create your three questions for next week's Socratic Discussion. Take time to create questions that will spur on further dialogue.

Literature:

Complete the reading of the novel. Peruse the novel through one more time to flag/highlight any sections that might be helpful in the Socratic Discussion. Do not forget your book, or you will lose points on participation score.

Resource:

Here you will find the form needed to fill out when you are in the Outer Circle. Make sure to turn that in after the discussion is over. You will need to be actively filling it out while the inner circle is in active dialogue. Make sure to put your name at the top.

Vocabulary:

Complete List Five for this week.

Journaling:

Journal one page identifying a scene from the text that had the greatest impact on you.

Week Eight: Grammar Check-Up

After you complete the Socratic Discussion, make sure to turn in your peer sheet completed on the inner circle participants. Include their name and yours. This week's lesson will be a self-led exploration of your grammar skills. Understanding the words you use and how they are placed together help vary your syntax and strengthen your writing. If you score below a 70 on any of the portions, identify your weaknesses and work on improving these in future compositions. These worksheets will be graded in class next week by your peers. Make sure you complete all of them!

Composition: None

Literature: None

Resource: Complete all grammar worksheets!

Journaling: Free journal (full page for full credit)

Vocabulary: None

Week Nine: Quoting, Paraphrasing, and Summarizing

These three ways of incorporating other writers' work into your own provide your composition with strong support and helps your reader understand your argument. It is very important to make sure you correctly cite other's works or you could be plagiarizing:

4 Ways to Avoid Plagiarism

1. **Paraphrase** - So you have found information that is perfect for your essay. Read it and put it into your own words. Make sure that you do not copy verbatim more than two words in a row from the text you have found. If you do use more than two words together, you will have to use quotation marks.
2. **Cite** - Citing is one of the effective ways to avoid plagiarism. Follow the document formatting guidelines (MLA). This entails the addition of the author(s) and the date of the publication or similar information to be included on a Works Cited page (we will be doing one at the end of this semester, for now work on including page numbers as your cite). Citing is really that simple. Not citing properly can constitute plagiarism.
3. **Quoting** - When quoting a source, use the quote exactly the way it appears. No one wants to be misquoted. Most institutions of higher learning frown on "block quotes" or quotes of 40 words or more. A scholar should be able to effectively paraphrase most material. This process takes time, but the effort pays off! Quoting must be done correctly to avoid plagiarism allegations.
4. **Citing Quotes** - Citing a quote/paraphrased material is crucial. This practice usually involves the addition of a page number, or a paragraph number in the case of web content. ANY information you gleaned from the text/source that you did not have prior knowledge, must be cited.

Checking Research Papers

Quotations must be identical to the original, using a narrow segment of the source. They must match the source document word for word and must be attributed to the original author.

Paraphrasing involves putting a passage from source material into your own words. A paraphrase must also be attributed to the original source. Paraphrased material is

34 Junior World Literature

usually shorter than the original passage, taking a somewhat broader segment of the source and condensing it slightly.

Summarizing involves putting the main idea(s) into your own words, including only the main point(s). Once again, it is necessary to attribute summarized ideas to the original source. Summaries are significantly shorter than the original and take a broad overview of the source material.

Why use quotations, paraphrases, and summaries?

Quotations, paraphrases, and summaries serve many purposes. You might use them to:

- Provide support for claims or add credibility to your writing
- Refer to work that leads up to the work you are now doing
- Give examples of several points of view on a subject
- Call attention to a position that you wish to agree or disagree with
- Highlight a particularly striking phrase, sentence, or passage by quoting the original
- Distance yourself from the original by quoting it in order to cue readers that the words are not your own
- Expand the breadth or depth of your writing

Writers frequently intertwine summaries, paraphrases, and quotations. As part of a summary of an article, a chapter, or a book, a writer might include paraphrases of various key points blended with quotations of striking or suggestive phrases as in the following example:

In his famous and influential work *The Interpretation of Dreams*, Sigmund Freud argues that dreams are the "royal road to the unconscious" (page #), expressing in coded imagery the dreamer's unfulfilled wishes through a process known as the "dream-work" (page #). According to Freud, actual but unacceptable desires are censored internally and subjected to coding through layers of condensation and displacement before emerging in a kind of rebus puzzle in the dream itself (page #).

Notice each area of information obtained from Freud's book, whether a direct quote, summary, or paraphrase has a PARENTHETICAL CITE next to it. A parenthetical cite simply means you are 'citing' the page number or source it came from within parentheses. Also, note that punctuation always falls AFTER the parenthetical cite not inside it. (There is one exception to be discussed next semester)

How to use quotations, paraphrases, and summaries

Practice summarizing the following essay, using paraphrases and quotations as you go. It might be helpful to follow these steps:

- Read the entire text, noting the key points and main ideas.
- Summarize in your own words what the single main idea of the essay is.

35 Junior World Literature

- Paraphrase important supporting points that come up in the essay.
- Consider any words, phrases, or brief passages that you believe should be quoted directly.

There are several ways to integrate quotations into your text. Often, a short quotation works well when integrated into a sentence. Longer quotations can stand alone. Remember that quoting should be done only sparingly; be sure that you have a good reason to include a direct quotation when you decide to do so. Sparingly is key, for this assignment stick to using quotes under 2 lines. In MLA format, when you use a quote longer than 3 lines, it must be as an 'inset' quote which we will cover next semester.

Review the following essay after you have read the sample/examples in this week's Resource lesson and provide a typed summary practicing incorporating quotes and paraphrasing in your summary. Your summary can be one paragraph – aim for 10-12 sentences. Make sure you properly cite your quotes and paraphrases. The 'cite' for this essay is:

Gove, Michael. "Michael Gove: Why I'm backing Brexit." *The Spectator*. 20 Feb 2016.

Web. 10 Jul 2016.

Since this is an essay, you can cite the paragraph number you found the information (par. 4). For novels, you would cite the author's last name and page number (ten Boom 12). Notice there is NO comma between the author's last name and page number. Review the following example of in-text cites:

This increase accompanied the decrease in rural populations, as farmers who "preferred trade, transportation, or 'tinkering'" to the tasks of tending to crops and animals found great opportunities in the city (Danhof 7). Trade and transportation thus began to influence farming life significantly. Before 1820, the rural community accounted for eighty percent of consumption of farmers' goods (Hurt 127). With the improvements in transportation, twenty-five percent of farmers' products were sold for commercial gain, and by 1825, farming "became a business rather than a way of life" (128). This business required farmers to specialize their production and caused most farmers to give "less attention to the production of surplus commodities like wheat, tobacco, pork, or beef" (128). The increase in specialization encouraged some farmers to turn to technology to increase their production and capitalize on commercial markets (172).

***Notice there are two sources cited – one authored by Danhof and the other by Hurt. Why did they only include page numbers on the last three cites? Because all three of

36 Junior World Literature

those came from Hurt's source and you do not need to continue to repeat the author's name unless the source switches back to Danhof, then you would need to clarify. Also note how they 'integrated' the quote into their own idea. They did not use a lengthy quote, only the portion that could be incorporated into their own argument to help support their own assertions.

Michael Gove: Why I'm backing Brexit

Michael Gove

For weeks now I have been wrestling with the most difficult decision of my political life. But taking difficult decisions is what politicians are paid to do. No-one is forced to stand for Parliament, no-one is compelled to become a minister. If you take on those roles, which are great privileges, you also take on big responsibilities.

I was encouraged to stand for Parliament by David Cameron and he has given me the opportunity to serve in what I believe is a great, reforming Government. I think he is an outstanding Prime Minister. There is, as far as I can see, only one significant issue on which we have differed.

And that is the future of the UK in the European Union.

It pains me to have to disagree with the Prime Minister on any issue. My instinct is to support him through good times and bad.

But I cannot duck the choice which the Prime Minister has given every one of us. In a few months time we will all have the opportunity to decide whether Britain should stay in the European Union or leave. I believe our country would be freer, fairer and better off outside the EU. And if, at this moment of decision, I didn't say what I believe I would not be true to my convictions or my country.

I don't want to take anything away from the Prime Minister's dedicated efforts to get a better deal for Britain. He has negotiated with courage and tenacity. But I think Britain would be stronger outside the EU.

My starting point is simple. I believe that the decisions which govern all our lives, the laws we must all obey and the taxes we must all pay should be decided by people we choose and who we can throw out if we want change. If power is to be used wisely, if we are to avoid corruption and complacency in high office, then the public must have the right to change laws and Governments at election time.

But our membership of the European Union prevents us being able to change huge swathes of law and stops us being able to choose who makes critical decisions which affect all our lives. Laws which govern citizens in this country are decided by politicians from other nations who we never elected and can't throw out. We can take out our anger on elected representatives in Westminster but whoever is in Government in London cannot remove or reduce VAT, cannot support a steel plant through troubled times, cannot build the houses we need where they're needed and cannot deport all the individuals who shouldn't be in this country. I believe that needs to change. And I believe that both the lessons of our past and the shape of the future make the case for change compelling.

The ability to choose who governs us, and the freedom to change laws we do not like, were secured for us in the past by radicals and liberals who took power from unaccountable elites and placed it in the hands of the people. As a result of their efforts we developed, and exported to nations like the US, India, Canada and Australia a system of democratic self-government which has brought prosperity and peace to millions.

Our democracy stood the test of time. We showed the world what a free people could achieve if they were allowed to govern themselves.

In Britain we established trial by jury in the modern world, we set up the first free parliament, we ensured no-one could be arbitrarily detained at the behest of the Government, we forced our rulers to recognise they ruled by consent not by right, we led the world in abolishing slavery, we established free education for all, national insurance, the National Health Service and a national broadcaster respected across the world.

By way of contrast, the European Union, despite the undoubted idealism of its founders and the good intentions of so many leaders, has proved a failure on so many fronts. The euro has created economic misery for Europe's poorest people. European Union regulation has entrenched mass unemployment. EU immigration policies have encouraged people traffickers and brought desperate refugee camps to our borders.

Far from providing security in an uncertain world, the EU's policies have become a source of instability and insecurity. Razor wire once more criss-crosses the continent, historic tensions between nations such as Greece and Germany have resurfaced in ugly ways and the EU is proving incapable of dealing with the current crises in Libya and Syria. The former head of Interpol says the EU's internal borders policy is "like hanging a sign welcoming terrorists to Europe" and Scandinavian nations which once prided themselves on their openness are now turning in on themselves. All of these factors, combined with popular anger at the lack of political accountability, has encouraged extremism, to the extent that far-right parties are stronger across the continent than at any time since the 1930s.

The EU is an institution rooted in the past and is proving incapable of reforming to meet the big technological, demographic and economic challenges of our time. It was developed in the 1950s and 1960s and like other institutions which seemed modern then, from tower blocks to telexes, it is now hopelessly out of date. The EU tries to standardise and regulate rather than encourage diversity and innovation. It is an analogue union in a digital age.

The EU is built to keep power and control with the elites rather than the people. Even though we are outside the euro we are still subject to an unelected EU commission which is generating new laws every day and an unaccountable European Court in Luxembourg which is extending its reach every week, increasingly using the Charter of Fundamental Rights which in many ways gives the EU more power and reach than ever before. This growing EU bureaucracy holds us back in every area. EU rules dictate everything from the maximum size of containers in which olive oil may be sold (five litres) to the distance houses have to be from heathland to prevent cats chasing birds (five kilometres).

Individually these rules may be comical. Collectively, and there are tens of thousands of them, they are inimical to creativity, growth and progress. Rules like the EU clinical trials directive have slowed down the creation of new drugs to cure terrible diseases and ECJ judgements on data protection issues hobble the growth of internet companies. As a minister I've seen hundreds of new EU rules cross my desk, none of which were requested by the UK Parliament, none of which I or any other British politician could alter in any way and none of which made us freer, richer or fairer.

