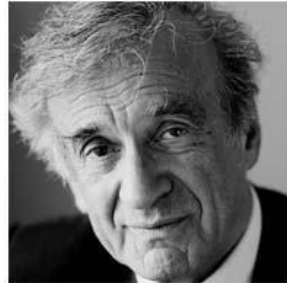




Words



with



Purpose



"The blank page is
God's way of letting
us know how hard it is to be God."

— G.K. Chesterton



English Composition and Literature

Introduction:

Throughout history and covering all corners of the world, the power of words inspire and connect us to one another. The gift of writing is in each of you. Many souls have come before your time, never realizing the great impact of their words. Through this course, you will be exposed to challenging circumstances and seemingly insurmountable hurdles faced by the author or the characters they created. They offer a unique look into the human condition and encourage noble actions. To gain the most from this course—be willing to read, explore, and discover your special gifts through the study of words with a purpose.

You will meet men/women through history who faced remarkable challenges. Literature has been specifically selected to help illuminate their unique period in time. First semester lessons will include three segments: reading, composition, vocabulary and journaling. Skills focused on will include word study, research, strengthening sentence style, MLA formatting, and adding impact to each composition. Grading rubrics are provided for most lessons.

The second semester will include a study of poetry, timed essay writings, creative projects, and a research paper. For your research paper, you will present your own special man/woman who made an indelible impression.

No late work will be accepted. However, for both junior and senior level classes, extra credit is available through reading extra selections of literature and completing a book review with the form provided. Up to 10 points of extra credit will be applied to a weekly assignment grade for each literature review completed. You may complete 10 literature reviews for a maximum of 100 points.

*Required Literature Selections: All others are additional reads for extra credit or padding your book lists for this year. (Second Semester reads marked by (2) but will give students a vote before finalizing)

Senior:

***Night by Elie Wiesel**
***Unbroken by Hillebrand**
***The Brothers Karamazov by Dostoevsky**
Death Be Not Proud by John J. Gunther
Gifted Hands: The Story of Ben Carson
Father Elijah: An Apocalypse by Michael O'Brien
***Silence by Shusaku Endo**
Killing Fields, Living Fields by Don Cormack
The Book Thief by Marcus Zusak
Till We Have Faces by C.S. Lewis
A Town Like Alice by Nevil Shute
 (2)*The Proving Ground* by G. Bruce Knecht
***The Robe by Lloyd C. Douglas**

Junior:

***Unbroken by Hillebrand**
***The Idiot by Fyodor Dostoevsky**
The Book Thief by Markus Zusak
Gifted Hands: The Story of Ben Carson
The Good Earth by Pearl S. Buck
Flowers for Algernon by Daniel Keyes
Kingfishers Catch Fire by Rumer Godden
***The Devil's Arithmetic by Jane Yolen**
One Child by Torey Hayden
***The Silver Chalice by Thomas Costain**
Saint Ben by John Fischer
 (2)*Pride and Prejudice* by Jane Austen
***Peace Child by Don Richardson**

Telemachus

Week 1

THE POWER OF A GREAT DEED

by Barbara Vechton

The Coliseum of Rome, which was built in 72 by the Emperor Vespasian, still stands, and it probably will for centuries to come, as perhaps the best known building in the world. It is of solid masonry, built on the site of the Stadium Neronis and is so deeply excavated in places that it is quite difficult to keep the water out. The amphitheatre fitted with the appropriate staircases, entrances, and tiers of seats, accommodated eight-seven thousand people, and I have no doubt was filled to overflowing many a time. It was in olden days covered by an immense awning which was worked by pulleys. When the building was dedicated by Titus in 82, five thousand beasts were slaughtered and the celebrations lasted one hundred days. Here was the arena for the wild beasts which the gladiators fought, and when there were no beasts to be gotten the gladiators put themselves below the level of the four-footed creatures and fought with each other. These dreadful exhibitions took place in the presence of the emperor seated in the grand stand or royal box, which was called the 'podium,' surrounded by his Senators and the Vestal Virgins, and even after the lapse of centuries the bare memory of those days fills us with horror, contempt and disgust. "At this time the people of Rome literally thirsted for blood. The accusation of criminals was almost a trade, the execution of them a pastime."

While Honorius was emperor, in 404, Telemachus, a devout monk, lived in the deserts of Lybia. He was humble and obscure, but even to his distant home rumors had come of the awful deeds which were being enacted in the Coliseum in far-away Rome, and though report may exaggerate in some cases, in this particular one the reality was so terrible that it out-did all that could possibly have been said.

The good monk's heart was filled with sorrow as he brooded over these horrors. He knew that Christ while on earth enjoined men to love one another, to bear with each other, to be patient and tender, not to rend and destroy for a pastime the bodies which were made after God's own image. After much earnest thought on the subject, and constant prayer, with which combination we are able to accomplish great things, a grand resolve gradually formed itself in the mind and heart of Telemachus. The dear Lord whom he worshipped had given Himself to a shameful death of agony to save the souls of these very men who were destroying each other and calling down upon themselves disgusted, horrified astonishment of the rest of the world. His Master had set him the example, what was one single life or one painful death if he might be losing the one and enduring the other end the slaughter of his fellow creatures in the Coliseum?

Filled with this noble spirit of self-sacrifice the monk made his way to Rome. (At the time, the Romans had just won a major victory against the Goths and there was a great crowd celebrating) He entered the Coliseum with the throng just as the gladiators were parading in front of the emperor with uplifted swords crying their wild mockery of homage. *Morituri te salutamus* – "We who are about to die salute thee." Pushing his way to the front, with a quick inward prayer, he leaped over the barrier as the champions rushed at each other, and throwing himself between their swords bade them in the Name of Christ forbear.

Intense astonishment kept the whole audience silent for a brief space, then came a burst of violent fury, the gladiators fell upon him, and Telemachus, the good brave Christlike Telemachus, lay mangled and dead on the floor of the arena. He had followed in his Master's footsteps, and he received the same reward his Master had. You know, dear boys and girls, "The servant is not greater than His Lord." When we do a kind or brave act, if the thanks or honor that is our due be not rendered, let us not be discouraged or downcast thereby, never losing sight of the great fact that no good deed – no matter how small – no heroic action can be done

without its exercising some influence on those who witness or hear of it. So never hesitate to speak or act bravely for the right because you think you are too young or too humble or too ignorant to influence the cause you believe in. Your word or deed may produce an effect far beyond what you hoped for. As a proof of the truth of this statement, though Telemachus was only an obscure monk, cut down in a few minutes, and talked about as a fanatic, the life he laid down in the cause of humanity was a silent but powerful rebuke which impressed many Roman hearts, and this fact remains as a lasting honor to the brave monk – that was the last gladiatorial fight in the Coliseum, and later on, in 430, a law was passed abolishing forever all such exhibitions. Such was the power of this brave deed.

The Churchman, Volume 61, June 7, 1890 pp. 762-763.

Class Instruction: Notebook review, organization, sentence variety/structure p. 159, MLA formatting p. 164.

Literature Selections: (2 weeks to complete) Please read the following book listed for your level. Pace yourself so that you can have half read by the next class.

Senior: *The Robe* by Lloyd C. Douglas (available online at www.gutenberg.net.au/ebooks04/0400671h.html)

Junior: *The Silver Chalice* by Thomas B. Costain (interlibrary loan free)

Extra Credit Reading Selections: *Quo Vadis*

by Henryk Sienkiewicz Vocabulary:

The first assignment will use the first ten words from your vocabulary list in a free write. This can be a short story, an essay on a topic of interest, or an editorial on an issue about which you feel strongly. – each of these is a minimum of 14 sentences. See instructions in your vocabulary tab.

Keep your sentences stored in your binder behind the Vocabulary divider section. Your grade will be determined by the quality/context/structure of your sentence. In addition, for each literature weekly assignment, you will be required to find 10 words in the text to record on your Vocabulary Awareness Charts (p. 128) in your Vocabulary section. These will be asked for randomly but all should be kept in your folder. There will be a notebook check 2x during the year, make sure your work is properly stored.

Composition:

Your vocabulary assignment will be your composition for this week. Take this time to familiarize yourself with your writing notebook and get it organized properly. Make sure to add loose leaf notebook paper (college or wide ruled) to your folder.

Journaling:

Each week, this semester, you will be asked to complete two full pages (single spaced, handwritten) of journaling. In the Journaling section, you will find a list of prompts that you can choose from to complete your writing. You will not be graded on spelling/grammar/punctuation, but rather how thoughtful and earnest your responses are. Your words count, your experiences mean something, take this time to practice expressing

your thoughts through your writings. At the beginning of each journal entry, write which prompt you will be writing on and highlight the one you have chosen in your folder. A spiral bound notebook will be provided to you for your journal entries. Use a new sheet of paper for each journal entry. You may write on the back of the paper if your entry extends beyond the first page, but no entry should be longer than 2 pages.

MLA Formatting:

In your Writing Resource tab, you will find an example of a paper in MLA format. This week only, your grade will not be lowered if you make mistakes on your MLA format. Use this week to familiarize yourself with this format and either install a template to be used on your computer or create your own template. Microsoft offers an MLA template and you can find more details at Purdue's Online Writing Lab (OWL). The three most common errors in MLA formatting are: choosing a non-traditional font (too small or too large, needs to be 12 point font), spacing (the entire document should be double spaced, some computers have preformatted additional spacing between paragraphs...if this happens you will need to CLEAR formatting or control + A and use the double space key for uniformity), and forgetting to include last name and page number at the top corner of each page (include a space between last name and page number).

For each assignment after this week's, you will be responsible for having your composition formatted correctly with MLA style. Next week we will be including a works cited page with references from the book you have read.

Rubric 1: Name _____ Grade: _____

Vocabulary	Uses all ten words, underlined, context is accurate.	_____/20
Style	The writing was engaging and interesting.	_____/15
Sentence Structure	Sentence structure was varied in length, style, and variety.	_____/15
Grammar	Grammar was correct or with less than 3 mistakes.	_____/15
Punctuation/Spelling	Correctly punctuated with no misspellings.	_____/15
Length	Contains at least 14 sentences.	_____/20
Total		_____/100

Comments:

Literary Discussion:

Week 2

In your break-out groups, choose one peer to be the 'scribe' and one to be the 'commander.' The scribe will take notes for your group while the commander keeps the discussion moving and productive. Your group will have 20 minutes to flesh out an analysis of the following prompts.

1. List the key settings for this novel. Did a particular setting have a marked impact on the story so far?
2. In what way has the main character changed during the first half of the story? What was the author trying to relate to the reader through this change?
3. Which supporting character has had the greatest effect? It can be from a moving the plot along effect, an emotional effect on the reader, or the unique way in which the author crafted this character.
4. Does one of the characters do something you disagree with? Why do you disagree and why do you think they were motivated to that action?
5. List three themes found in this novel thus far, what examples can you provide to support your ideas?

Class Discussion: 30 minutes

Class Instruction: Thesis development and instruction. p.167 Literature

Assignment:

Complete your reading of the novel for next week. Pre-read the biography information on Fyodor Dostoevsky for next week's lesson on page 15.

Vocabulary:

This week you will create five sentences using a simple sentence. Notice I did not say "short simple sentence." A simple sentence has just one independent clause. However, a simple sentence could have a number of phrases attached to it. Be very careful to not confuse a complex sentence with a simple sentence. Refer to your resource pages under sentences for clarification and examples. Using your novel, complete your Vocabulary Awareness Chart.

Composition:

Using MLA format (see example on page 5), choose one of the following statements to construct a literary response. Your composition should include an opening paragraph, two-three body paragraphs, and a concluding paragraph. Make sure you have a clear thesis statement. Refer to the Writing Reference section of your folder for additional support on strengthening your thesis statement. Each body paragraph should have a clear topic with support and specific examples provided from your novel.

You will not be required to cite your references or create a Works Cited page for this composition.

Please refer to the provided rubric for this assignment. Choose one of the following prompts:

1. What connections are there between a chosen character and your own life? Explain.
2. Are there changes you would have made to the story?
3. Does a character in this book remind you of another character from a different novel or someone you may know? Provide examples.

WORDS WITH PURPOSE

4. What is the author trying to say about life and living? Explain.
5. What passage or event in this book is the most important you have read thus far?

Journaling: Complete two pages of journaling.

Notes:

Rubric 2-Name _____ Grade: _____

	5	4	3	2-1
Analysis	Particularly thoughtful and insightful. Exceeds the prompt with a keen analytical approach.	Meets the goal of the paper but does not exceed them. Shows a good grasp of analysis but approach is lacking.	Fails to address some of the key points of the assignment. Analysis is weak without a clear direction.	Does not address the assignment. Analysis is poor with very little introspection.
Grasp of Literature	Paper represents the author's arguments, evidence, and conclusions with a strong grasp of the reading.	Accurately represents the author's arguments, evidence, and conclusion but without exceptional literary analysis.	Represents the author's arguments, evidence and conclusions but without the necessary support.	Poorly represents the author's arguments/ideas/ Evidence.
Introductory Paragraph/ Thesis	Clear and impactful thesis statement that identifies a central and demonstrable central idea/argument. Reveals the organizational structure of the paper. Guides the reader smoothly and logically into the body of the composition.	Clearly identifies a demonstrable central argument. Gives the reader a reasonably good sense of the arguments/ideas that will follow.	Thesis has a central idea but it is not stated clearly. The content of the introductory paragraph does not match up with the topics in the body paragraphs.	There is no discernible central argument. Lacks sufficient background in the introduction to provide a working roadmap to the rest of the composition. Weak ideas and poorly presented.
Evidence	Evidence used to support the main idea is detailed and well chosen. Keen evidence selected from the piece of literature supports the key ideas. Wellarticulated arguments and evidence is compelling.	Sufficient evidence selected is applicable to the key arguments. The depth of the argument/ evidence is not as strong as it could be.	Limited evidence or poorly chosen evidence that does not represent the key ideas clearly.	Little to no evidence provided to support the author's assertions.
Organization	There is a clear and distinct roadmap provided through the use of a strong thesis, topic sentences, and solid flow of ideas.	Relatively sufficient organization that allows the reader to engage in the author's ideas, veers off track in some areas.	Weak organization, topic sentences are not adhered to within the body of the paragraphs.	Little to no organization. Choppy presentation of ideas with limited flow and direction.
Conclusion	Key ideas are readdressed with the most significant being illuminated. Does not bring new information but lifts out the finer points of their previous arguments/ideas.	Adequately addresses the key ideas, limited on analysis or strong restatements.	Weak presentation of key ideas or introduces new ideas not previously mentioned in the composition.	Poorly communicates the key ideas with little to no emphasis on the significant point(s).
Vocabulary/Syntax	Use of at least five transitions/five strong vocabulary.	A few transitional words found/few strong vocabulary words/limited variety in sentence styles.	A couple of transitional words, less than a few strong vocabulary words	Limited attempts to strengthen the presentation of the paper.

Comments:

Fyodor Dostoevsky

Week 3

Dostoevsky's Early Years

Dostoevsky grew up in a middle-class family in Moscow. His father, a doctor, was had a severe personality and was often harsh towards his family, and his mother was a mild, pious woman who lovingly taught Fyodor how to read using old testament stories. Sadly, she died at the age of 35 from consumption before Dostoevsky was sixteen. Partly to escape the oppressive atmosphere of his father's household, the boy acquired a love of reading, especially the works of Nikolai Gogol, E. T. A. Hoffmann, and Honore de Balzac. At his father's insistence, Dostoevsky was schooled at a local prestigious military academy. While the youth was at school, his father was murdered by his own serfs at the family's small country estate. Dostoevsky rarely mentioned his father's murder, but was greatly influenced by the life he experienced with his father.

Dostoevsky graduated from engineering school but chose a literary career. His first published work, a translation of Balzac's novel *Eugenie Grandet*, appeared in a St. Petersburg journal in 1844. Two years later, he published his first novel, *Bednye lyudi* (1846; **Poor Folk**), a naturalistic tale with a clear social message as well as a delicate description of life's tragic aspects as manifested in everyday existence. The twenty-four-year-old author became an overnight celebrity when Vissarion Belinsky, the most influential critic of the day, praised Dostoevsky for his social awareness and declared him the literary successor of Gogol. Dostoevsky joined Belinsky's literary circle but later broke with it when the critic reacted coldly to his subsequent works. Belinsky was an avowed atheist and Fyodor's faith in his works created a discord between the two.

In 1848 Dostoevsky joined a group of young intellectuals, led by Mikhail Petrashevsky, which met to discuss literary and political issues. In the reactionary political climate of midnineteenth-century Russia, such groups were illegal, and in 1849 the members of the so-called "Petrashevsky Circle" were arrested and charged with subversion. Dostoevsky and several of his associates were imprisoned and sentenced to death. As they were facing the firing squad, an imperial messenger arrived with the announcement that the Czar had commuted the death sentences to hard labor in Siberia. This scene was to haunt the novelist the rest of his life. Dostoevsky described his life as a prisoner in *Zapiski iz myortvogo doma* (1862; **The House of the Dead**), a novel demonstrating both an insight into the criminal mind and an understanding of the Russian lower classes. While in prison the writer underwent a profound spiritual and philosophical transformation. His intense study of the *New Testament*, the only book the prisoners were allowed to read, contributed to his rejection of his earlier liberal political views and led him to the conviction that redemption is possible only through suffering and faith, a belief which informed his later work.

Dostoevsky was released from the prison camp in 1854; however, he was forced to serve as a soldier in a Siberian garrison for an additional five years. When Dostoevsky was finally allowed to return to St. Petersburg in 1859, he eagerly resumed his literary career, founding two periodicals and writings articles and short fiction. The articles expressed his new-found belief in a social and political order based on the spiritual values of the Russian people. These years were marked by further personal and

professional misfortunes, including the forced closing of his journals by the authorities, the deaths of his wife and his brother, and a financially devastating addiction to gambling. It was in this atmosphere that Dostoyevsky wrote *Zapiski iz podpolya* (1864; **Notes from the Underground**) and **Crime and Punishment**. In **Notes from the Underground** Dostoyevsky satirizes contemporary social and political views by presenting a narrator whose notes reveal that his purportedly progressive beliefs lead only to sterility and inaction. Dostoyevsky's portrayal of this bitter and frustrated “Underground Man” is hailed as the introduction of an important new type of literary figure. **Crime and Punishment** brought him acclaim but scant financial compensation. Viewed by critics as one of his masterpieces, **Crime and Punishment** is the novel in which Dostoyevsky first develops the theme of redemption through suffering. The protagonist Raskolnikov—whose name derives from the Russian word for “schism or split” is presented as the embodiment of spiritual nihilism. The novel depicts the harrowing confrontation between his philosophical beliefs, which prompt him to commit a murder in an attempt to prove his supposed “superiority,” and his inherent morality, which condemns his actions.

In 1867, Dostoyevsky fled to Europe with his second wife to escape creditors. Although they were distressing due to financial and personal difficulties, Dostoyevsky's years abroad were fruitful, for he completed one important novel and began another. *Idiot* (1869; **The Idiot**), influenced by Hans Holbein's painting *Christ Taken from the Cross* and by Dostoyevsky's opposition to the growing atheistic sentiment of the times, depicts the Christ-like protagonist's loss of innocence and his experience of sin. Dostoyevsky's profound conservatism, which marked his political thinking following his Siberian experience, and especially his reaction against revolutionary socialism, provided the impetus for his great political novel *Besy* (1871-72; **The Possessed**). Based on a true event, in which a young revolutionary was murdered by his comrades, this novel provoked a storm of controversy for its harsh depiction of ruthless radicals. In his striking portrayal of Stavrogin, the novel's central character, Dostoyevsky described a man dominated by the life-denying forces of nihilism.