It is hard to overstate the degree to which the EU is a constraint on ministers' ability to do the things they were elected to do, or to use their judgment about the right course of action for the people of this country. I have long had concerns about our membership of the EU but the experience of Government has only deepened my conviction that we need change. Every single day, every single minister is told: 'Yes Minister, I understand, but I'm afraid that's against EU rules'. I know it. My colleagues in government know it. And the British people ought to know it too: your government is not, ultimately, in control in hundreds of areas that matter.

But by leaving the EU we can take control. Indeed we can show the rest of Europe the way to flourish. Instead of grumbling and complaining about the things we can't change and growing resentful and bitter, we can shape an optimistic, forward-looking and genuinely internationalist alternative to the path the EU is going down. We can show leadership. Like the Americans who declared their independence and never looked back, we can become an exemplar of what an inclusive, open and innovative democracy can achieve.

We can take back the billions we give to the EU, the money which is squandered on grand parliamentary buildings and bureaucratic follies, and invest it in science and technology, schools and apprenticeships. We can get rid of the regulations which big business uses to crush competition and instead support new start-up businesses and creative talent. We can forge trade deals and partnerships with nations across the globe, helping developing countries to grow and benefiting from faster and better access to new markets.

We are the world's fifth largest economy, with the best armed forces of any nation, more Nobel Prizes than any European country and more world-leading universities than any European country. Our economy is more dynamic than the Eurozone, we have the most attractive capital city on the globe, the greatest "soft power" and global influence of any state and a leadership role in NATO and the UN. Are we really too small, too weak and too powerless to make a success of self-rule? On the contrary, the reason the EU's bureaucrats oppose us leaving is they fear that our success outside will only underline the scale of their failure.

This chance may never come again in our lifetimes, which is why I will be true to my principles and take the opportunity this referendum provides to leave an EU mired in the past and embrace a better future.

40 Junior World Literature

Composition:

Construct a summary paragraph (10-12 sentences) on Gove's essay. Include his name and title (essay title would be in quotes) in your first sentence. Focus on providing the basis of the essay, his key points, and what he hopes to accomplish by writing the essay. Make sure that each idea that came from his essay is followed up with a parenthetical cite of the paragraph number (examples in your Resource lesson). Read through your rubric!

Literature: None

Vocabulary:

Complete List Six for this week.

Resource:

Review the sample essay and examples of quoting, summarizing, and paraphrasing presented at the end.

Journaling:

What are your feelings on the British Exit from the European Union? Grove's essay was penned months before the vote which sided with his view. Are you for or against their exit?

41 Junior World Literature

Rubric for Summary

Name: _____ Date _____

Criteria for 2-3 paragraph response	Possible Points	Points Achieved
1. Author and title of the article are in the first sentence, properly formatted "Title"	10	
2. Specific examples are used in your summary.	20	
3. Each example is followed by a parenthetical cite with the paragraph number at the end (par. 4).	10	
4. They used a minimum of 10 sentences	10	
5. There are a minimum of three transitions	10	
6. There are less than three sentences using an is, are, was, were verb.	10	
7. There are simple, complex, and compound sentences used in the summary.	10	
8. There are at least five strong verbs used in the paper.	10	
7. There are no sentences that start with And, So, or But.	5	
8. There are no banned words. (Got/Get, Good/Bad)	5	

TOTAL _____

Notes:

Week 10: *Esperanza Rising*

Esperanza thought she'd always live with her family on their ranch in Mexico--she'd always have fancy dresses, a beautiful home, and servants. But a sudden tragedy forces Esperanza and Mama to flee to California during the Great Depression, and to settle in a camp for Mexican farm workers. Esperanza isn't ready for the hard labor, financial struggles, or lack of acceptance she now faces. When their new life is threatened, Esperanza must find a way to rise above her difficult circumstances--Mama's life, and her own, depend on it.

You will have three weeks to complete the reading of this novel. Each chapter has a Spanish title rather than numbers. For the first reading, you will read THROUGH Los Melones. Your instructor will separate the class into break-out groups that you will switch for the next two weeks. Each group will have 2-3 people in it. The next three weeks, your group will meet with another one to discuss the problems/solutions found in each chapter. As a group, you must decide which problem was most significant and agree on the solution offered in the novel. In your resource folder you will see a worksheet where you can record your own ideas before your group meets. Once your group decides on a problem/solution- record it in pen on your sheet. If it's the same as the one you chose, no need to add to it. Keep your worksheet (do not lose it!) in your folder until it is completed at the end of the third group discussion. It is vital that you stay current with the readings.

With this novel, you will be developing ideas for a literary analysis essay. To help you follow pivotal plot changes and character development you will complete a guided reading worksheet. Please complete these before class, so that you may be able to participate in the class discussions. These comprehension questions will help you follow the plot more carefully and help you foreshadow coming events.

Comprehension Questions First Reading:

1. Describe Aguascalientes.

2. How do you know that Papa loved the land?

43 Junior World Literature

3. Reread page 17. Why did Esperanza want to scold Papa?

4. Reread pages 20-21. What two lessons did Abuelita teach Esperanza about life?

5. Why did Miguel stop talking to Esperanza?

6. Foreshadowing: Tio Luis brought back Papa's belt buckle. What did this foreshadow?

7. Inference (reread page 28) What probably happened to Papa?

8. Inference (page 48) How do you think the fire started?

9. Character's Motive: Why did Mama lie to Tio Luis when she said she would marry him?

10. Inference: Reread page 86. Why do you think the official seemed angry at Mama?

11. Conflict: Reread pages 102-103. According to Marta, why should the workers stop working?

44 Junior World Literature

Composition: None

Literature:

Read through the chapter Los Melones. Fill in the problem/solutions as you go through each chapter on your worksheet found in your Resource section. Answer the literature response questions on the previous pages.

Vocabulary:

Complete List Seven for this week.

Journaling:

Imagine you could talk to Tio Luis, what would you say and why?

WEEK 11: Literary analysis

Analysis: breaking something into its parts and pieces so that we can closely examine it and, ultimately, come to a better understanding of the whole.

Literary analysis: when we do this with a piece of literature.

In your breakout groups, go over the first set of problems/solutions that were most significant in the chapters you read. By doing so, you have just completed a form of literary analysis.

Be careful! A Literary Analysis is NOT a book report. Consider these viewpoints below:

Natalie Goldberg says in *Writing Down the Bones*:

The terrible thing about public schools is that they take young children who are natural poets and story writers and have them read literature and then step away from it and talk "about" it.

We don't want you to talk 'about' it, we want you to consider the implications of the novel, its characters, any universal themes that have you look through a different pair of spectacles than you're accustomed.

Francine Prose describes a similar experience in her book *Reading Like a Writer* when she writes about reading sentences from celebrated passages of literature:

The sentences affect us as much as music does, in ways that cannot be explained. Rhythm gives words a power that cannot be reduced to, or described by, mere words.

Peter (English Professor) states:

I need to push my concrete-thinking ninth graders toward appreciating and expressing the abstract. But I would rather spend most of my efforts having my students read such celebrated passages as a writer might instead of merely analyzing them. I want my students to discover what an author is doing so they can learn to write more like her. If students can make elements of a writer's style their own, then they will have learned far more from her work than if they had merely made it the subject of their written analysis.

46 Junior World Literature

Your voice should come through in your analysis. What did you think of the author's motivations in putting Esperanza through such trials? She gives you one character at the beginning and the character 'evolves' through the course of many events. Why? On the chart below, record the changes so far with Esperanza. List her personality traits and draw arrows to the changes through chapter Los Melones. On the arrows, identify the event(s) that contributed to this change.

Esperanza in 1924	Esperanza through Los Melones

Comprehension Questions: Second Reading (through *Las Uvas*)

1. Inference Reread pages 109–110. Why did Esperanza tell Isabel that she would leave the camp soon?

2. Why do you think Miguel taught Esperanza how to sweep?

3. What did the workers do when Esperanza tried to get them to strike?

4. Did Esperanza's views about the strike change? How?

5. What is Valley Fever and how does it impact Esperanza?

6. Why was Esperanza longing for something Isabel had?

7. Why did Esperanza call herself *la patrona*?

8. Why did Marta warn Esperanza and Miguel? (strike related)

9. How did the strike help Miguel get a job?

10. Which personal relationship of Esperanza's has changed the most so far in the novel?

48 Junior World Literature

Composition:

Brainstorm your ideas on Esperanza's transformation (complete the reading of the novel before tackling this) On one-two pages, draw connections between her transformations in personality/relationships/hardships. You can use words or images to make this brainstorm come to life. The brainstorm should be complete, spend time on it, do not neglect this part of the creative process.

Literature:

Complete the novel

Vocabulary:

Complete List Eight.

Resource:

Review examples of brainstorming

Journaling:

What one action of Esperanza's do you disagree with and how would you have handled it differently?

WEEK 12: Outline for Analysis

Creating an outline is key to a strong analysis. The past two weeks you have discussed problems and solutions that the author presented to develop Esperanza's growth in the novel. For this analysis you will choose two problems that you feel impacted Esperanza's transformation the most. Build your outline with details and finding the most effective quotes/events that support your choices. Review the Outline process below:

"The best of a book is not the thought which it contains, but the thought which it suggests; just as the charm of music dwells not in the tones but in the echoes of our hearts."

Oliver Wendell Holmes

1. The introduction consists of 1 paragraph.

- Capture the reader's interest. (An effective way to do this is to explain why you chose your thematic topic. Use personal anecdotes and vivid images. Allow your voice to emerge.)
- Give background information about the theory as it relates to your text. Incorporate details important. Define necessary terms.
- State the thesis and projected plan in the last 1-2 sentences.

2. The body consists of 2 paragraphs.

- Begin each paragraph with a topic sentence that states an idea related to the thesis. Organize your essay around ideas that will support your choices for the most significant problems Esperanza faced.
- In the body of your essay, incorporate information from the quotes you selected. Cite these sources parenthetically, using MLA format
- Develop your ideas fully. In each section, integrate quotations and textual details from the novel. Analyze all examples, probing to the underlying ideas. Be sure to provide clear topic sentences and transitions to guide your reader.

3. The conclusion is a single paragraph that recalls the thesis and discusses the Relevance and significance of the ideas that you have explored. Explain what you have learned about your novel and your critical theory. Put your own personal stamp on this paragraph. Explain how these problems Esperanza faced relate to your life and to America today. The last sentence must have impact.

50 Junior World Literature

4. You will be judged on the strength of your argument, the depth of your insight, the quality of quotes you have chosen, and the power of your writing. You are expected to write a clear, interesting, and convincing essay. Voice and tone should be evident. Syntax should be varied and banned words should be avoided.

5. Type everything properly—MLA style. And don't forget the Works Cited page!! (You should have a total of 2 pages max (1" margins, double spaced, True Type, 12 font, MLA heading, Last Name/pg. # at the top right of each page.)

51 Junior World Literature

Literary Analysis Essay: Outline

I. Attention Getter: _____

A. Background, overview of key characters and key conflicts:

B. Thesis: _____

II. Main point of first paragraph: _____

A. Quotes or examples to illustrate argument: _____

B. Explanation of how quote/example demonstrates a facet of your thesis:

C. Quotes or examples to illustrate argument: _____

D. Explanation of how quote/example demonstrates a facet of your thesis:

52 Junior World Literature

E. How does the previous paragraph relate to your thesis? _____

III. Main point of second paragraph: _____

A. Quote or example to illustrate argument: _____

B. Explanation of how quote/example demonstrates a facet of your thesis:

C. Quotes or examples to illustrate argument: _____

D. Explanation of how quote/example demonstrate a facet of your thesis:

E. How does the previous paragraph relate to your thesis? _____

IV. Conclusion: Application to Society—what do we learn about human nature, society, culture, history, or individuals from these texts? _____

53 Junior World Literature

Composition:

Complete your outline. Provide sufficient details and be specific. Include the page numbers for your quotes on your outline. Make sure your thesis is complete and thorough. Example thesis: Esperanza transforms throughout the novel, however two key problems (list here) greatly influenced her metamorphosis.