Dostoyevsky returned to Russia in 1871 and began his final decade of prodigious literary activity. In sympathy with the conservative political party, he accepted the editorship of a reactionary weekly, *Grazhdanin* (*The Citizen*). In his *Dnevnik pisatelya* (1873-1877; **The Diary of a Writer**), initially a column in the *Citizen* but later an independent periodical, Dostoyevsky published a variety of prose works, including some of his outstanding short stories. Dostoyevsky's last work was *Bratya Karamazovy* (1880; **The Brothers Karamazov**), a family tragedy of epic proportions, which is viewed as one of the great novels of world literature. The novel recounts the murder of a father by one of his four sons. Initially, his son Dmitri is arrested for the crime, but as the story unfolds it is revealed that the illegitimate son Smerdyakov has killed the old man at what he believes to be the instigation of his half-brother Ivan. Ivan's philosophical essay, “The Legend of the Grand Inquisitor,” is a work now famous in its own right. Presented as a debate in which the Inquisitor condemns Christ for promoting the belief that mankind has the freedom of choice between good and evil, the piece explores the conflict between intellect and faith, and between the forces of evil and the redemptive power of Christianity. Dostoyevsky envisioned this novel as the first of a series of works depicting “The Life of a Great Sinner,” but early in 1881, a few months after completing **The Brothers Karamazov**, the writer died at his home in St. Petersburg.

To his contemporary readers, Dostoevsky appeared as a writer primarily interested in the terrible aspects of human existence. However, later critics have recognized that the novelist sought to plumb the depths of the psyche, in order to reveal the full range of the human experience, from the basest desires to the most elevated spiritual yearnings. Above all, he illustrated the universal human struggle to understand God and self. Dostoevsky was, Katherine Mansfield wrote, a “being who loved, in spite of everything, adored life, even while he knew the dank, dark places.

Class Instruction: Strong paragraph construction and works cited helps. p. 172/p. 233.

Literature Assignment: (Both books found at www.gutenberg.org)

Junior class: Read *The Idiot* by Fyodor Dostoevsky (you have three weeks to complete this reading)

For a great overview of the main characters and background information, you may check out the following website: <http://community.middlebury.edu/~beyer/courses/previous/ru351/novels/idiot/idiot.shtml>

The *Idiot* was conceived and created in the late 1860s when the enthusiasm over the liberal reforms of Alexander II was beginning to wane and their results were proving to be unfavorable to many. The emancipation of serfs in 1861 and subsequent reforms of judicial, civil, and military administrations moved Russia toward a modern Rechtsstaat and a capitalist society. Especially in Petersburg, where the action of *The Idiot* takes place, the effects of the reforms were eminent: money economy, symbolized by the stock exchange, prevailed with many financial institutions and industrial plants; the legal profession began to gain in importance and prestige; a positivist and materialist worldview was becoming the norm among the educated and, therefore, Russia's progress was being perceived by these people in terms of emulation of Western standards.

The radicalism and nihilism of the youth of the sixties were quite unprecedented. Those dissatisfied with the outcomes of the reforms turned to organized subversion and violence. The attempt on the tsar's life in 1866 by Dmitri Karakozov, a student, was just one of the many phenomena in the late 1860s Russia that Dostoevsky observed with astonishment as the consequences of the diversion of the upper class elite from Russian cultural traditions and spiritual resources embodied in the Christian faith of the simple Russian people.

For Discussion:

Be prepared to discuss how would the novel be different if it were written in first person instead of third person? Whose point of view would be interesting to read? Nastasya's? Mrs. Epanchin's? Ganya's? Would it be better to read it from the point of view of someone likable or one of the less pleasant characters?

If the novel were set today, which parts of the plot would stay the same? Which would have to change? Which characters could you imagine just needing to change from Victorian clothes into jeans? Which ones would need far greater alterations? Why?

Senior class: Read *The Brothers Karamzov* by Fyodor Dostoevsky (you will have 3 weeks to complete this reading)

Dostoevsky's crowning achievement was “*The Brothers Karamazov*.” Few novels of any time and any country have been so heartily praised in our own day, and by connoisseurs so diverse. Marcel Proust, himself a master builder in the field of fiction, allowed it a mysterious beauty, a sculptural grandeur. Arnold Bennett classed it

as “one of the supreme marvels of the world.” Sigmund Freud, who brings to his judgment of literature the acumen of a pioneer psychologist, does not hesitate to call it “the most magnificent novel ever written.” Translated into practically every civilized language, broadcast in inexpensive editions, the book is finding its way to a widening circle of readers. And yet, though it carries the thrills of a detective story, the elementary interest of melodrama and romance, the persuasiveness of realistic fiction, it will always be, to some degree, caviar to the general. Its psychological subtleties, its passionate philosophizing, will inevitably limit its deepest appeal to the mature and the discriminating reader.

For Discussion:

Be prepared to discuss the section “from the author” and remember to pay attention to the ways in which the concept of “the whole vs. the particular” figures throughout the novel. In particular, think about why each might want Fyodor Pavlovich dead. What does each son “represent,” philosophically? How are they different, and why?

Be prepared to discuss the relationship between Katerina Ivanovna and Dmitri: why does she gravitate toward him? Why does Ivan gravitate toward her?

Father Zosima: why does he bow before Dmitri? What does he represent? In what way is he an “antidote” to the Karamazovs? Why does Grigory get so angry at Smerdyakov? Do you think Smerdyakov believes what he advocates? Does Ivan believe it?

Vocabulary:

This week you will create five sentences using a simple sentence. A simple sentence has just one independent clause. However, a simple sentence could have a number of phrases attached to it. Be very careful to not confuse a complex sentence with a simple sentence. Refer to your resource pages under SYNTAX (sentences) for clarification and examples. Using your novel, complete the Vocabulary Awareness Chart (3 of them for the duration of this novel).

Composition:

Junior: Research more on the background of Dostoevsky’s faith, its roots and challenges he faced in a culture that embraced socialist ideals and eschewed the tenets of the faithful. Who or what events helped shape his faith? In three paragraphs discuss Dostoevsky’s influences. Choose specific examples and create a Works Cited Page for your composition.

Senior: Dostoevsky is clearly interested in crime. All of his major novels – *Brothers Karamazov*, *Crime and Punishment*, *Demons* — revolve around a crime. Even more specific, they revolve around a murder. Do a little digging into Dostoevsky’s background. See if you can determine why he is so interested in crime, and what he is trying to say about the human condition through the crimes in his novel(s). Provide at least 3 specific examples. Use MLA format and works cited will be required for this composition. Provide a discussion on the points you are trying to connect between Dostoevsky’s life and his writing. These will serve as your three body paragraphs, no introduction or conclusion needed this week.

Journaling: Complete two pages of journaling.

Rubric 3: Name _____ Grade: _____

Requirements	Score
<p>Topic Sentence:</p> <ul style="list-style-type: none"> - Gets reader's attention - Introduces main idea of paragraph - Specific 	_____/10
<p>Supporting Sentences:</p> <ul style="list-style-type: none"> - At least 4 complete sentences - Each gives new details or information - Each matches with the main idea 	_____/10
<p>Concluding Sentence:</p> <ul style="list-style-type: none"> - Restates the topic sentence - Wraps up the ideas in the paragraph - Complete sentence 	_____/10
<p>Interesting:</p> <ul style="list-style-type: none"> - Holds readers attention - Good details and examples used - Creates a picture in the reader's mind 	_____/10
Spelling	_____/10
Punctuation	_____/10
Grammar/Transitions	_____/10
Capitalization	_____/10
Vocabulary	_____/10
<p>Additional Parts: -</p> <ul style="list-style-type: none"> - MLA - Works Cited - Heading Correct 	_____/10

Comments:

Introductions and Conclusions Week 4

Why a Strong Introduction?

You never get a second chance to make a first impression. The opening paragraph of your paper will provide your readers with their initial impressions of your argument, your writing style, and the overall quality of your work. A vague, disorganized, error-filled, off-the-wall, or boring introduction will probably create a negative impression. On the other hand, a concise, engaging, and well-written introduction will start your readers off thinking highly of you, your analytical skills, your writing, and your paper. This impression is especially important when the audience you are trying to reach (your instructor) will be grading your work.

Your introduction is an important road map for the rest of your paper. Your introduction conveys a lot of information to your readers. You can let them know what your topic is, why it is important, and how you plan to proceed with your discussion. In most academic disciplines, your introduction should contain a thesis that will assert your main argument. It should also, ideally, give the reader a sense of the kinds of information you will use to make that argument and the general organization of the paragraphs and pages that will follow. After reading your introduction, your readers should not have any major surprises in store when they read the main body of your paper.

Ideally, your introduction will make your readers want to read your paper. The introduction should capture your readers' interest, making them want to read the rest of your paper. Opening with a compelling story, a fascinating quotation, an interesting question, or a stirring example can get your readers to see why this topic matters and serve as an invitation for them to join you for an interesting intellectual conversation.

How to create a strong introduction?

Start by thinking about the question (or questions) you are trying to answer. Your entire essay will be a response to this question, and your introduction is the first step toward that end. Your direct answer to the assigned question will be your thesis, and your thesis will be included in your introduction, so it is a good idea to use the question as a jumping off point. Imagine that you are assigned the following question:

Education has long been considered a major force for American social change, righting the wrongs of our society. Drawing on the Narrative of the Life of Frederick Douglass, discuss the relationship between education and slavery in 19th-century America. Consider the following: How did white control of education reinforce slavery? How did

Douglass and other enslaved African Americans view education while they endured

slavery? And what role did education play in the acquisition of freedom? Most importantly, consider the degree to which education was or was not a major force for social change with regard to slavery.

You will probably refer back to your assignment extensively as you prepare your complete essay, and the prompt itself can also give you some clues about how to approach the introduction. Notice that it starts with a broad statement, that education has been considered a major force for social change, and then narrows to focus on specific questions from the book. One strategy might be to use a similar model in your own introduction —start off with a big picture sentence or two about the power of education as a force for change as a way of getting your reader interested and then focus in on the details of your argument about Douglass. Of course, a different approach could also be very successful, but looking at the way the professor set up the question can sometimes give you some ideas for how you might answer it.

Decide how general or broad your opening should be. Keep in mind that even a “big picture” opening needs to be clearly related to your topic; an opening sentence that said “Human beings, more than any other creatures on earth, are capable of learning” would be too broad for our sample assignment about slavery and education. If you have ever used Google Maps or similar programs, that experience can provide a helpful way of thinking about how broad your opening should be. Imagine that you’re researching Huntsville. If what you want to find out is whether Huntsville is at roughly the same latitude as Rome, it might make sense to hit that little “minus” sign on the online map until it has zoomed all the way out and you can see the whole globe. If you’re trying to figure out how to get from Huntsville to Birmingham, it might make more sense to zoom in to the level where you can see most of north Alabama (but not the rest of the world, or even the rest of the United States). And if you are looking for the intersection of Old Monrovia and Jeff Road so that you can find the closest Dominos, you may need to zoom all the way in. The question you are asking determines how “broad” your view should be. In the sample assignment above, the questions are probably at the “state” or “city” level of generality. But the introductory sentence about human beings is mismatched—it’s definitely at the “global” level. When writing, you need to place your ideas in context—but that context doesn’t generally have to be as big as the whole galaxy!

Try writing your introduction last. You may think that you have to write your introduction first, but that isn’t necessarily true, and it isn’t always the most effective way to craft a good introduction. You may find that you don’t know what you are going to argue at the beginning of the writing process, and only through the experience of writing your paper do you discover your main argument. It is perfectly fine to start out thinking that you want to argue a particular point, but wind up arguing something slightly or even dramatically different by the time you’ve written most of the paper. The writing process can be an important way to organize your ideas, think through complicated issues, refine your thoughts, and develop a sophisticated argument. However, an introduction written at the beginning of that discovery process will not necessarily reflect what you wind up with at the end. You will need to revise your paper to make sure that the introduction, all of the evidence, and the conclusion reflect the argument you intend. Sometimes it’s easiest to just write up all of your evidence first and then write the introduction last—that way you can be sure that the introduction will match the body of the paper.

Don't be afraid to write a tentative introduction first and then change it later. Some people find that they need to write some kind of introduction in order to get the writing process started. That's fine, but if you are one of those people, be sure to return to your initial introduction later and rewrite if necessary.

Open with an attention grabber. Sometimes, especially if the topic of your paper is somewhat dry or technical, opening with something catchy can help. Consider these options:

1. an intriguing example (for example, the mistress who initially teaches Douglass but then ceases her instruction as she learns more about slavery)
2. a provocative quotation (Douglass writes that "education and slavery were incompatible with each other")
3. a puzzling scenario (Frederick Douglass says of slaves that "[N]othing has been left undone to cripple their intellects, darken their minds, debase their moral nature, obliterate all traces of their relationship to mankind; and yet how wonderfully they have sustained the mighty load of a most frightful bondage, under which they have been groaning for centuries!" Douglass clearly asserts that slave owners went to great lengths to destroy the mental capacities of slaves, yet his own life story proves that these efforts could be unsuccessful.)
4. a vivid and perhaps unexpected anecdote (for example, "Learning about slavery in the American history course at Frederick Douglass High School, students studied the work slaves did, the impact of slavery on their families, and the rules that governed their lives. We didn't discuss education, however, until one student, Mary, raised her hand and asked, 'But when did they go to school?' That modern high school students could not conceive of an American childhood devoid of formal education speaks volumes about the centrality of education to American youth today and also suggests the significance of the deprivation of education in past generations.")
5. A thought-provoking question (given all of the freedoms that were denied enslaved individuals in the American South, why does Frederick Douglass focus his attentions so squarely on education and literacy?)

Pay special attention to your first sentence. Start off on the right foot with your readers by making sure that the first sentence actually says something useful and that it does so in an interesting and error-free way.

Be straightforward and confident. Avoid statements like "In this paper, I will argue that Frederick Douglass valued education." While this sentence points toward your main argument, sentence. It is much more convincing to tell us that "Frederick Douglass valued education" than to tell us that you are going to say that he did. Assert your main argument confidently. After all, you can't expect your reader to believe it if it doesn't sound like you believe it!

Examples of a weak Introduction:

1. **The place holder introduction.** When you don't have much to say on a given topic, it is easy to create this kind of introduction. Essentially, this kind of weaker introduction contains several

sentences that are vague and don't really say much. They exist just to take up the "introduction space" in your paper. If you had something more effective to say, you would probably say it, but in the meantime this paragraph is just a place holder.

Example: Slavery was one of the greatest tragedies in American history. There were many different aspects of slavery. Each created different kinds of problems for enslaved people.

2. The restated question introduction. Restating the question can sometimes be an effective strategy, but it can be easy to stop at JUST restating the question instead of offering a more specific, interesting introduction to your paper. The professor or teaching assistant wrote your questions and will be reading ten to seventy essays in response to them—he or she does not need to read a whole paragraph that simply restates the question. Try to do something more interesting.

Example: Indeed, education has long been considered a major force for American social change, righting the wrongs of our society. The Narrative of the Life of Frederick Douglass discusses the relationship between education and slavery in 19th century America, showing how white control of education reinforced slavery and how Douglass and other enslaved African Americans viewed education while they endured. Moreover, the book discusses the role that education played in the acquisition of freedom. Education was a major force for social change with regard to slavery.

3. The Webster's Dictionary introduction. This introduction begins by giving the dictionary definition of one or more of the words in the assigned question. This introduction strategy is on the right track—if you write one of these, you may be trying to establish the important terms of the discussion, and this move builds a bridge to the reader by offering a common, agreed-upon definition for a key idea. You may also be looking for an authority that will lend credibility to your paper. However, anyone can look a word up in the dictionary and copy down what Webster says—it may be far more interesting for you (and your reader) if you develop your own definition of the term in the specific context of your class and assignment, or if you use a definition from one of the sources you've been reading for class. Also recognize that the dictionary is also not a particularly authoritative work—it doesn't take into account the context of your course and doesn't offer particularly detailed information. If you feel that you must seek out an authority, try to find one that is very relevant and specific. Perhaps a quotation from a source reading might prove better? Dictionary introductions are also ineffective simply because they are so overused. Many graders will see twenty or more papers that begin in this way, greatly decreasing the dramatic impact that any one of those papers will have.

Example: Webster's dictionary defines slavery as "the state of being a slave," as "the practice of owning slaves," and as "a condition of hard work and subjection."

4. The "dawn of man" introduction. This kind of introduction generally makes broad, sweeping statements about the relevance of this topic since the beginning of time. It is usually very general (similar to the place holder introduction) and fails to connect to the thesis. You may write this kind of introduction when you don't have much to say—which is precisely why it is ineffective.

Example: Since the dawn of man, slavery has been a problem in human history.

school book reports. It gives the name and author of the book you are writing about, tells what the book is about, and offers other basic facts about the book. You might resort to this sort of introduction when you are trying to fill space because it's a familiar, comfortable format. It is ineffective because it offers details that your reader already knows and that are irrelevant to the thesis.

Example: Frederick Douglass wrote his autobiography, Narrative of the Life of Frederick Douglass, An American Slave, in the 1840s. It was published in 1986 by Penguin Books. In it, he tells the story of his life.

How to make a Strong Conclusion

Your conclusion is your chance to have the last word on the subject. The conclusion allows you to have the final say on the issues you have raised in your paper, to summarize your thoughts, to demonstrate the importance of your ideas, and to propel your reader to a new view of the subject. It is also your opportunity to make a good final impression and to end on a positive note.

Your conclusion can go beyond the confines of the assignment. The conclusion pushes beyond the boundaries of the prompt and allows you to consider broader issues, make new connections, and elaborate on the significance of your findings.

Your conclusion should make your readers glad they read your paper. Your conclusion gives your reader something to take away that will help them see things differently or appreciate your topic in personally relevant ways. It can suggest broader implications that will not only interest your reader, but also enrich your reader's life in some way. It is your gift to the reader.

- Play the "So What" Game. If you're stuck and feel like your conclusion isn't saying anything new or interesting, ask a friend to read it with you. Whenever you make a statement from your conclusion, ask the friend to say, "So what?" or "Why should anybody care?" Then ponder that question and answer it. Here's how it might go:

You: *Basically, I'm just saying that education was important to Douglass.* Friend: *So what?*

You: *Well, it was important because it was a key to him feeling like a free and equal citizen.*

Friend: *Why should anybody care?*

You: *That's important because plantation owners tried to keep slaves from being educated so that they could maintain control. When Douglass obtained an education, he undermined that control personally.*

You can also use this strategy on your own, asking yourself “So What?” as you develop your ideas or your draft.

- Return to the theme or themes in the introduction. This strategy brings the reader full circle. For example, if you begin by describing a scenario, you can end with the same scenario as proof that your essay is helpful in creating a new understanding. You may also refer to the introductory paragraph by using key words or parallel concepts and images that you also used in the introduction.
- Synthesize, don’t summarize: Include a brief summary of the paper’s main points, but don’t simply repeat things that were in your paper. Instead, show your reader how the points you made and the support and examples you used fit together. Pull it all together.
- Include a provocative insight or quotation from the research or reading you did for your paper.
- Propose a course of action, a solution to an issue, or questions for further study. This can redirect your reader’s thought process and help her to apply your info and ideas to her own life or to see the broader implications.
- Point to broader implications. For example, if your paper examines the Greensboro sitins or another event in the Civil Rights Movement, you could point out its impact on the Civil Rights Movement as a whole. A paper about the style of writer Virginia Woolf could point to her influence on other writers or on later feminists.

Strategies to Avoid:

- Beginning with an unnecessary, overused phrase such as “in conclusion,” “in summary,” or “in closing.” Although these phrases can work in speeches, they come across as wooden and trite in writing.
- Stating the thesis for the very first time in the conclusion.
- Introducing a new idea or subtopic in your conclusion.
- Ending with a rephrased thesis statement without any substantive changes.
- Making sentimental, emotional appeals that are out of character with the rest of an analytical paper.
- Including evidence (quotations, statistics, etc.) that should be in the body of the paper.

Four Kinds of Conclusions to Avoid:

1. The “That’s My Story and I’m Sticking to It” Conclusion. This conclusion just restates the thesis and is usually painfully short. It does not push the ideas forward. People write this kind of conclusion when they can’t think of anything else to say. Example: In conclusion, Frederick Douglass was, as we have

seen, a pioneer in American education, proving that education was a major force for social change with regard to slavery.