Vocabulary:

Complete Week Nine's List.

Literature:

Complete the novel.

Journaling:

Have you known anyone who changed due to their circumstances or an event? Journal your observations.

Resource:

Review the rubric as you create your essay!

Week 13: Peer Review

Pass your outline to the student on your left. Complete a review sheet for your neighbor and return it completed.

Nineteen Minutes Limited Literary Analysis Outline Peer Editing Sheet

Author: _____ Edited by: _____

1. Does the attention-getter draw you in as a reader? Why?
2. Does the introduction mention the title and author of the book?
3. Does the introduction summarize the book in relation to the thesis?
4. What is the thesis statement? What two problems are the author going to explain in the body paragraphs?
5. List transitions that may work for each paragraph.
6. Does each body paragraph have a topic sentence that links to the thesis statement?
7. Does the author provide a quotation or specific example for supporting his/her point of the paragraph?
8. Does the author then explain the quotation and show through that quotation/example how it relates to the point of the paragraph and support the thesis?
9. Does the author relate the quotation/example explanation back to the thesis?
10. Does the conclusion begin with a reworded statement of thesis?
11. Does the conclusion summarize the paper's points and identify which problem is the most significant?
12. Does the clincher wrap the paper up?
13. Does the author format the quotations correctly (three lines or fewer included within the text with page numbers listed)?
14. Does the author refrain from using contractions?

55 Junior World Literature

15. Does the author avoid banned words?

16. What does the author do especially well in this outline? What needs improvement?

17. What grade would you give this outline? Why?

Additional recommendations?

56 Junior World Literature

Composition:

Complete your four paragraph literary analysis. Make sure to properly cite quotes with the page number where it was found. Remember to punctuate the cites properly. Ex: In the novel, Esperanza struggles with loss when "xyz" (15). You will include a separate Works Cited page at the end of your four paragraphs. Instructions will be found in your Resource lesson for this week. Review the rubric from last week's Resource lesson.

Literature:

Revisit the quotes you selected, if you can find stronger support...change them.

Vocabulary:

Complete Week 10's List! You are finished with Vocabulary! 😊

Journaling:

Journal a page for what you are thankful for.

Week 14: Essay Review

Complete a class exploration on thesis statements. Please share your thesis from this week's essay with your class. A thesis should be arguable and proven. When you read your thesis out loud, can you defend your choice of events that transformed Esperanza? List the major events students selected for their thesis on the board. As a class can you identify two you would agree on? Hold a polite discussion arguing for the two best.

Class discussion on Esperanza Rising

Review the following discussion questions as a class:

1. What was the significance in Esperanza giving Isabel the doll? What was the author trying to reveal about Esperanza's decision to give it away?
2. The author explains why she named the chapters after fruits and vegetables, why do you think she chose that approach and how does it apply to Esperanza?
3. The climax of the story begins when Miguel brings Abuelita to California. Why do you believe this is the beginning of the climax?
4. The climax of a story usually contributes to the falling action, the part where pieces come together to form a 'reason' for all of the rising action that led to the climax. How does Esperanza's outlook change in this falling action? She begins to value something over another- what is it and how does Abuelita's moving to California contribute to that?
5. The resolution of this story occurs when Miguel and Esperanza start 'listening' to the Earth. How did she listen to the earth?
6. The imagery and figurative language are what make the novel rich and memorable. The book starts out with Esperanza's father teaching her, "Wait a little while and the fruit will fall into your hand" (1.9), to remind her of the importance of patience and hard work. The quote and the theme are repeated throughout the book, in a number of different contexts. Also repeated is the crocheting of a blanket, in a zigzag pattern, representing the ups and downs of life. The figurative language is plentiful personification on the very first page (the earth breathing and having a heart beat), but also in the use of similes and metaphors throughout. Working in teams of 2, find five similes/metaphors used in the book.

58 Junior World Literature

A simile compares two things with the words 'like' or 'as.'

Example: She remember standing on a chair with her arms outstretched like a bird ready for flight.

A metaphor compares two things without those words. 😊

Example: Her smile faded, her chest tightened, and a heavy blanket of anguish smothered her smallest joy.

Composition:

Marta and the strikers wanted to change conditions for the workers. Tell about a situation in society that you would like to change, explain the problem (both sides if two are clearly separate), why you believe there needs to be a change, and suggest a workable option for change. Type it in MLA format with a title. 2 page limit. (no minimum- but you must use enough sentences to adequately support your premise).

Literature:

None

Vocabulary:

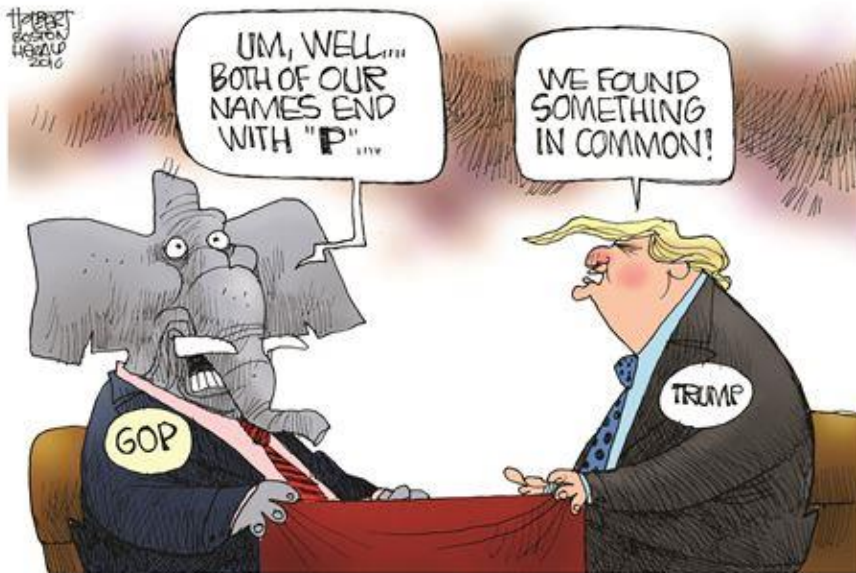
None

Journaling:

Brainstorm ideas that need change in our country and share them in your journal page.

Week 15: Political Cartoons

Class Discussion will be led by Four Student leaders. They can be elected or they can volunteer. In the spirit of this year's election, each leader will be assigned a political cartoon (A, B, C, D) and show how 'words' can be interpreted differently when accompanied by an illustration. The Student leaders will be voted on for 'President.' Whichever student does the best job of keeping the discussion moving, thoughtful, and encourages more participation from the students on his topic should garner some thoughtful consideration.



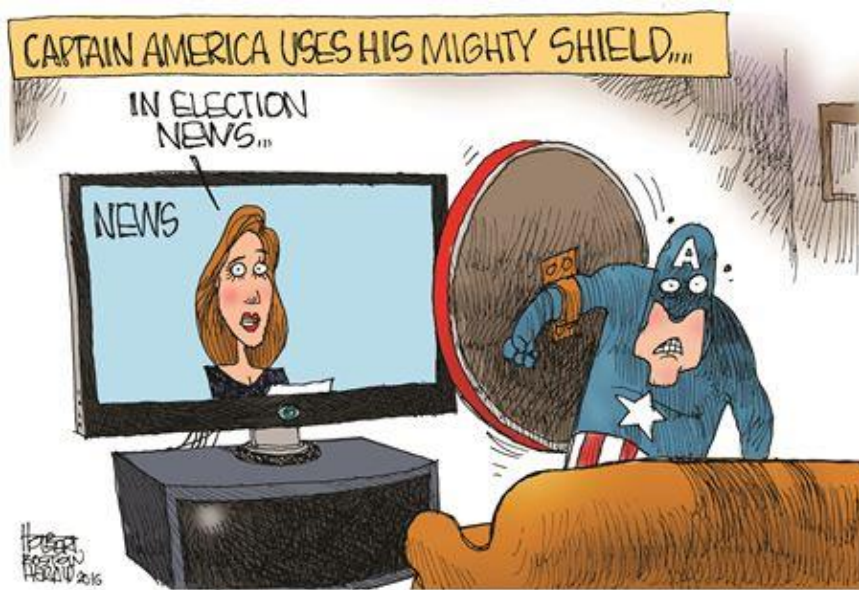
A.



B.



C.



D.

Enjoy your Christmas Break! Try and add a novel or two from the booklist below! Extra Credit if you read a book from this list and write a personal response how the novel impacted you in some way.

The Virginian by Wister

Washington: The Indispensable Man by Flexner

Up From Slavery by Washington

The Silver Sword (Escape from Warsaw) by Serailier

Profiles in Courage by Kennedy

Week 16: O Henry!

O. Henry, pseudonym of William Sydney Porter, original name William Sidney Porter (born Sept. 11, 1862, Greensboro, N.C., U.S.—died June 5, 1910, New York, N.Y.) American short-story writer whose tales romanticized the commonplace—in particular the life of ordinary people in New York City. His stories expressed the effect of coincidence on character through humour, grim or ironic, and often had surprise endings, a device that became identified with his name and cost him critical favour when its vogue had passed.

Porter attended a school taught by his aunt, then clerked in his uncle's drugstore. In 1882 he went to Texas, where he worked on a ranch, in a general land office, and later as teller in the First National Bank in Austin. He began writing sketches at about the time of his marriage to Athol Estes in 1887, and in 1894 he started a humorous weekly, *The Rolling Stone*. When that venture failed, Porter joined the *Houston Post* as reporter, columnist, and occasional cartoonist.

In February 1896 he was indicted for embezzlement of bank funds. Friends aided his flight to Honduras. News of his wife's fatal illness, however, took him back to Austin, and lenient authorities did not press his case until after her death. When convicted, Porter received the lightest sentence possible, and in 1898 he entered the penitentiary at Columbus, Ohio; his sentence was shortened to three years and three months for good behaviour. As night druggist in the prison hospital, he could write to earn money for support of his daughter Margaret. His stories of adventure in the southwest U.S. and Central America were immediately popular with magazine readers, and when he emerged from prison W.S. Porter had become O. Henry.

His background illuminates many of his motivations through his stories. As one of our nation's most accomplished short story authors, read through his short story, "After Twenty Years" (provided for you in this week's

Resource section) and complete the short story. The depth of your answers and specific examples will determine your grade on this form. Review this week's lesson on the elements of a short story. Complete the following worksheets.

Point of View:

When a reader begins a story he automatically and unconsciously asks himself: 'Who's point of view am I sharing?' and by the end of the first paragraph he should have found the answer. There are four possible answers.

1) The 'omniscient' or detached narrator point of view

This approach assumes that the narrator theoretically knows everything about all the characters, and can tell us about them in an objective way, or switch between them, showing us what each is thinking and feeling at any given time. This technique, which needs very careful control, is often used in novels, and is the method usually used in films and TV drama (in which the camera functions as the narrator).

John, a bearded pediatrician who had been at the hospital for six years, looked up from his meal as Janet, a pretty Scottish nurse who had just joined the hospital staff, entered the cafeteria.

A passage like this is in the 'omniscient author' mode, in which the author tells us about the characters, including any information about them which he wants to pass on. This technique is frequently used in short stories, but in my opinion stories are stronger when presented from a single point of view.

2) A split point of view

Janet felt nervous as she entered the cafeteria for the first time. All the tables seemed to be occupied and she didn't know where to sit.

John looked up from his meal to see a beautiful girl come into the cafeteria. She looked lost and he wondered if he should invite her to join him.

Here we have two points of view. The author is switching between them, showing us what each is thinking in turn. This technique is sometimes used in novels, with the point of view being split over many characters, but in my opinion it should be avoided at all cost in short stories.