2. The “Sherlock Holmes” Conclusion. Sometimes writers will state the thesis for the very first time in the conclusion. You might be tempted to use this strategy if you don’t want to give everything away too early in your paper. You may think it would be more dramatic to keep the reader in the dark until the end and then “wow” him with your main idea, as in a Sherlock Holmes mystery. The reader, however, does not expect a mystery, but an analytical discussion of your topic in an academic style, with the main argument (thesis) stated up front. Example: (After a paper that lists numerous incidents from the book but never says what these incidents reveal about Douglass and his views on education): So, as the evidence above demonstrates, Douglass saw education as a way to undermine the slaveholders’ power and also an important step toward freedom.
3. The “America the Beautiful”/“I Am Woman”/“We Shall Overcome” Conclusion. This kind of conclusion usually draws on emotion to make its appeal, but while this emotion and even sentimentality may be very heartfelt, it is usually out of character with the rest of an analytical paper. A more sophisticated commentary, rather than emotional praise, would be a more fitting tribute to the topic. Example: Because of the efforts of fine Americans like Frederick Douglass, countless others have seen the shining beacon of light that is education. His example was a torch that lit the way for others. Frederick Douglass was truly an American hero.
4. The “Grab Bag” Conclusion. This kind of conclusion includes extra information that the writer found or thought of but couldn’t integrate into the main paper. You may find it hard to leave out details that you discovered after hours of research and thought, but adding random facts and bits of evidence at the end of an otherwise-well-organized essay can just create confusion. Example: In addition to being an educational pioneer, Frederick Douglass provides an interesting case study for masculinity in the American South. He also offers historians an interesting glimpse into slave resistance when he confronts Covey, the overseer. His relationships with female relatives reveal the importance of family in the slave community.

Source: <http://writingcenter.unc.edu>

Class Instruction: Introductions and conclusions.

Literature:

Complete the last third reading of your selected novel.

Vocabulary:

This week you will create five sentences using a complex sentences. A complex sentence has one or more dependent clauses and one or more independent clauses. Refer to your resource pages under SYNTAX (sentences) for clarification and examples. Complete your Vocabulary Awareness Chart for this week’s reading.

Composition:

Junior:

Complete your Introductory and Concluding paragraph for your body paragraphs you wrote last week.

Senior:

Complete your Introductory and Concluding paragraph for your body paragraphs you wrote last week.

Journaling: Complete two pages of journaling.

Rubric 4: Name _____ Grade _____

Introduction Paragraph		
Hook	Writer composes a STRONG hook that effectively captures the reader's attention, while supporting and acting as a leader for the MAIN IDEA of the introduction.	_____/15
Background information	Writer successfully provides at least three background sentences that focus on the main idea of the essay and are STRONG , well-built grammatically correct sentences.	_____/15
Thesis Statement	Writer successfully ends the introduction paragraph with a STRONG thesis statement, which leads into three body paragraphs.	_____/15
Concluding Paragraph		
Transition Words	Writer uses a creative transitional phrase to start the conclusion.	_____/15
Main Idea Restated	The main idea is restated in the conclusion in a new way.	_____/15
Main Points Restated	The main points are restated in the conclusion in a clear and new way.	_____/15
Grammar and Sentences	Paragraph is basically mistake free; no spelling, grammar or punctuation errors-Good use of rules for variety (syntax, vocabulary, sentence styles)	_____/10

Comments:

Literary Analysis Paper

Week 5

For this assignment, you will be answering the following question:

What was the author trying to say with his novel?

1. **The first step in creating an analysis is brainstorming.** Consider the following aspects of the novel to reach the analysis you want to create.
2. **Character:** Why did the author develop one character more than another? How does the author describe the characters? Are they dynamic, static, flat, or round? A dynamic character is one who continues to change throughout the story. A static character tends to remain the same throughout the work. A flat character does not tend to 'stand out,' there is nothing remarkable about them. A round character, conversely, does stand out with vivid traits. Did the author create characters that could be compared/contrasted to one another based on their actions?
3. **Settings:** How does the setting promote the story? Does the author use historical events or create his own background of events to promote his storyline? Does the setting impact the characters?
4. **Theme:** Is there a clear theme or several themes presented that push the story along? Is there a greater meaning the author is trying to reveal? How do the characters' actions affect the theme? Is there a special meaning to the title of the novel and how it relates to the theme?
5. **Plot:** How does the author build suspense? Does he introduce conflicts early in the novel or slowly reveal them through a series of events? Is there a logical order to how the author develops the plot? Examine the events that led up to the conflict and analyze how the author resolved them.

You may also consider the author's point of view (first, second, or third), imagery used, effect of dialogue on the story, or the figures of speech he uses to elucidate meanings in his story.

Now it is time to write a working thesis. Your thesis should state your opinion on the topic, but through the evidence and analysis you write, the reader should be able to arrive at their own conclusions based on your analysis. A strong thesis will be **DEBATABLE**. ➤ Example of a debatable thesis:

Nicholas Nickleby is about the main character's effort to overcome a series of misfortunes and persecution by his uncle, as well as his struggle to overcome social injustices through his interactions with those less fortunate than himself.

➤ Example of a non-debatable thesis:

Nicholas Nickleby is about a young man who faces struggles and tries to find love.

If the facts are indisputable, you will not have a debatable thesis. The last thesis is more of a summary statement than a literary analysis.

Make a list of evidence to support your thesis. Take the time to list examples from the novel to support your thesis. Choose more than you need, then select the ones that will offer your thesis the most support.

Revisit your thesis. Now that you have selected your evidence/support from the novel, you may want to rewrite or tweak your thesis to add clarity or differentiation between ideas.

Organize your evidence. Make sure your evidence is in the order that it appears in your thesis. If your thesis has been tweaked, make sure your evidence reflects these changes.

Offer your interpretation of the evidence. Do not simply throw a quote into your paragraph without following it up and/or introducing the evidence and how it demonstrates your argument. Many times we 'assume' the reader gets our insinuations, NO! The reader needs to have your ideas fleshed out onto the paper, not simply a few quotes from the book thrown in to express your opinion.

Always create an outline. Whether your outline is a series of ideas, a short list of concepts, or bulleted concepts, you must create an outline. For this assignment you WILL be turning in your outline with your paper. Neatness is not a criteria, but clear ideas and support are.

Free-write. This simply means, after you create your outline, you will free write your ideas on to paper, then you can circle the strong ideas and mark out the poor ones. This process also requires you to revisit your thesis to see if it meets the mark of being debatable and clear.

REVISE: Is the thesis clearly stated in the first paragraph? Do each of your body paragraphs have a clear topic sentence? Do the following sentences support/expound upon your topic sentence or do they veer off track? Did you stick to third person point of view? (Do not use I, you, we, us) Have you correctly used quotation marks and parenthetical cites? Have extraneous ideas that do not support your thesis been removed? Are your sentences structures varied? Did you choose strong transitional words or did you repeat a few average ones? Did you work to strengthen your paper through strong words or use common ones?

Reminders:

Review the rubric before submitting your paper.

Include your outline (handwritten).

Avoid banned words...good, bad, like, awesome, said. (Fine if they are within a quote from the text)

Avoid slang/relaxed tone..."What would you think?" "It was really cool" "How boring can you get?" ALWAYS read aloud your paper, either to yourself or a sibling/parent/friend. Read it slowly and aloud to catch any grammatical errors, awkward phrasing, choppy flow, or weak statements.

Class Instruction: Literary Analysis & General Guidelines (p. 171/181)

Journaling: Complete 2 pages of journaling.

Vocabulary: Choose five of this week's 10 vocabulary words to write five compound sentences.

(Compound: A sentence that contains at least two independent clauses) *Remember, the independent clauses can be separated by FANBOYS (for, and, nor, but, or, yet, so) or semicolons with or without conjunctive adverbs (i.e. however, moreover, therefore, consequently, otherwise, nevertheless, thus, etc.). No Vocabulary Awareness Chart for this week.

Rubric 5-Name _____

Grade: _____

	5	4	3	2-1
Analysis	Particularly thoughtful and insightful. Exceeds the prompt with a keen analytical approach.	Meets the goal of the paper but does not exceed them. Shows a good grasp of analysis but approach is lacking.	Fails to address some of the key points of the assignment. Analysis is weak without a clear direction.	Does not address the assignment. Analysis is poor with very little introspection.
Thesis	Debatable, clear, and specific	Debatable, but lacking specifics or too general	Too general and not clearly debatable	Summary thesis, not debatable
Grasp of Literature	Paper represents the author's arguments, evidence, and conclusions with a strong grasp of the reading.	Accurately represents the author's arguments, evidence, and conclusion but without exceptional literary analysis.	Represents the author's arguments, evidence and conclusions but without the necessary support.	Poorly represents the author's arguments/ideas/ Evidence.
Introductory Paragraph/ Thesis	Clear and impactful thesis statement that identifies a central and demonstrable central idea/argument. Reveals the organizational structure of the paper. Guides the reader smoothly and logically into the body of the composition.	Clearly identifies a demonstrable central argument. Gives the reader a reasonably good sense of the arguments/ideas that will follow.	Thesis has a central idea but it is not stated clearly. The content of the introductory paragraph does not match up with the topics in the body paragraphs.	There is no discernible central argument. Lacks sufficient background in the introduction to provide a working roadmap to the rest of the composition. Weak ideas and poorly presented.
Evidence	Evidence used to support the main idea is detailed and well chosen. Keen evidence selected from the piece of literature supports the key ideas. Well- articulated arguments and evidence is compelling.	Sufficient evidence selected is applicable to the key arguments. The depth of the argument/ evidence is not as strong as it could be.	Limited evidence or poorly chosen evidence that does not represent the key ideas clearly.	Little to no evidence provided to support the author's assertions.
Organization	There is a clear and distinct roadmap provided through the use of a strong thesis, topic sentences, and solid flow of ideas.	Relatively sufficient organization that allows the reader to engage in the author's ideas, veers off track in some areas.	Weak organization, topic sentences are not adhered to within the body of the paragraphs.	Little to no organization. Choppy presentation of ideas with limited flow and direction.
Conclusion	Thoughtful conclusion, not simply restating	Adequate conclusion, weak on analysis.	Poor conclusion, lacking specifics/analysis	Weak conclusion, unclear and non-specific
Vocabulary/Syntax	Use of at least five transitions/five strong vocabulary words/ variety of sentence styles.	A few transitional words found/few strong vocabulary words/limited variety in sentence styles.	A couple of transitional words, one to two strong vocabulary words, lack of sentence variety.	Limited attempts to strengthen the presentation of the paper. Little to no accelerated vocabulary or syntax.
MLA Format	Format/Cites/Works cited page flawless	Fewer than 3 errors on MLA formatting	Fewer than 5 errors on MLA formatting	More than 5 errors on MLA formatting

Comments:

Adoniram Judson

Week 6

This is "**Coram Deo**" living before the face of God, "**Carpe Diem**" seizing the day, because "**Tempus Fugit**", time flies and so our daily prayer should be "So teach us to number our days, that we may present to Thee a heart of wisdom." – Adoniram Judson, foreign missionary

Adoniram Judson was one of the first American foreign missionaries to take assignment in a far off land, Burma. His beginnings are not the expected sort of a future missionary. While his father was a devout minister who hoped his son would follow in his path, his son was a brilliant student who felt his stellar talents were wasted on such a dull calling as the ministry. He enrolled in Providence College (modern day Brown University) at the age of 16. At age 19, he graduated as valedictorian. He imagined he would become a great orator and make his impact on the world through philosophy and thought.