3) The point of view of the central character in the story

Here the story is ostensibly being presented by a narrator, in that we read 'he did this', or 'she did that', but the narrator's point of view is merged with that of the central character, so that everything in the story is seen through the central character. This is the most common way of presenting a short story.

Janet felt rather nervous as she entered the cafeteria for the first time. All the tables were occupied and she didn't know where to sit. As she looked around she noticed a young man sitting alone at a table in the corner. He seemed to be watching her and she wondered if he would mind if she joined him.

Here we are not removed from Janet's subjective experience by being made aware of an omniscient narrator coming between her and us, giving us extra information such as that she is Scottish or that she has recently joined the hospital. Nor are we wrenched away from her by being shown what John was thinking or feeling. Instead we stay with Janet, sharing her immediate thoughts and perceptions. This approach is highly recommended for short stories.

4) The first-person point of view

This is the purest form of the single point of view. With this approach the narrator is 'I', and conveys the story through his or her own subjective experience of the events. This is a good method of presenting a short story, and has the advantage of lending an implicit air of authenticity.

I looked up from my lunch to see a beautiful girl enter the cafeteria. She looked lost and I wondered if I should invite her to join me.

Here there is nothing at all to come between us and the central character's experience.

The meaning of point of view

Point of view in this context has nothing to do with its usual meaning, 'Opinions,' it is a technical term which can be roughly translated as 'subjective viewpoint,' or 'subjective experience,' and it is essential that once you have chosen whose subjective experience we are sharing you stay with it from beginning to end, because a subjective viewpoint is, by definition, exclusive of all others. Thus if your central character is John, then everything in the story represents what John experiences. We can know how John feels and what he is thinking and what he perceives, but we do not have access to this 'inside information' about any other character. Through John we can see how they behave and hear what they say, but we cannot know what they are feeling thinking, or perceiving inside themselves. This reproduces the way we experience other people in real life - we do not know what is going on inside them until they demonstrate it in some way.

At the same time the one character we cannot see from the outside is John himself. The only way we can get information about how others see him is when another character tells him. A good thumb-rule to bear in mind is: 'The reader cannot know anything the central character does not know'. Another helpful way of looking at it is to see the central character as the camera through which the whole story is seen.

In some stories written in this mode you might find the author bending the rules in order to describe the central character's appearance, or the expression on his face. This should not be done because it constitutes breaking the point of view and weakens the

story. If you really need to describe the central character's appearance it can easily be done by contriving to have him look in a mirror.

As well as not knowing how he appears to others, and not being able to see his own face, John does not know what other characters are doing when he is not with them. He could soon find out though, by meeting them, being told about them by someone else. Again, this simply reproduces the way we gain knowledge about other people in real life.

The same principles apply in first person stories, when the central character is I. In fact, writing from the central character's point of view is more closely related to writing in the first person than many beginners realize. You should imagine yourself as the central character, but write 'he' or 'she' or 'John' or 'Mary' instead of I.

By the end of the first paragraph, the reader should be sharing the point of view of the central character and identifying with that character. If you then switch into a different point of view you will disrupt this identification and the reader will lose interest. In a novel, when the process is very carefully controlled, it is possible to have the reader identifying with more than one character, but this is not possible in a short story, or at least it is extremely unlikely that it will result in a good short story. So choose one point of view, and stay with it.

Descriptive Passages

Deciding when and how to use descriptive passages often causes problems among beginners. The key to understanding their use is that they are never put in for their own sake, but, like everything else in the story, they are seen from the central character's point of view, and are an extension of his or her state of mind.

Thus, if Janet is feeling happy and free she will notice the sunshine, the beautiful blossom on the trees, the lovely green hills receding into the distance. If she is feeling dejected and unfulfilled she will notice the dust on the bookshelves, the rain on the windows, the dirt on the kitchen floor, and the noisy neighbors.

So, descriptive passages are relevant only when they contribute to the plot by revealing the central character's state of mind.

Point of view should be controlled

Whichever point of view you select, it is important that the point of view should be controlled, and not jump about erratically. Frequently, I found that a student's story would start off well, then part way through the first page the point of view would jump from one mode to another, and would proceed haphazardly through the rest of the story. Inconsistency in point of view is bound to disrupt the reader's engagement with the narrative.

Point of View is all-pervasive

It will be seen from this that point of view is all-pervasive. The point of view is the window through which we see the story, and that window represents a single human

65 Junior World Literature

consciousness. This week you will be practicing one of the four types of point of view in your own short story creation.

Composition:

Compose a 1-2 page short story (single-spaced) in the O. Henry style. Consider a similar theme to the one in this week's story. You may choose any of the four point of view options for your composition. Create a unique title for your story. No MLA format needed in this week's story, but do include your name at the top.

Literature:

Complete the worksheet for O. Henry's story. Use complete sentences and give specific examples in your responses. Do not simply state "Greed" as a theme but share examples from the story that support your answer. No ONE WORD answers. When answering point of view, provide an example from the text that proves it.

Resource:

Read O. Henry's short story for this week.

66 Junior World Literature

Identify the following elements for the O. Henry short story:

Setting:

Plot:

Conflict:

Character(s):

Point of View:

Theme:

67 Junior World Literature

Week 17: Short Stories cont'd

It's a piece of prose fiction, usually under 10,000 words, which can be read at one sitting. Artistically, a short story is intended to create an impression via character, conflict, theme, setting, symbols and point of view. Every detail contributes to this one impression -- a unity of effect. A short story is personal -- a part of the author -- and today is more concerned with character than action.

SOME ELEMENTS OF THE SHORT STORY

WHAT IS CHARACTERIZATION?

Well, there is **direct characterization**, where the author comes right out and tells the reader what a certain character is like. . .

"For he was a quiet man, not given to talking about himself and the things he had done." --Maurice Walsh.

More effective is **indirect characterization** -- In this case, the author gives certain information and lets readers draw their own conclusions regarding the character of a person in the story --

1. Character's name, i.e. Hawthorne's "Young Goodman Brown."
2. Character's appearance.
3. What the character says.
4. What the character thinks (where story is told in first person or third person omniscient).
5. What do people think of the character.
6. How animals react to the character.
7. What the character does, i.e. how the character acts in a particular situation.

WHAT IS IRONY?

Irony is a literary technique by which, through characterization or plot, the writer indicates something **opposite** to what is stated --

1. **Rhetorical (verbal) irony** -- saying the opposite of what is meant. Writer may use this method to reveal a character's weaknesses, prejudices, etc.
2. **Dramatic, tragic, or situational irony** -- reader knows more about the situation than the character -- giving a second meaning for the reader.
3. **Cosmic (fate) irony** -- destiny controls one's fate -- where one has little influence or significance -- a soldier returns from war and is killed in a car accident, etc.

WHAT IS SYMBOLISM?

A **symbol** is something that stands for something else. Such as: the cross standing for Christianity or the Star of David standing for Judaism. There are **conventional** symbols. In addition, there are **natural** symbols. Such as the sun standing for knowledge, shadows for distrust, etc.

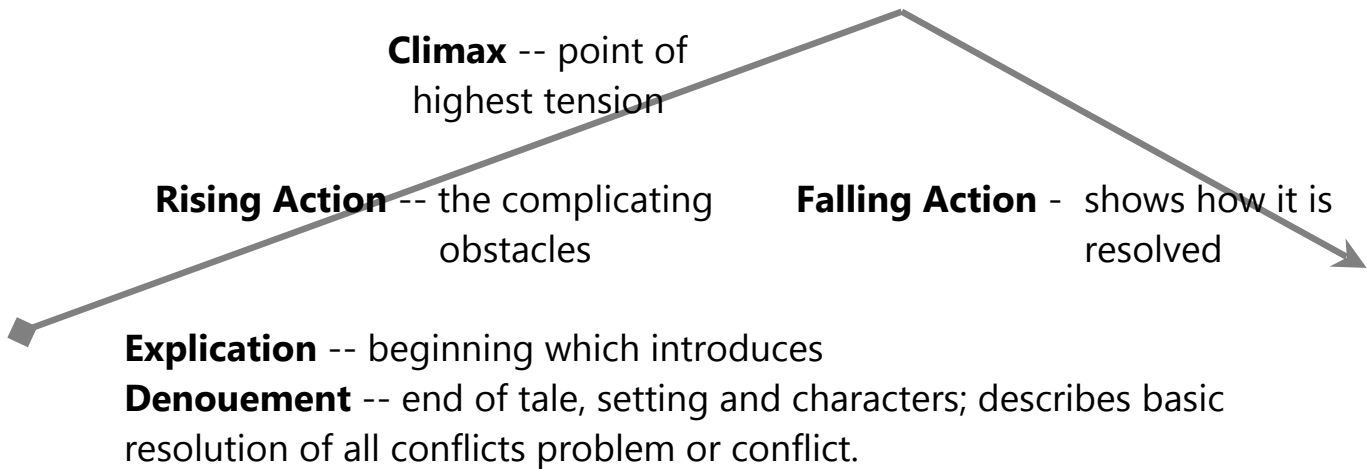
Symbols are much used in short stories. They may be people, objects, or the action itself to symbolize meaning -- such as death, love, grief.

Often symbolism is **personal** to the author and may be hard to decipher. In these cases, the reader may need to know about the author's background.

Note: Don't confuse **symbol** with **metaphor**. "Joe is a peacock" is a metaphor in which Joe is the subject and peacock is the **vehicle**. A symbol is based on the vehicle; that is, peacock could symbolize vanity.

WHAT IS PLOT?

Plot is the plan of action in the story. many modern short stories do not have well-defined plots. However, those that do generally follow a **plot plan** called Freytag's Pyramid, such as this --



The **turning point** is also important in a plot. It is the point in the plot at which the end is inevitable. It may or may not be the same as the **climax**. For example, in "Little Red Ridinghood," the turning point is when Little Red speaks with the Wolf; the climax is when the Wolf impersonates Grandma. Some standard plot twists include the **flashback**, a **surprise ending**, an **anti-climax**, and may well take advantage of a plot device such as **foreshadowing**. A plot may also be built upon recurring **parallel** events or a **circular** plot.

WHAT IS THE THEME?

The theme is the meaning or purpose of the story. A theme should— Be specific to the story.

- ✓ Be universal.
- ✓ Provide unity to the story.
- ✓ Be an integral part of the story.
- ✓ Present a new awareness of life.

Themes are sometimes characterized as conflicts -- man vs. man, man vs. nature, man vs. himself, good vs. evil, etc. Themes can be more specifically stated -- grace under pressure, the desire for love, etc:

71 Junior World Literature

Additional pointers on point of view:

These will add to the lesson from last week, explaining advantages of each.

Five Methods of Narration	Advantages	Disadvantages
First-person major – main character simply tells his story (i.e. Huckleberry Finn)	1. illusion of storyteller speaking out loud 2. excellent for use of verbal irony 3. reader identifies with character more easily – “I” 4. authority of eye witness more real and immediate	1. may give impression of conceit 2. reader cannot expect narrator to be unbiased
First-person minor – a minor character who “happens to be there” (i.e., Dr. Watson in Conan Doyle’s stories)	1. may describe main character directly and/or all characters 2. suspense created by concealing main character’s thoughts	1. his/her presence must always be justified
Third-person omniscient (all-knowing) – narrator knows the thoughts of all the characters in a story	1. author can reveal thoughts of any or all characters’ thoughts 2. author can comment and explain significance	1. may result in lack of focus and emphasis 2. not realistic 3. hamper reader from reaching own conclusions

<p>Third-person ordinary (limited) –narrator tells only what he perceives</p>	<p>1. flexible – allows main character to die at end 2. author can describe and comment on character 3. more objective – dramatic – reader makes own judgments</p>	<p>1. limits reader's knowledge of action to what central character experiences and observes 2. reader loses depth of understanding based on character's thoughts and feelings</p>
<p>Third-person central character – narrator tells only what the central character thinks, feels, does, etc.</p>	<p>1. effect of first person narration with no danger of egotism by narrator 2. allows reader to draw own conclusions regarding the other characters</p>	<p>1. may lack intimacy of first person narration</p>

WHAT IS TONE?