Judson was not only ambitious in his goals but an avowed atheist. During the early nineteenth century, a movement known as the "Enlightenment" took hold in France and spread throughout academic institutions reaching the elite thinkers. Providence College was caught up in the wave of skepticism that Enlightenment brought. There was a student a year ahead of Judson that was a well-known speaker and gifted with wit, Ernest. He quickly became a mentor to Judson, relaying all the new found wisdom the Enlightenment movement had brought. Judson was greatly influenced by his peer's beliefs, which were atheistic in nature influenced by the Enlightenment leaders such as Voltaire. Judson's father was dismayed at the direction of his son's faith. While his father tried to argue the merits of being a follower of Christ, Judson's intellectual superiority managed to quell his father's protests. By the age of 20, Judson had completely denounced any remnants of his faith.

He set off in his own words living a "wild and reckless" existence. He joined up with a group of revelers who went about travelling from state to state on horseback. One evening, they were seeking board at an inn on the road of their travels. The innkeeper said that he only had one room remaining but that it was next door to another traveler who had fallen very ill and could not assure Mr. Judson of a good night's sleep. Adoniram replied, "Death has no terrors for me, you see I am an atheist." So, he took the room and was subjected to a lengthy night of angst, cries of pain, and to Judson – obvious that the gentleman in the next room did not know His Savior. The next morning, he awoke and inquired about the condition of the man who had been so ill through the night. The innkeeper replied that the sick man was a graduate of Providence College and that his name was Ernest.

Shaken by the timing and horror of losing his dear friend, Judson returned home and entered studies at a local seminary. Influenced by a new set of thinkers, his faith and convictions grew. Upon completing seminary, he knew he had to follow God's plan for him – foreign missionary fields. However, there were no foreign missionaries to speak of in the early 19th century. Around 1811, Judson wrote the following words in a local magazine in Boston, ""How do Christians discharge this trust committed to them? They let three fourths of the world sleep the sleep of death, ignorant of the simple truth that a Savior died for them. Content if they can be useful in the little circle of their acquaintances, they quietly sit and see whole nations perish for lack of knowledge." With these words, he set out to start a mission field for India.

Adoniram Judson's life as a missionary was touched by many tragedies, persecutions, violent treatments, and many graces. Not unlike the lives of most missionaries, the path was not paved but illuminated by the hand of God.

Class Instruction: Research skills and Grammar Review (Commas p. 216, Semi-colons p. 218, Run-on Sentences p. 224) Literature Circles p. 250 **Composition:**

This week you will be conducting research. Take on the role of reporter and investigate a specific event in the life of Adoniram Judson while he was in the foreign mission field. You may decide what type of article you are writing, a plea for a foreigner's release from prison, an account of life as a missionary, an expose on the challenges faced in a foreign country, or any other angle you feel would best capture a segment in the life of a foreign missionary.

Your article needs to be greater than 800 words but less than 1,500. The average newspaper article is around 1,200 words. This assignment will not be in MLA format. You will create a title for the article, list your name as author underneath it, date it and type it in single spaced format. Do not rely on Wikipedia for your sources. Try and seek out primary sources (those that come directly from a witness to the event or was written during the same time period as the event) or secondary sources (those sources that interpret primary sources). If primary or secondary sources cannot be found you can rely on internet sources that are reputable. Wikipedia is a good source to find links to veritable sources, repeating do not use Wikipedia as a source.

In class, you will review a newspaper article to identify the parts of an article: Headline, Lead, Body, and Conclusion. Upon review of the article you will find some of the following:

- a. have short paragraphs
- b. reports and contains factual information
- c. are composed for the general public
- d. contain objective language: quotations may express opinions, but reporter usually does not
- e. contains vocabulary level suitable for the general public
- f. provides clear details and has a beginning, middle, and end
- g. has a headline that relates to the topic

Any newspaper article answers the important questions of Who, What, Where, When, Why, and How. Pay special attention to including these details in laying out your newspaper article.

Literature Selections: Complete the reading this week.

Senior: *Silence* by Shusaku Endo Junior: *Peace Child* by Don Richardson

Vocabulary: Write your five sentences using complex sentences. See the resource section. Be prepared for a vocabulary quiz next week. Complete your Vocabulary Awareness Chart.

Journaling: Complete 2 pages of journaling this week.

Rubric 6 – Name _____ Grade _____

	5	4	3	2-1
Focus and Clarity	<ul style="list-style-type: none"> • Clear central theme • Purposeful, insightful • Each sentence adds to the main idea 	<ul style="list-style-type: none"> • Central theme generally present • May include extra or loosely related ideas • Most sentences add to the main idea 	<ul style="list-style-type: none"> • Theme is vague • Limited direction or roadmap • Sentences are not congruous, they veer off course 	<ul style="list-style-type: none"> • Central theme difficult or impossible to follow • Many random or unrelated ideas • Few sentences add to the main idea
Organization	<ul style="list-style-type: none"> • Clearly related to the topic • Headline, lead, body, relevant material and conclusion • Lead provides general info and body provides specifics Answers: Who, What, When, Where, Why and How. 	<ul style="list-style-type: none"> • Somewhat related to the topic • Headline, Lead, Body and Conclusion present but not remarkable • Body is evident but not fully developed Attempted to answer WWWWWH 	<ul style="list-style-type: none"> • Topic is not especially clear • Missing necessary support for strong headline, body, and conclusion • A few of the sentences add to the main idea while others veer off course 	<ul style="list-style-type: none"> • Topic is not clear • Body is not developed...lacks support • No clear main idea throughout the article
Syntax and Flow	<ul style="list-style-type: none"> • Sentence structure is varied and shows excellent grasp of grammar rules • Vocabulary and phrasing are well chosen 	<ul style="list-style-type: none"> • A Few grammatical errors • Sentence structure is not as varied • Vocabulary is good but not strong 	<ul style="list-style-type: none"> • More than five punctuation, grammatical errors • Poorly chosen words • Choppy flow 	<ul style="list-style-type: none"> • Many grammatical errors • Weak vocabulary and choppy phrasing • The errors found impede meaning
Word Limits	Falls within 800-1500 words	Less than 800 words but more than 600	Less than 600 words but more than 400	Less than 400 words
Interesting Article	Topic chosen was interesting and fully explored with details	Fairly interesting but lacks details that will bring the article to life	Reads more like an information piece than an engaging article	It provided little interest to the reader

Comments:

"If you would not be forgotten as soon as you are dead and rotten, either write things worth reading or do the things worth writing." — Benjamin Franklin

Charlie Brown & Irene Sendler Week 7

Many great stories have come out of perilous events. You may have an image of what you think Charlie Brown is or looks like, but this story may change that. Irene Sendler's story follows after his.

Visiting 1943, a few days before Christmas, we find Charlie Brown about to take flight in his first bombing campaign as an American pilot for the Allies. Lieutenant Charlie Brown had just received his wings a few days before. The mission for Charlie Brown and his crew was to hit an aircraft manufacturing center in Germany.

Brown was flying in a B17 Bomber. These aircraft were built to take hits. They were also built to give them. With an 8,000-pound bomb capacity, armed with 11 machine guns and strategically placed armor plating – the B17 was meant to take a licking and keep on kicking. Four engines gave much needed security that they could make the returns home. Comfort was not built into this machine. With no pressurized cabins, the B17s had to fly less than 27,000 feet. At that altitude, the air is deprived of oxygen and very cold, 60 degrees below zero. Charlie Brown and his crew relied upon oxygen systems and very warm flight suits to maintain even sub-standard conditions. The name of his Bomber was 'Ye Olde Pub.'

As Charlie approached their target in Bremen, Germany, anti-aircraft batteries released an assault of rounds at their formation. In true Charlie Brown fashion, his bomber was the unlucky one. One of their engines was destroyed and another damaged. Ye Olde Pub could no longer keep up with their team formation. They were easy prey for the 15 German fighters approaching their hobbled transport. Still trying to defend itself, Ye Olde Pub managed to take down one of the 15. However, the damage they received was immense. Four of the crew, including Brown were injured. Brown took a bullet fragment to his shoulder, and they had lost their tail gunner in the attack. In addition to the physical casualties, Ye Olde Pub suffered severe damage that sent it plummeting into a spiral towards the woods of Germany.

In his own words, Charlie Brown recalled:

I either spiraled or spun and came out of the spin just above the ground. My only conscience memory was of dodging trees but I had nightmares for years and years about dodging buildings and then trees. I think the Germans thought that we had spun in and crashed.

In spite of all the damage, Charlie and his co-pilot managed to level the plane and fly about 1,000 feet above their enemy territory. Their goal was to head out over the sea and return to England, to safety. On their return, they passed over a German airfield. A Luftwaffe fighter pilot, Lt. Franz Stigler, spotted the crippled vessel. He had just returned from taking down two B17 planes in his last run. Over the course of his career, Stigler had been shot down himself 17 times and captured once in Africa. He managed to escape that capture readily. On this day, if he could secure one more downing of a B17 bomber he would have automatically been awarded the Knight's Cross, Germany's highest military award.

The sights that beheld Stigler made him incredulous, he commented:

I saw his gunner lying in the back profusely bleeding....so, I couldn't shoot. I tried to get him to land in Germany and he didn't react at all. So, I figured, well, turn him to Sweden, because his airplane was so shot up; I never saw anything flying so shot up.