The **tone** is how the writer feels about his/her characters and his/her plot. It may be light, romantic, sympathetic, ironic, pensive, and is usually described by adjectives.

Tone is set by --

- ✓ **Action** (i.e., a brutal murder sets a morbid tone).
- ✓ **Choice of details** in presenting facts.
- ✓ **Author's style** -- figurative language, diction, rhythm, sounds.

A writer often uses shifts in tone -- from satirical to sympathetic, from light to serious, etc.

-- to shock the reader and maintain interest in the story.

73 Junior World Literature

WHAT IS THE STYLE?

The style of a short story is the way in which the writer uses language. Here are some of the things which make up a writer's style:

Diction -- choice of words. For example, simple one-syllable words or elaborate sentences with more sophisticated words.

Types of Sentences -- simple, compound, fragmented, complex, cumulative, compound-complex.

Use of Poetic Language -- figurative language like simile, metaphor, alliteration, assonance, symbolism, rhythmic patterns, personification, etc.

Theme -- Many writers employ the same basic theme, which may run through almost all the writer's stories.

Now that you've tried your hand at a short story, review the elements below that two of our most prolific writers (20th century) offer on strengthening your work. (Kurt Vonnegut and Stephen King)

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.

STEPHEN KING'S TIPS!!

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 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."

75 Junior World Literature

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:

After reading Twain's "The Ghost Story" you will have two options. Create another short story armed with the extra knowledge gained from these past two classes (1-3 pages typed single spaced) or write a five paragraph comparison of the two short stories you have read. You must include the authors/titles in the first paragraph, explain pros/cons about the first story in the second paragraph, explain the pros/cons of the second story in the third paragraph, then in the fourth paragraph explain which appealed to you the most and why, end with a concluding paragraph. Your body paragraphs MUST include specific references to the story and or quotes to support your claims. (Double space the five paragraph essay and put it in MLA format with heading)

Resource:

Read "The Ghost Story" for this week and highlight ten strong vocabulary words. You will be presenting these words in class next week for a vocabulary review.

Literature:

Complete the comprehension questions for Twain's story.

Comprehension Questions:

"A Ghost Story"

Write answers for the following questions using COMPLETE SENTENCES & THOUGHTS.

1. Did the author feel relaxed when he saw the Cardiff Giant? Why?

2. What made the Cardiff Giant rouse his energies again?

3. What did the Cardiff Giant beg for?

4. Why did the Cardiff Giant feel so absurd?

5. Why was the author regretful after the Cardiff Giant had left?

77 Junior World Literature

Week 19: Sharing & Ted Talks

Each of your creations are unique to you! Find a paragraph in your short story (this week or last week's) to read aloud to the class. Choose one with a higher level of characterization that shows something about your character's response to the conflict. Discuss the effective tools used by each author (in the class) that made you take interest. Make a list of these on the board and discuss which character readings were strongly represented.

NOTE-TAKING LESSON

Cornell Note-Taking System

5 Step System -The 5 Rs

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 Cue 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.

Questions: formulate questions based on the notes in the right-hand column. Writing questions helps to clarify meanings, reveal relationships, establish continuity, and strengthen memory. Also, the writing of questions sets up a perfect stage for exam-studying later.

Write those questions in the "Cue Column"

3. Recite:

Cover the note-taking column with a sheet of paper. Then, looking at the questions or cue-words in the question and cue column only, say aloud, in your own words, the answers to the questions, facts, or ideas indicated by the cue-words.

4. Reflect:

Reflect on the material by asking yourself questions, for example: "What's the significance of these facts? What principle are they based on? How can I apply them? How do they fit in with what I already know? What's beyond them?"

Then write your summary of that page's notes in the "Summary" section at the bottom of your page.

5. Review:

Spend at least ten minutes every week reviewing all your previous notes. If you do, you'll retain a great deal for current use, as well as, for the exam.

The Cornell System on paper would look like this... (example in your resource)

CUE QUESTIONS	NOTE TAKING AREA
SUMMARY NOTES	

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. . .")

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

81 Junior World Literature

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 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.

82 Junior World Literature

6. Omit descriptions and full explanations. Keep your notes short and to the point. Condense your material so you can grasp it rapidly.
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.

Composition:

Create 3 pages of Cornell notes listening to the following three TedTalks. The three pages are provided for you in the Resource folder with an example. Be thorough. Go to www.ted.com and search for these talks.

1. Adam Savage "How simple ideas lead to scientific discoveries."
2. Jill Bolte Taylor "My Stroke of Insight."
3. Brene Brown "The Power of Vulnerability."

Resource:

Review the sample Cornell page and use the next three...try to write your notes on one page..if you need additional space, you may write on the back.

Week 20: Be Concise!

One of the hardest corrections to make in our writing is to be specific and concise! Review the following pointers and commit them to practice! ☺

How to Write Clear, Concise, and Direct Sentences

1. *Unless you have a reason not to, use the active voice.*

At the heart of every good sentence is a strong, precise verb; the converse is true as well--at the core of most confusing, awkward, or wordy sentences lies a weak verb.

Passive

a. It is believed by the candidate that a ceiling must be placed on the budget by Congress.

Active

b. The candidate believes that Congress must place a ceiling on the budget.

Passive

c. It was earlier demonstrated that heart attacks can be caused by high stress.

Active

d. Brown earlier showed that high stress can cause heart attacks.

2. Reduce wordy verbs.

a. is aware, has knowledge of -----> knows

b. is taking -----> takes

c. are indications -----> indicate

d. are suggestive -----> suggests

3. Use expletive constructions ("It is," "There is," "There are") sparingly.

a. It was her last argument that finally persuaded me.

b. Her last argument finally persuaded me.

c. There are likely to be many researchers raising questions about this methodological approach.

d. Many researchers are likely to raise questions about this methodological approach.

4. Try to avoid using vague, all-purpose nouns, which often lead to wordiness.

factor, aspect, area, situation, consideration, degree, case . . .

a. Consumer demand is rising in the area of services.

b. Consumer demand for services is rising.

c. Consumers are demanding more services.

5. Eliminate unnecessary prepositional phrases.

a. The opinion of the working group.

b. The working group's opinion.

c. The obvious effect of such a range of reference is to assure the audience of

84 Junior World Literature

the author's range of learning and intellect.

RESTATE: _____

Compostion:

Take the following three paragraphs and reduce them to less than half the original words. Retain the important information and weed out the unnecessary words! 😊 You may handwrite these.

Resource:

Review additional tips for wordiness.

Poetry:

Bring three of your favorite poems to class next week! Type them on separate pieces of paper, sticking to the format they were presented online or in print. Make sure to include the author and the title.

85 Junior World Literature

Paragraph 1.

One thing among many other things that makes the current generation of young people—those approximately 10 to 25 years old—truly remarkable and to be admired is that so many of them are interested not just in getting jobs that make a lot of money but also in finding a sense of purpose and really making the world a better place, not only for themselves but for other people, whether living in our own country or living abroad, especially in what are still called “third world countries.” (89 words)

Paragraph 2:

One example of this is the TOMS shoe company, which was created by an idealistic young man named Blake Mycoskie, who has been a huge success even though he has never aimed for personal success for himself alone but has also aimed to help the less fortunate, and he is also kind of amazing as a guy who became a big success in terms of money and fame even though he never completed a college degree. (77 words)

Week 21: Poetry Analysis

Take volunteers from the class to read one of their favorite poems. Identify differences in the poems; does it have rhyme, meter, imagery, humor, irony, etc.? Choose one of your poems to complete an analysis during class. Go through each question, refer to the 'cheat' sheet provided in this lesson. If you have any questions or need clarification, ask out loud because other students may face the same confusion. Review the Cheat Sheet in class before attempting your analysis.

CHEAT SHEET:

What is Imagery:

The words or phrases a writer selects to create a certain image in the reader's mind. Imagery is usually based on sensory details. (Visual, Auditory, Tactile)

What is stress/meter?

Consider the sound of the underlined word in each passage. Speak the underlined word aloud:

- **Darth Vader decided to crush the rebel soldier.**
- **Luke Skywalker will rebel against his father's wishes.**

Hear the difference between the way rebel sounds in the first and second sentences? It is spelled the same. So what made the difference in sound?

That difference is a change in **stress**. As we speak English, we stress some syllables and leave other syllables "unstressed." Technically, from a linguistic standpoint, every syllable has at least some stress to it, or we wouldn't be able to hear it. It would be more accurate to say "long" and "short" stress, but even that is not completely accurate either, since some words may have degrees of intermediary (in-the-middle) stress. Regardless of this fact, it is common practice to refer to syllables with greater stress as "long," "strong," "heavy" or "stressed," and to refer to syllables with lesser stress as "short" or "light" or "unstressed."

In the first example, the pattern in the word rebel is "stressed," then "unstressed."

- **DARTH VAdEr deCIDed to CRUSH the REBel SOLDier.**

In the second example, the pattern in the word rebel is "unstressed, stressed."

➤ **LUKE SKYWALKer WILL reBEL aGAINST his FATHER's WISHes.**

To indicate the changes in meter, scholars put a diagonal line (/) or a macron (¯) over stressed syllables. A small curving loop (ˇ) or a small x (x) goes over the unstressed syllables.

/ / u u / u u / u / u / u

➤ **Darth Vader decided to crush the rebel soldier.**

/ / / u / u / u / u / u / u

➤ **Luke Skywalker will rebel against his father's wishes.**

Rhyme is only part of poetry. The main component of poetry is its **meter** (the regular pattern of strong and weak stress). When a poem has a recognizable but varying pattern of stressed and unstressed syllables, the poetry is written in **verse**. The sentences above don't have an established repetitive pattern. They are just spoken words. There are many possible patterns of verse, and the basic pattern of each unit is called a **foot**.

The four most common patterns of meter (known as a foot) are:

1. **Iambic** (the noun is *iamb* or *iambus*): a lightly stressed syllable followed by a heavily stressed syllable

u / u / u / u / u /

The curfew tolls the knell of parting day,

u / u / u / u / u /

The lowing herds wind slowly o'er the lea.

--Thomas Gray, "Elegy Written in a Country Churchyard"

2. **Anapestic** (the noun is *anapest*): two light syllables followed by a stressed

syllable

u u / u u / u u / u u / u u / u u /

The Assyrian came down like a wolf on the fold

And his cohorts were gleaming in purple and gold.

--Lord Byron, "The Destruction of Sennacherib"

3. **Trochaic** (the noun is *trochee*): a stressed followed by a light syllable

/ u / u / u / u / u

"There they are, my fifty men and women."

--Robert Browning, "One Word More"

4. **Dactylic** (the noun is *dactyl*): a stressed syllable followed by two light syllables:

/ u u / u u / u u / u u

"Éve, with her basket, was

Deep in the bells and grass."

--Ralph Hodgson, "Eve"

Verbs and nouns are often stressed; prepositions and articles are often unstressed. Exceptions frequently occur, however. Sometimes, a word that would be stressed or unstressed in normal, everyday speech becomes the opposite in poetry in order to match the surrounding pattern of words. For instance, in the iambic example, the verb *wind* might be unstressed even though verbs are usually stressed. Likewise, in the dactylic example, the verb *was* and the noun *grass* are unstressed. Sometimes Shakespeare cheats by pronouncing *-ed* as a separate syllable: *banishéd*. If you have trouble remembering which type of foot is called what, memorize the following poem, "Metrical Feet." This little ditty by Samuel Coleridge is a mnemonic that illustrates each type of foot and identifies it by name.

Metrical Feet by Samuel Coleridge

Trochee trips from long to short

From long to long in solemn sort

Slow spondee stalks; strong foot yet ill able Ever to run with the dactyl trisyllable.

Iambics march from short to long.

With a leap and a bound the swift anapests throng.

We name metric lines according to the number of "feet" in them. If a line has four feet, it is tetrameter. If a line has five feet, it is pentameter. If it has six feet, it is hexameter, and so on. In the above poem's first line, how many feet are there? Generally, a foot is composed of two syllables. If the line has 8 syllables in it, it would be considered to be tetrameter.

What is rhyme scheme?

The way in which a poet arranges rhymes throughout a poem is called a rhyme scheme. It is customary to show the pattern of a rhyme scheme by using the letters of the

alphabet, attaching the same letter to words that rhyme together. In your resource section you will practice marking rhyme scheme with your handout due next week.

Rhyme usually means end rhyme -- that is, words at the end of one line having the same vowel (or consonant) sound as words at the end of one or more other lines. However, other forms of rhyme include **internal rhyme**, **sight rhyme**, and **half rhymes**.

"A Psalm of Life" by Longfellow illustrates **end rhyme**.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Poe's "The Raven" is an example of **internal rhyme**.

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore –
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door.
"Tis some visitor," I muttered, "tapping at my chamber door -Only this and nothing more."

This excerpt from a poem by John Milton shows **sight rhyme**.

Had not his weekly course of carriage failed.
But lately finding him so long at home, And
thinking how his journey's end was come, And
that he had tane up his latest inn . . .

Half rhyme is used by George Herbert in "The Collar."

While thou didst wink and wouldst not see.
 Away! Take heed;
 I will abroad.
Call in thy death's head there; tie up thy fears.
 He that forbears

A list of Sound Devices used in poetry (not extensive or exhaustive ☺, just most common)

Alliteration: The repetition of the same sound at the beginning of words

Example: The peacock passes a pompous one-bird procession.

91 Junior World Literature

Assonance: Repetition of vowel sounds in words.

Example: The rain in Spain stays mainly on the plain.

Consonance: Repetition of consonant sounds in the middle or end of words.

Example: A dove moved silently above the waves.

Onomatopoeia: The use of a word whose sound suggests its meaning.

Example: The bacon *sizzled* in a frying pan. The *crashing* thunder woke me from my sleep.

Figures of Speech used in poetry:

Metaphor: A direct comparison between two unlike things, stating that one is the other or does the action of the other.

Example: Her fingers dance across the keyboard. He's a breath of fresh air.

Simile: A direct comparison between two unlike things, using 'like' or 'as.'

Example: He's as smart as a fox.

Example: Her eyes are like comets.

Personification: Attributing human characteristics to an inanimate object, animal, or abstract idea.

Example: The days crept by slowly, sorrowfully.

Hyperbole: An outrageous exaggeration used for effect.

Example: He could knock down buildings with that look.

Metonymy: A figure of speech in which a person, place, or thing is referred to by something closely associated with it.

Example: *suit* for *business executive*, or *the track* for *horse racing*.

Apostrophe: Speaking directly to a real or imagined listener or inanimate object; addressing that person or thing by name.

Example: Gollum: "My precious."

Analogy: A comparison, usually something unfamiliar with something familiar.

Example:

The plumbing took a maze of turns where even water got lost.

Personification: Attributing human characteristics to an inanimate object, animal, or abstract idea.

92 Junior World Literature

Example:

The days crept by slowly, sorrowfully.

Paradox: A statement in which a seeming contradiction may reveal an unexpected truth.

Example:

The hurrier I go the behinder I get.

Poetry:

Complete the second poetry analysis on one of your other poems. Be thorough in your answers, provide examples of the devices you found in your poem. Compose a poem of your own using at least three poetic devices and two sound devices. List the devices used at the bottom of the poem. Minimum 15 lines.

Resource:

Complete the Rhyme scheme worksheet.

Poetry Analysis Worksheet # _____ (in class)

Answer each of the following questions to the best of your ability.

1. The title of this poem is _____.

2. It was written by _____.

3. This poem is written in the _____ (1st or 3rd) person point of view.

4. Who is the speaker?

5. What is the basic situation?

6. What is the poem's setting?

7. Are there conflicts in the poem? If so, what are they?

8. What kind(s) of imagery do you see most often in the poem? Give some examples.

9. Does the poem have meter? If so, what is it?

10. Does your poem have a rhyme scheme? If so, what is it?

11. What other sound devices (alliteration, assonance, onomatopoeia) have been included by the poet? Give examples of each.

12. What figures of speech are included (metaphor, simile, personification, hyperbole, metonymy, apostrophe, etc.)? Include examples and explain the effect each one has on your understanding and appreciation of the poem.

13. What is the mood of this poem? Explain your answer.

14. Identify words which have a connotative meaning which help to clarify the author's tone. Explain each example.

15. What is the author's tone (his or her attitude toward the subject)?

16. Explain the significance of the poem's title.

17. Write a paragraph in which you briefly summarize the poem.

95 Junior World Literature

18. Based on your analysis, what do you think is the author's purpose in writing this poem? That is, what universal truth does he/she want to share with his/her readers (theme)?

Poetry Analysis Worksheet # _____

Answer each of the following questions to the best of your ability.

1. The title of this poem is _____.
2. It was written by _____.
3. This poem is written in the _____ (1st or 3rd) person point of view.
4. Who is the speaker?

5. What is the basic situation?

6. What is the poem's setting?

7. Are there conflicts in the poem? If so, what are they?

8. What kind(s) of imagery do you see most often in the poem? Give some examples.

9. Does the poem have meter? If so, what is it?

10. Does your poem have a rhyme scheme? If so, what is it?

11. What other sound devices (alliteration, assonance, onomatopoeia) have been included by the poet? Give examples of each.

12. What figures of speech are included (metaphor, simile, personification, hyperbole, metonymy, apostrophe, etc.)? Include examples and explain the effect each one has on your understanding and appreciation of the poem.

13. What is the mood of this poem? Explain your answer.

14. Identify words which have a connotative meaning which help to clarify the author's tone. Explain each example.

15. What is the author's tone (his or her attitude toward the subject)?

16. Explain the significance of the poem's title.

17. Write a paragraph in which you briefly summarize the poem.

18. Based on your analysis, what do you think is the author's purpose in writing this poem? That is, what universal truth does he/she want to share with his/her readers (theme)?

Week 22: Seamus Heaney

Share your poems in class! Discuss elements used and style!

Seamus Heaney (Shaymus Heenie) is widely recognized as one of the major poets of the 20th century. A native of Northern Ireland, Heaney was raised in County Derry, and later lived for many years in Dublin. He was the author of over 20 volumes of poetry and criticism, and edited several widely used anthologies. He won the Nobel Prize for Literature in 1995 "for works of lyrical beauty and ethical depth, which exalt everyday miracles and the living past." Heaney taught at Harvard University (1985-2006) and served as the Oxford Professor of Poetry (1989-1994). He died in 2013.

What were his life experiences?

Seamus Heaney was born in April 1939, the eldest member of a family which would eventually contain nine children. His father owned and worked a small farm of some fifty acres in County Derry in Northern Ireland, but the father's real commitment was to cattle-dealing. There was something very congenial to Patrick Heaney about the cattle-dealer's way of life to which he was introduced by the uncles who had cared for him after the early death of his own parents. The poet's mother came from a family called McCann whose connections were more with the modern world than with the traditional rural economy; her uncles and relations were employed in the local linen mill and an aunt had worked "in service" to the mill owners' family. The poet has commented on the fact that his parentage thus contains both the Ireland of the cattle-herding Gaelic past and the Ulster of the Industrial Revolution; indeed, he considers this to have been a significant tension in his background, something which corresponds to another inner tension also inherited from his parents, namely that between speech and silence. His father was notably sparing of talk and his mother notably ready to speak out, a circumstance which Seamus Heaney believes to have been fundamental to the "quarrel with himself" out of which his poetry arises.

Heaney grew up as a country boy and attended the local primary school. As a very young child, he watched American soldiers on manoeuvres in the local fields, in preparation for the Normandy invasion of 1944. They were stationed at an aerodrome which had been built a mile or so from his home and once again Heaney has taken this image of himself as a consciousness poised between "history and ignorance" as representative of the nature of his poetic life and development. Even though his family left the farm where he was reared (it was called Mossbawn) in 1953, and even though his life since then has been a series of moves farther and farther away from his birthplace, the departures have been more geographical than psychological: rural

County Derry is the "country of the mind" where much of Heaney's poetry is still grounded.

When he was twelve years of age, Seamus Heaney won a scholarship to St. Columb's College, a Catholic boarding school situated in the city of Derry, forty miles away from the home farm, and this first departure from Mossbawn was the decisive one. It would be followed in years to come by a transfer to Belfast where he lived between 1957 and 1972, and by another move from Belfast to the Irish Republic where Heaney has made his home, and then, since 1982, by regular, annual periods of teaching in America. All of these subsequent shifts and developments were dependent, however, upon that original journey from Mossbawn which the poet has described as a removal from "the earth of farm labour to the heaven of education."

Heaney's beginnings as a poet coincided with his meeting the woman whom he was to marry and who was to be the mother of his three children. Marie Devlin, like her husband, came from a large family, several of whom are themselves writers and artists, including the poet's wife who has recently published an important collection of retellings of the classic Irish myths and legends (*Over Nine Waves*, 1994). Marie Heaney has been central to the poet's life, both professionally and imaginatively, appearing directly and indirectly in individual poems from all periods of his oeuvre right down to the most recent, and making it possible for him to travel annually to Harvard by staying on in Dublin as custodian of the growing family and the family home.

Quotes by Heaney:

Even if the hopes you started out with are dashed, hope has to be maintained.

As writers and readers, as sinners and citizens, our realism and our aesthetic sense make us wary of crediting the positive note.

There is risk and truth to yourselves and the world before you.

Manifesting that order of poetry where we can at last grow up to that which we stored up as we grew.

Poetry is always slightly mysterious, and you wonder what is your relationship to it.

Read the following Seamus Heaney poems and write a personal response to each poem. What should be included in a personal response?

- Clearly presents an overall response to the work
- Supports key points with details and quotes from the poem
- Identifies the title and author of the work in the introduction
- Gives enough information about the work for readers to understand the response
- Includes transitional words and phrases
- Summarizes the response in the conclusion

- Identifies key poetic devices and sound devices with examples
- Varies sentence openers
- Refer to your Resource folder for an example; Personal pronouns may be used!

Blackberry Picking

Late August, given heavy rain and sun
For a full week, the blackberries would ripen.
At first, just one, a glossy purple clot
Among others, red, green, hard as a knot.
You ate that first one and its flesh was sweet
Like thickened wine: summer's blood was in it
Leaving stains upon the tongue and lust for
Picking. Then red ones inked up and that hunger
Sent us out with milk cans, pea tins, jam-pots
Where briars scratched and wet grass bleached our boots.
Round hayfields, cornfields and potato-drills
We trekked and picked until the cans were full
Until the tinkling bottom had been covered
With green ones, and on top big dark blobs burned
Like a plate of eyes. Our hands were peppered
With thorn pricks, our palms sticky as Bluebeard's.
We hoarded the fresh berries in the byre.
But when the bath was filled we found a fur,
A rat-grey fungus, glutting on our cache.
The juice was stinking too. Once off the bush
The fruit fermented, the sweet flesh would turn sour.
I always felt like crying. It wasn't fair
That all the lovely canfuls smelt of rot.
Each year I hoped they'd keep, knew they would not.

The Follower

My father worked with a horse-plough,
His shoulders globed like a full sail strung
Between the shafts and the furrow.
The horse strained at his clicking tongue.

An expert. He would set the wing
And fit the bright steel-pointed sock.
The sod rolled over without breaking.
At the headrig, with a single pluck

Of reins, the sweating team turned round
And back into the land. His eye
Narrowed and angled at the ground,
Mapping the furrow exactly.

I stumbled in his hob-nailed wake,
Fell sometimes on the polished sod;
Sometimes he rode me on his back
Dipping and rising to his plod.