Stigler managed to stay out of the firing line from Charlie's plane, trying earnestly to contact him using hand signals. Stigler did not believe Brown's plane could make it back to England in the condition, he tried to encourage Brown to land in Germany or direct him to Sweden. But despite the odds, Ye Olde Pub reached the North Sea. Once Stigler realized that Brown was going to attempt a landing in England, he saluted Brown, peeled off, and flew back to his airfield. England. Ye Olde Pub, with its shredded carcass and damaged crew, found respite that day in England. But, their story would have to stay secret under orders by the top brass. They feared that if word spread that a German soldier was compassionate to one of theirs, it would damage their missions and goals.

For years, Charlie Brown was sworn to keep his experience to himself. Stigler, himself, would surely face a court martial if he spoke about the events. Stigler's extensive service as a pilot served him well, he flew many more missions and was one of only 1,300 surviving Luftwaffe pilots out of 28,000 who had served.

Neither forgot that fateful day, yet neither dared share their stories. It was not until the 1980s that Charlie Brown searched for the name of his escort pilot. It took four years, but Stigler responded. He had moved to Canada after the war and caught word of Brown's search for him. They met in 1990 and remained close friends until they both passed within months of each other in 2008. Charlie Brown considered Stigler a brother the first time they met and both expressed a great love and respect for one another. An unlikely brotherhood. **Irene Sandler**

The Holocaust was the systematic annihilation of six million Jews - a history of enduring horror and sorrow. The charred skeletons, the diabolic experiments, the death camps, the mass graves, the smoke from the chimneys ... In 1933 nine million Jews lived in the 21 countries of Europe that would be occupied by Germany during the war. By 1945 two out of every three European Jews had been killed by the Nazis. 1.5 million children were murdered. This figure includes more than 1.2 million Jewish children, tens of thousands of Gypsy children and thousands of handicapped children.

Yet there were acts of courage and human decency during the Holocaust - stories to bear witness to goodness, love and compassion. This is the story of an incredible woman and her amazing gift to mankind. **Irena Sendler** - an unfamiliar name to most people, but this remarkable woman defied the Nazis and saved 2,500 Jewish children by smuggling them out of the Warsaw Ghetto. As a health worker, she sneaked the children out between 1942 and 1943 to safe hiding places and found non-Jewish families to adopt them.

For many years Irena Sendler - white-haired, gentle and courageous - was living a modest existence in her Warsaw apartment. This unsung heroine passed away on Monday May 12th, 2008.

Her achievement went largely unnoticed for many years. Then the story was uncovered by four young students at Uniontown High School, in Kansas, who were the winners of the 2000 Kansas state National History Day competition by writing a play *Life in a Jar* about the heroic actions of Irena Sendler. The girls - Elizabeth Cambers, Megan Stewart, Sabrina Coons and Janice Underwood - have since gained international recognition, along with their teacher, Norman Conard. The presentation, seen in many venues in the United

States and popularized by National Public Radio, C-SPAN and CBS, has brought Irena Sendler's story to a wider public. The students continue their prize-winning dramatic presentation *Life in a Jar*.

Irena Sendler was born in 1910 in Otwock, a town some 15 miles southeast of Warsaw. She was greatly influenced by her father who was one of the first Polish Socialists. As a doctor his patients were mostly poor Jews. In 1939, Germany invaded Poland, and the brutality of the Nazis accelerated with murder, violence and terror. At the time, Irena was a Senior Administrator in the *Warsaw Social Welfare Department*, which operated the canteens in every district of the city. Previously, the canteens provided meals, financial aid, and other services for orphans, the elderly, the poor and the destitute. Now, through Irena, the canteens also provided clothing, medicine and money for the Jews. They were registered under fictitious Christian names, and to prevent inspections, the Jewish families were reported as being afflicted with such highly infectious diseases as typhus and tuberculosis.

But in 1942, the Nazis herded hundreds of thousands of Jews into a 16-block area that came to be known as the Warsaw Ghetto. The Ghetto was sealed and the Jewish families ended up behind its walls, only to await certain death. Irena Sendler was so appalled by the conditions that she joined *Zegota*, the Council for Aid to Jews, organized by the Polish underground resistance movement, as one of its first recruits and directed the efforts to rescue Jewish children.



The Warsaw Ghetto

To be able to enter the Ghetto legally, Irena managed to be issued a pass from Warsaw's *Epidemic Control Department* and she visited the Ghetto daily, reestablished contacts and brought food, medicines and clothing. But 5,000 people were dying a month from starvation and disease in the Ghetto, and she decided to help the Jewish children to get out. For Irena Sendler, a young mother herself, persuading parents to part with their children was in itself a horrendous task. Finding families willing to shelter the children, and thereby willing to risk their life if the Nazis ever found out, was also not easy.

Irena Sendler, who wore a *star* armband as a sign of her solidarity to Jews, began smuggling children out in an ambulance. She recruited at least one person from each of the ten centers of the Social Welfare Department.

With their help, she issued hundreds of false documents with forged signatures. Irena Sendler successfully smuggled almost 2,500 Jewish children to safety and gave them temporary new identities.

Some children were taken out in gunnysacks or body bags. Some were buried inside loads of goods. A mechanic took a baby out in his toolbox. Some kids were carried out in potato sacks, others were placed in coffins, some entered a church in the Ghetto which had two entrances. One entrance opened into the Ghetto, the other opened into the *Aryan* side of Warsaw. They entered the church as Jews and exited as Christians. "*Can you guarantee they will live?*" Irena later recalled the distraught parents asking. But she could only guarantee they would die if they stayed. "*In my dreams,*" she said, "*I still hear the cries when they left their parents.*"

Irena Sendler accomplished her incredible deeds with the active assistance of the church. "*I sent most of the children to religious establishments,*" she recalled. "*I knew I could count on the Sisters.*" Irena also had a remarkable record of cooperation when placing the youngsters: "*No one ever refused to take a child from me,*" she said. The children were given false identities and placed in homes, orphanages and convents. Irena Sendler carefully noted, in coded form, the childrens original names and their new identities. She kept the only record of their true identities in jars buried beneath an apple tree in a neighbor's back yard, across the street from German barracks, hoping she could someday dig up the jars, locate the children and inform them of their past.

In all, the jars contained the names of 2,500 children ...

Nazi Genocide

But the Nazis became aware of Irena's activities, and on October 20, 1943 she was arrested, imprisoned and tortured by the Gestapo, who broke her feet and legs. She ended up in the *Pawiak Prison*, but no one could break her spirit. Though she was the only one who knew the names and addresses of the families sheltering the Jewish children, she withstood the torture that crippled her for life, refusing to betray either her associates or any of the Jewish children in hiding. Sentenced to death, Irena was saved at the last minute when *Zegota* members bribed one of the Gestapo agents to halt the execution. She escaped from prison but for the rest of the war she was pursued by the Nazis.

After the war she dug up the jars and used the notes to track down the 2,500 children she placed with adoptive families and to reunite them with relatives scattered across Europe. But most lost their families during the Holocaust in Nazi death camps. The children had known her only by her code name *Jolanta*. But years later, after she was honored for her wartime work, her picture appeared in a newspaper. "*A man, a painter, telephoned me,*" said Sendler, "*I remember your face,' he said. 'It was you who took me out of the ghetto.' I had many calls like that!*"

The Holocaust

Irena Sendler did not think of herself as a hero. She claimed no credit for her actions. "*I could have done more,*" she said. "*This regret will follow me to my death.*" She has been honored by international Jewish organizations

- in 1965 she accorded the title of *Righteous Among the Nations* by the Yad Vashem organization in Jerusalem and in 1991 she was made an honorary citizen of Israel. Irena Sendler was awarded Poland's highest distinction, the Order of White Eagle, in Warsaw Monday Nov. 10, 2003, and she was announced as the 2003 winner of the Jan Karski award for Valor and Courage. She has officially been designated a national hero in Poland and schools are named in her honor. Annual Irena Sendler days are celebrated throughout Europe and the United States.

In 2007, she was nominated to receive the Nobel Peace Prize. At a special session in Poland's upper house of Parliament, President Lech Kaczynski announced the unanimous resolution to honor Irena Sendler for rescuing "the most defenseless victims of the Nazi ideology: the Jewish children." He referred to her as a "great heroine who can be justly named for the Nobel Peace Prize. She deserves great respect from our whole nation."

During the ceremony Elzbieta Ficowska, who was just six months old when she was saved by Irena Sendler, read out a letter on her behalf: "Every child saved with my help is the justification of my existence on this Earth, and not a title to glory," Irena Sendler said in the letter, "Over a half-century has passed since the hell of the Holocaust, but its spectre still hangs over the world and doesn't allow us to forget."

Irena Sendler

This lovely, courageous woman was one of the most dedicated and active workers in aiding Jews during the Nazi occupation of Poland. Her courage enabled not only the survival of 2,500 Jewish children but also of the generations of their descendants.

The Nobel Prize recipient, Holocaust survivor Elie Wiesel, has dedicated his life to ensuring that none of us forget what happened to the Jews. He wrote:

"In those times there was darkness everywhere. In heaven and on earth, all the gates of compassion seemed to have been closed. The killer killed and the Jews died and the outside world adopted an attitude either of complicity or of indifference. Only a few had the courage to care ..."

- Louis Bülow

Class Instruction: Literature discussion..probing questions..Allusions p. 199

Literature Selections: Senior & Junior: *Unbroken* by Laura Hillenbrand Complete half the book by next week. Extra Credit selections: *The Hiding Place* by Corrie Ten Boom, *North to Freedom* by Anne Holm, *The Book Thief* by Markus Zusak (warning..language in this last book) *The Wolves at the Door: The True Story of America's Greatest Female Spy* by Pearson.

Vocabulary: Complete your five sentences using short sentences. (less than 8 words) Complete your Vocabulary Awareness Cart.

Journaling: Complete 2 pages of journaling.

Composition: Creative write! Choose any person you have met in the book and write a journal entry that might have come from them at some point in the story. One page typed-single spaced with date/name. Make sure to include specific names/events/experiences this character would have encountered to make it authentic.