I wanted to grow up and plough,
To close one eye, stiffen my arm.
All I ever did was follow
In his broad shadow round the farm.

I was a nuisance, tripping, falling,
Yapping always. But today
It is my father who keeps stumbling
Behind me, and will not go away.

Death of a Naturalist

All year the flax-dam festered in the heart
Of the townland; green and heavy headed
Flax had rotted there, weighted down by huge sods.
Daily it sweltered in the punishing sun.
Bubbles gargled delicately, bluebottles
Wove a strong gauze of sound around the smell.
There were dragon-flies, spotted butterflies,
But best of all was the warm thick slobber
Of frogspawn that grew like clotted water
In the shade of the banks. Here, every spring
I would fill jampotfuls of the jellied
Specks to range on window-sills at home,
On shelves at school, and wait and watch until
The fattening dots burst into nimble-
Swimming tadpoles. Miss Walls would tell us how
The daddy frog was called a bullfrog
And how he croaked and how the mammy frog
Laid hundreds of little eggs and this was
Frogspawn. You could tell the weather by frogs too
For they were yellow in the sun and brown
In rain.
Then one hot day when fields were rank
With cowdung in the grass the angry frogs
Invaded the flax-dam; I ducked through hedges
To a coarse croaking that I had not heard
Before. The air was thick with a bass chorus.
Right down the dam gross-bellied frogs were cocked
On sods; their loose necks pulsed like sails. Some hopped:
The slap and plop were obscene threats. Some sat
Poised like mud grenades, their blunt heads farting.
I sickened, turned, and ran. The great slime kings
Were gathered there for vengeance and I knew
That if I dipped my hand the spawn would clutch it.

104 Junior World Literature

Composition:

Choose one of the three poems to write an analysis. Review the sample analysis and notes from last week's lesson. Your analysis should be 4-6 paragraphs. It should include an Introduction, Body paragraphs, and a Conclusion. Pay special attention to choosing strong quotes to support your analysis. No works cited is needed in this assignment but you will need to cite properly.

Poetry:

Bonus points if you illustrate the poem you chose to analyze. You may use the paper from this text or create one on your own. (poem found online)

Week 23: Poetry Fun

Class Discussion:

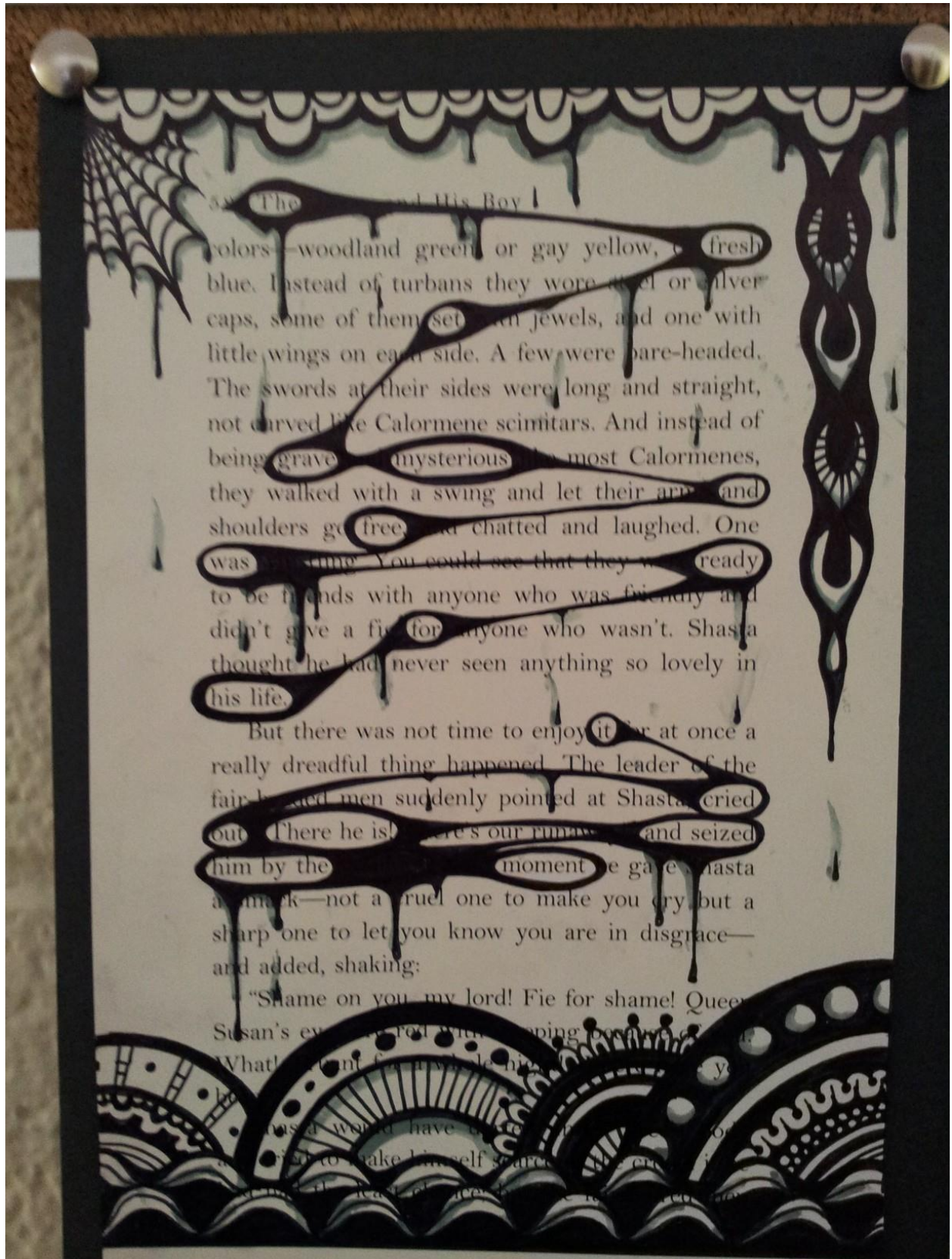
Share your poetry analyses. Do you agree/disagree?

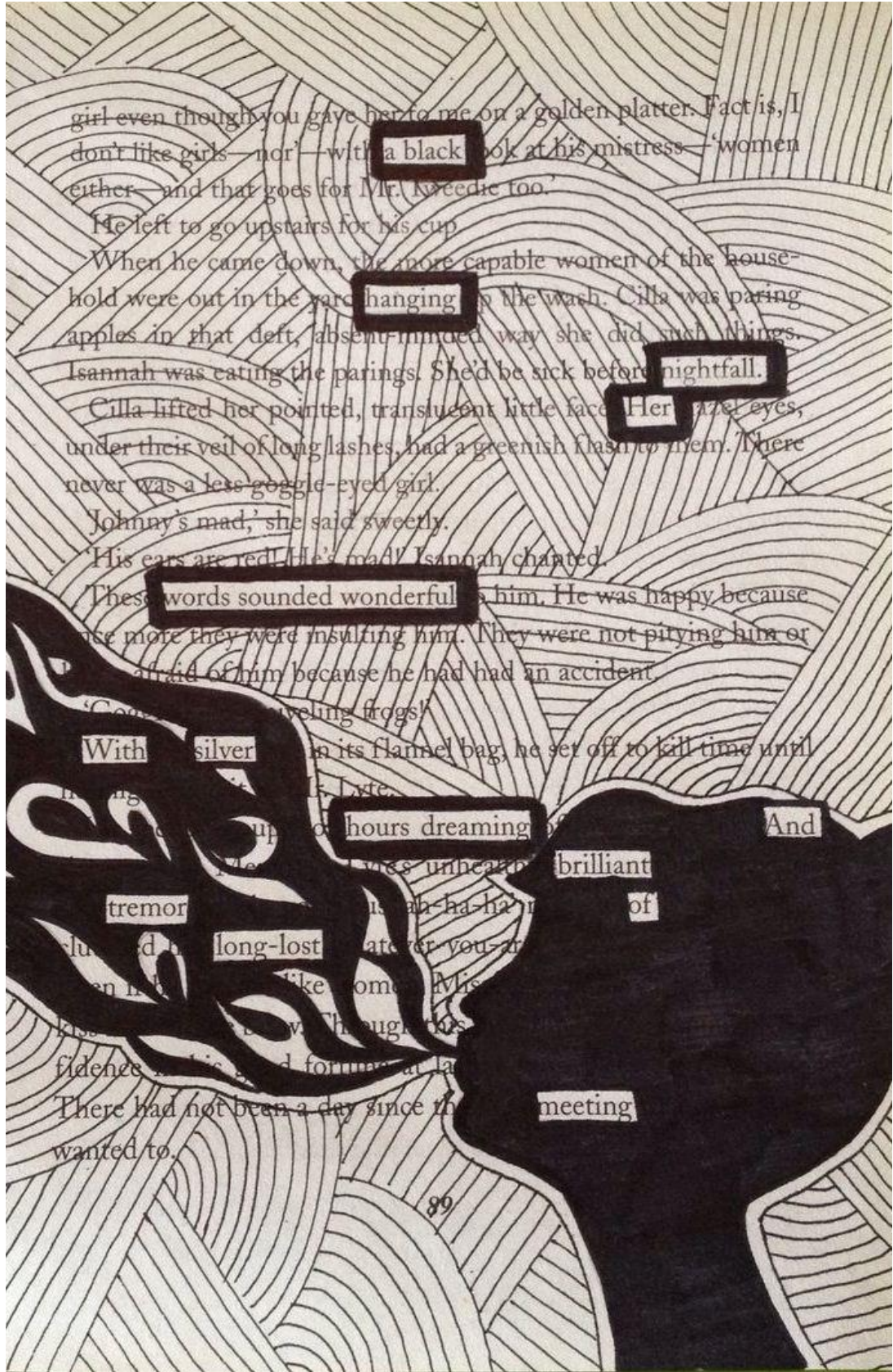
This week you will be **CREATING** poetry from works of words in literature. Look at the two examples and be creative in your two creations this week! You will find the texts in your resource folder. Make extra copies of them if you need a few trials. Choose words within the text to create a poem with meaning to you! There are no minimum/maximum words, but your efforts to create a 'scene' as well as a poem with the words will be evaluated heavily.

Enjoy letting your creative side explore!! It's harder than you think! 😊

Poetry:

Complete two 'poems' using the texts in your Resource folder. You can google online to find more examples for inspiration.





Week 24: Research Paper

To start any research paper, you must first have a topic. Discuss the topics you gathered from your discussions with your own family or research of current events. Make sure in your class discussion that each topic has two sides, a research paper must choose a topic that is arguable. However, if you choose to write about the need to enforce immigration laws or vice versa...you definitely will find arguments for both sides. In class, discuss topics that might interest you! Record them here:

Now that you have a general idea of what you would like to write about, you need to do the research! This week you will print out 5 articles on your topic. You need to find 2 pro, 2 con, and try to find one 'objective' article on the topic. Search out articles that provide strong support for your position or the opposing view. These five articles will be the basis of your research paper.

As you are going through online sources. Make sure you utilize easybib to create your cites for that article. Include the cite generated from easybib at the TOP of your article. Make sure to double space the cite and indent the 2nd and subsequent lines of the cite.

For TWO of your articles take time to highlight key phrases/quotes that could be helpful in your research paper. We will be marking two in class next week. You may underline, highlight, make notes in the margins, anything to help you have a 'discussion' with the article. Does the article raise additional questions? Is the bias of the article overlooking the facts? Can you identify and prove that with another article?

Jet grounded by bed bugs -title -describes story

Last updated 13:43 28/02/2011

Intro
5 W's
Intro
Lead paragraph
quotes, speech marks

where - interesting -catchy

what who

when

adject. Detail

more info
Past tense

quotes, speech marks

Text
Print
Share

British Airways has taken one of its Boeing 747 jumbo jets out of service after a passenger complained she was bitten by bed bugs during a flight.

Business executive Zane Selkirk, 28, who lives in California, said she had been bitten during two flights recently, from Los Angeles to London on January 28 and Bangalore to London on February 5.

Selkirk said she noticed one of the blood-sucking creatures on the seat in front of her shortly before take-off on the first flight, later going to the plane's toilet to find five or six "crawling around on my white shirt".

Selkirk said that on her return journey to London, she became very itchy after departing the plane and discovered she was covered in 90 bed bug bites.

Unhappy with the response from British Airways, Selkirk launched ba-bites.com, a website covering her experience in *video* detail.

Not only was the experience itself absolutely disgusting, but my staff (nearly without exception) were revolting to me personally throughout the ordeal, she wrote to British Airways.

Selkirk claimed British Airways had contacted her to apologise only after the media began covering the story.

A British Airways spokesman said the aircraft involved had been taken out of service and treated before returning to service.

*British Airways operates more than 250,000 flights every year, and reports of bed bugs on board are extremely

Oddstuff Headlines

- Topless feminist protest NZ's 'Win a Wife' event
- Sacred turtle sparks city clean-up
- Pizza maker charged with using mice against competition
- NSW high school bans hugging, parents claim
- Iran president's car sold for NZ\$3.3 million
- Cookie sales now allowed outside founder's home
- Princessy penned fake Twitter
- Breast milk ice-cream taken off menu
- Opossum one short of Oscars clean sweep
- Memo claims Senator sought to rent brothel
- Flirty Athenians top world list
- Jet grounded by bed bugs
- Homeless man gifted ring accidentally
- Wetle over 200-year-old unveiled

Stuff Headlines

- Christchurch earthquake: Residents return to the rubble
- Christchurch earthquake: Latest information - Monday
- Christchurch earthquake: Don't wait agony for families
- Dean's tears of relief at 'wonderful news'
- Christchurch earthquake survivor recalls 'bright blue' eyes
- England pip South Africa in low-scoring thriller
- Low voter turnout keeps Botany blue
- Official Cash Rate poser for Reserve Bank
- Canterbrians hunt for jobs outside Christchurch

Composition:

Review the article above to show how to annotate your news articles, find the who/what/when/where of the article, highlight areas that will support your views and help support the opposing view. Handwrite a summary for each article (just 4-5 sentences) on how this article will help develop your research paper.

Resource:

None this week.

Week 25: Note Cards

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 4x6 index cards (points deducted if you use 3x5)
2. Write notes/quotes only on the front of the card, on the back of the first source card you will record 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:

Heading - for easy reference → **Caius Julius Caesar - Early Life** **A**

Notes are concise →

- 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"?

Direct quotes are written carefully →

- 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:

- The letter "A" tells you which source this card belongs to
- Write notes to yourself of any questions you may have along the way
- Numbers on the right indicate page numbers in the book for reference later on

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 26: 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 may make amendments to them and receive up to 1/2 credit (for instance, if you only score 10 points on cites, if you add all your five cites, you can earn an additional 5 points (half of the remaining 10). You will turn in your note cards with your final draft in 3 weeks, keep up with them!

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 2 bullet points per card.	20 points or 1 point 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.

*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

- 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! You may handwrite or type your outline. Include quotes from your articles within your outline (or reference the note card used). At this point if one of your note cards is not helpful in developing your arguments, make sure to find a better source. You must have five sources for this research paper.

Resource:

Outline handout available if you'd like to use it.

Week 27: Rough Draft

Constructing Paragraphs

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

What is a paragraph?

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

What should a paragraph do?

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

Be Supportive.

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

Be Strong.

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

Be Considerate.

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

I. Writing the Topic Sentence

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

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

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

II. Developing Your Argument: Evidence

Students often ask how long a paragraph ought to be. Our response: "As long as it takes." It's possible to make a point quickly. Sometimes it's desirable to keep it short. Notice the above paragraph, for example. We might have hemmed and hawed, talked

about short paragraphs and long paragraphs. We might have said that the average paragraph is one-half to two-thirds of a page in length. We might have spent time explaining why the too-short paragraph is too short, and the too-long paragraph too long. Instead, we cut to the chase. After huffing and puffing through this paragraph (which is getting longer and longer all the time) we'll give you the same advice: a good paragraph is as long as it needs to be in order to illustrate, explore, and/or prove its main idea.

But length isn't all that matters in paragraph development. What's important is that a paragraph develops its idea fully, and in a manner that a reader can follow with ease. Let's consider these two issues carefully. First: how do we know when an idea is fully developed? If your topic sentence is well-written, it should tell you what your paragraph needs to do. If my topic sentence declares, for example, that there are two conflicting impulses at work in a particular fictional character, then my reader will expect that I will define and illustrate these two impulses. I might take two paragraphs to do this; I might take one. My decision will depend on how important this matter is to my discussion. If the point is an important one, I take my time. I also (more likely than not) use at least two paragraphs. In this case, a topic sentence might be understood as controlling not only a paragraph, but an entire section of text.

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

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

III. Developing Your Argument: Arrangement

Equally important to the idea of a paragraph's development is the matter of the paragraph's arrangement. Paragraphs are arranged differently for different purposes. For example, if you are writing a history paper and wish to summarize a sequence of events, you of course will arrange your information chronologically. If you are writing a paper for an art history course in which you want to describe a painting or a building, then you will perhaps choose to arrange your information spatially. If you are writing a paper for a sociology course in which you have been asked to observe the behaviors of shoppers at a supermarket, you might want to arrange your ideas by working from the

specific to the general. And so on. You will also want to consider your method of reasoning when you construct your paragraph. Are you using inductive logic, working from clues towards your conclusion? If so, your paragraph will reflect this way of thinking: your evidence will come early on in the paragraph, and the topic sentence will appear at the end. If, on the other hand, you are using deductive logic, your paragraph will very likely be arranged like a syllogism.

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

IV. Coherence

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

Look for these problems in your paper:

1. *Make sure that the grammatical subject of your sentences reflects the real subject of your paragraph.* Go through your paragraph and underline the subjects of all your sentences. Do these subjects match your paragraph's subject in most cases? Or have you stuck the paragraph's subject into some other, less important part of the sentence? Remember: the reader understands an idea's importance according to where you place it. If your main idea is hidden as an object of a preposition in a subordinate clause, do you really think that your reader is going to follow what you are trying to say?
2. *Make sure that your grammatical subjects are consistent.* Again, look at the grammatical subjects of all your sentences. How many different subjects do you find? If you have too many different sentence subjects, your paragraph will be hard to follow. (Note: For the fun of it, underline the sentence subjects in paragraph one. You'll find three, more or less: you, the subject, and the reader. The relationship between the three is what this paragraph is all about. Accordingly, the paragraph is coherent.)
3. *Make sure that your sentences look backward as well as forward.* In order for a paragraph to be coherent, each sentence should begin by linking itself

firmly to the sentence that came before. If the link between sentences does not seem firm, use an introductory clause or phrase to connect one idea to the other.

4. *Follow the principle of moving from old to new.* If you put the old information at the beginning of the sentence, and the new information at the end, you accomplish two things. First, you ensure that your reader is on solid ground: she moves from the familiar to the unknown. Second, because we tend to give emphasis to what comes at the end of a sentence, the reader rightfully perceives that the new information is more important than the old.

5. *Use repetition to create a sense of unity.* Repeating key words and phrases at appropriate moments will give your reader a sense of coherence in your work. Don't overdo it, however. You'll risk sounding redundant.

6. *Use transition markers wisely.* Sometimes you'll need to announce to your reader some turn in your argument. Or you'll want to emphasize one of your points. Or you'll want to make clear some relationship in time. In all these cases you'll want to use transition markers.

Additional transitional examples in your resource folder on p. 52

Here are some examples:

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

V. Introductions and Conclusions

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

Your introduction is your chance to get your reader interested in your subject.

Accordingly, the tone of the paragraph has to be just right. You want to inform, but not

to the point of being dull; you want to intrigue, but not to the point of being vague; you want to take a strong stance, but not to the point of alienating your reader. Pay attention to the nuances of your tone. Seek out a second reader if you're not sure that you've managed to get the tone the way you want it.

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 25.

Week 28: Final 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 showing where they could correct, edit, and/or modify their draft.

How to be a good 'editor'!

Your role as an editor is to help the author catch awkward phrasing, choppy statements, identify weak arguments, reduce wordiness, vary their sentence openers, strengthen their transitions, and make sure you 'get' their purpose.

You are allowed to write on their paper, try to also identify strengths..if you really like a specific statement, make a big smiley face and tell them why you like it. You have an opinion, share it, but make sure it's not about their viewpoint on the topic as much as it is on HOW they presented it.

Create a TITLE page for your Research paper! An example is on the next page. Your page numbers for your paper will start with the first page of your research, not the title page.

The Damage of Gun Control

John Q. Public

Mrs. Mechelle Smith

Junior English

20 April 2017

122 Junior World Literature

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.

Notecards: ___/100 (don't forget to amend if you missed points)

Outline: ___/100

Rough Draft: (completion grade) ___/100

Final Draft: ___/100

Resource:

Review checklist for final paper.

Week 29: Final Draft turn-in

Choose your favorite paragraph (or 2-3 sentences) from your research paper and read it aloud in class. Discuss with your class our world's viewpoints on these topics. How do you think society will change in the next 10 years? Do your grandparents hold the same views as your parents? Do you hold the same or similar views of your parents? What changes our perspective? How does faith, society, and/or technology influence our worldview?

Composition:

Write a personal response to the class discussion. Choose three hot topics from the class that you feel will strongly influence the next generation. Why? How can our society/world handle these changes, what impact does your faith/perspective have on your understanding of the issues. You choose your format (paragraph, essay, free-write), minimum 2 pages double spaced. This is your last 'writing assignment'..make sure you focus on varying sentence openers, verb choice, transitions, sentence length, sentence style (compound/complex/simple), and tone.

Resource:

None.

How do words describe you?

Words can help identify you. Do you limit yourself to what others expect of you or do you embrace the potential for more? Each of you are wonderfully and fearfully made with amazing gifts and talents, to date, what events in your life have shaped you? What losses impacted you and what in nature moves you? Ask your family what words they would use to describe you. Try to incorporate other's views of you as well as your own. Often we will be surprised at how positively others perceive us, unless it's a pesky little sibling 😊 (or older 😊)..even they will surprise you!

Create a personal portrait with words as your paintbrush. You may draw it by hand or use the computer. You may cut/paste words from print. Whatever inspires you to create your own collage of words that matter to you.

Have fun with this assignment! You've earned a wonderful and creative end to this year! What a wonderful time to be living! This assignment will earn you Extra Credit based on your teacher's instruction.

Week 30: GAME DAY!

Team Scrabble spell-off!!

Break off into teams of three to four. Your instructor will put 7 letters on the board (3 vowels and 4 consonants)..each team has 1 one minute to come up with as many words (3 letters or more) before time runs up. Each team will call out their words, you score one point for each word your team created that no other team duplicated. The team with the most points wins!

In the NEWS!

Break up the class into two teams. Each team will get a chance to be the journalists. Team A selects one of their members to leave the room while Team B selects a character from a popular book/film that Team A agrees their teammate will know. Once they have decided on the character, Team A brings back their teammate and as he/she walks in the room, they are greeted by a hoard of hungry journalists eager to ask key questions (Team B). Team A must remain quiet!! Team A's chosen one must then determine who his character is based on the clever questions Team B asks.

For example: The character Tinkerbell

"So, I hear that you have an anger problem, how does that affect your friendships?"

The character from team A must answer as best he/she can.

Once he/she has an idea, they can guess. Teams win if they guess their character the fastest for a complete round. You earn one point per round, first team to three points wins.

"Let the wise hear and increase in learning, and the one who understands obtain guidance,"

Proverbs 1:5

God bless each of you on your journeys to learning and wisdom!