Notes:

Rubric-7 Name _____ Grade _____

	5	4	3	2-1
Opening	Starts with an interesting topic worthy of taking the time to write a journal entry.	Opening is fairly interesting but takes too long to draw the reader in.	Opening shows little in the way of drawing the reader in, but still has some interest.	Little to no engaging opening.
Character Representation	Clearly has a keen knowledge of the character and how events in the novel have affected his/her outlook.	A good knowledge of the character, representation goes flat at times but overall a solid effort.	The characterization is too general, the same attributes could be applied to several characters failing to differentiate this one.	Very minimal relation of the journal entry to the character portrayed.
Support	Chose keen and effective examples to portray a valid journal entry based on the experiences of this character.	Some rather solid selections of examples but perhaps not the best chosen ones to illuminate the character well.	A fair selection of examples but lacking in specificity. Relied more on personal opinion rather than examples from the novel.	Very few examples which did not help strengthen the assertions of the author about the character they chose.
Grammar, Punctuation, Style	Copied similar styles present in the book on the character's diction, manners and outlooks. Little to no grammar mistakes or punctuation errors.	A sound portrayal of the style of writing the character may have penned. Few grammar or punctuation mistakes.	An average representation of the character's style of writing, more than a few grammar and punctuation errors..	No discernible effort to write like the character would have, many grammatical and punctuation errors.
Length/following instruction	Paper met the length criteria.			Paper did not meet the length criteria.

Comments:

Louis Zamperini

Week 8

You now have a working knowledge of who Zamperini is, where he came from and where God will lead him. He had a rough beginning, as an immigrant from Italy coming to New York City then moving on to Torrance, California he faced many challenges. The language barrier proved to be a catalyst for abuse from his new surroundings. Zamperini fought back. In his own words, "I was beating the tar out of every one of them...But I was so good at it that I started relishing the idea of getting even. I was sort of addicted to it." His path followed the rebellious course. Smoking at five, routinely engaging in fist fights, and stealing beer became his walk of life.

Through his story in *The Unbroken*, you will find many amazing encounters and debilitating hurdles that Zamperini had to face. A story you may not read about is his salvation. Years after returning to the states, and marrying, he had fallen into a pit of drunkenness and what would now be labelled post traumatic stress syndrome. Almost every night he had nightmares about The Bird. Zamperini could not escape the immense need to torture and end the life of The Bird. His wife was at the point of asking for a divorce, she could no longer watch him destroy his life or be subjected to his rage for revenge. A friend invited them both to a Billy Graham crusade. The first night, his wife accepted Christ. Zamperini resisted but returned for a second night. His reluctance is shared in his novel *Devil at My Heels*, "'I brooded and ignored Cynthia's almost constant urging to return to the tent that night. But she wouldn't give up. After arguing for hours, I agreed to go back,' under one condition. When that fellow says 'every head bowed and every eye closed,' we're getting out of there" (Zamperini 240).

Zamperini shared his conversion through an interview:

Billy was preaching away and finally at the end of his sermon, he said something like, 'When people come to the end of their rope and there is nowhere else to turn, they turn to God, no matter who they are.' Well, that is what happened on the round, we always turned to God and God saved our lives through this and 'Get me home alive' and I will seek you and serve you. And, that was a common prayer of all prisoners in prison camp. And, I come home alive and God kept his promise and I started to leave and I thought about that and I thought "He brought me home alive and here I am turning my back on him." So I got to the main aisle and I turned to the right and went back to the prayer room and there made a confession of my faith in Christ and then a miracle took place. I'm on my knees, I had only been on my knees a few seconds, made my decision, and I knew in my heart, mind and soul that I was through drinking, I was through carousing around and I knew I forgave all my guards including Sargeant Mutsuhiro Watanabe, and I couldn't believe what was happening....on the reviews of the book, four gave it a five star rating and one gave it a four star rating and they asked him why and he said, "I can't understand how a fella under severe traumatic stress can get over it in a moment." Well, he didn't know the scripture, "Therefore, if any man be in Christ, he is a new person."

From that day forward, Zamperini never had another single nightmare about The Bird. The Bird survived the war and was never punished for his crimes, Zamperini never was able to meet with the Bird, but did meet many of his captors during their imprisonment for war crimes in the 1950s. Shortly, thereafter they were released. Zamperini, at age 96, continues to share his story and his faith of a life well lived.

Sources: <http://www.awesomestories.com/biographies/unbroken/used-and-recommended-sources>,
<http://www.youtube.com/watch?v=RplIfPcCGkw>

Class Instruction: Literature discussion/Probing questions/Literature Circles

Literature Selections:

Senior & Junior: *Unbroken* by Laura Hillenbrand Complete reading the second half of the book by next class.

Vocabulary: Complete your five sentences using a compound, complex sentence. Remember, a compound sentence are two independent clauses joined by a conjunction, to make it complex you will add a dependent clause using a transitional word. Pay special attention to punctuation with compound/complex sentences, you have many choices: comma, semi-colon, period, and even the –em dash. Most computers will insert an –em dash by typing two single dashes and hitting enter. Complete your Vocabulary Awareness Chart.

Journaling: Complete 2 pages of journaling.

Composition: Choose a conflict or event that that made an impact on you from the novel. Write an essay in which you analyze the source of the conflict and choose 2-3 traits of character that were tested through this event and share how you believe the event had impact on the parties involved. This will be a 5-8 paragraph essay, MLA formatting, using cites from the book to support your position, with a Works Cited page. Review the Rubric as you write for clarification on expectations.

For class literary discussion, bring 3 typed questions you would like to open a discussion on regarding Zamperini's experiences.

Rubric 8: Name _____ Grade: _____

	Requirements	Possible points
Introductory Paragraph	Has a strong 'hook' - attention getter States the author/title States main points that will prove the thesis and the thesis is clear and debatable	/10 pt
Body Paragraphs	Contain strong transitional words Topic sentence is clear and related to the thesis Uses strong contextual support Follows up quotes/evidence with an impact statement Quotes are cited correctly Ends with a strong concluding sentence	/30 pt.
Conclusion Paragraph	Contains strong transition Restates but does not simply repeat the thesis statement States which main points were significant and why Provides a strong and logical concluding statement	/10 pt.
MLA Format	Correctly and completely follows MLA formatting..cites properly punctuated	/10 pt.
Writing	Does not use you, me, I, we Does not use casual or slang language Solid flow of ideas, strong sentence variation, effectively communicates ideas with clarity	/20 pt.
Grammar/Vocabulary	Does not use fragments or run-ons Uses strong word choice Correctly punctuates Present tense No spelling errors	/20 pt.
Total		/100pt.

Comments:

Survivors

Week 9

It is our responsibility to never forget the persecution and murder of over six million souls. As history continues to extend, it is even more imperative that we review the stories of survivors. As mentioned before, primary sources (those who have participated or been active witnesses to an event) are our best reference points. For some survivors, decades passed before they could bear witness to the atrocities and loss they endured. For others, they repeated and revisited their horrors as often as they could to make sure their voices were not forgotten – and the voices that were silenced could have an audience.

“Sacrifice by Fire” (Greek translation of *Holocaust*) aptly describes the systematic and state-sponsored massacre on the Jewish race. The Nazi regime also targeted other groups that they wished to eradicate from the ‘superior’ German race. These included gypsies, disabled, and neighboring Slavic populations – Polish, Russian, and others. Additionally, any who defied the regime on ideological or political stands were sent to be eliminated. This tyranny ravaged Germany and neighboring countries. Two to three million prisoners of war died from mistreatment or neglect. If dissenters were not sent to the concentration camps, they were used in forced labor camps. Often they were worked until they died under dire conditions. The Nazi agenda almost worked, but the stories of the survivors help us see the complexities of surviving when so many perished. Ultimately, their stories through your eyes will help prevent future sacrifices from taking root.

Literature Selections:

Senior: *Night* by Elie Wiesel (complete the reading by next class)

Junior: *The Devil’s Arithmetic* by Jane Yolen (complete the reading by next class)

Vocabulary: Complete your five sentences using two strong adjectives. Let the stories/events/experiences you have encountered through our study of humanity under war be your inspiration. As you are reading, highlight strong adjectives used by the author to bring vivid detail to his/her explanations and representations. Let these adjectives guide you in your sentences. If the vocabulary word is an adjective, you must use 2 additional ones. Complete your Vocabulary Awareness Chart.

Journaling: Complete 2 pages of journaling.

Composition:

Visit www.holocaustsurvivors.org and investigate two of the six survivor stories presented. After reading about their experiences, choose one to write a plea to the Allied forces based on their story. Imagine that this survivor found you and shared his story, pretend you are still in the early period of the war where the atrocities of the gas chambers were merely unsubstantiated

rumors. It is your role to write a strong and thorough account from the survivor’s experience to urge an action to stop the mass killings and transport of Jews. Be an advocate for your survivor.

Notes:

Rubric 9: Name _____ Grade _____

Allied Letter

Name of Survivor: _____

/25 Introduction:

The letter has a compelling opening (hook), quickly introduces their reason for writing, and earnestly states their plea.

/45 Body of the Letter:

The body of the letter clearly details several examples of the conditions, treatment, and desperation of the survivor's plight. Special attention is given to using descriptive words and impactful statements. You gain a sense of urgency for action by the Allied.

/15 Mechanics/Style:

Points will be given not based on grammar/punctuation but on the message and clarity found within the letter. Does it feel authentic? Would the reader be moved to escalate the plea up the ranks for an immediate response?

/15 Peer Review:

Break out into groups of five, each of you take one letter to read and give a score between 3-5...with 5 being the highest rating and 3 being the lowest rating.

Peer #1 _____ Peer #2 _____ Peer #3 _____ Peer #4 _____ Peer #5 _____

Comments:

Winston Churchill

Week 10

1874-1965 (Full name Sir Winston Leonard Spencer Churchill) English politician and historian.

INTRODUCTION

Although Churchill is best remembered as prime minister of England during World War II, he was also an accomplished historian, having published dozens of volumes on the history of England and Europe. Additionally, he has been noted as a master of oratory. Although interest in his written works has been immeasurably enhanced by Churchill's status as a statesman, they are considered worthy of study in their own right. Churchill was awarded the Nobel Prize for Literature in 1953 “for his historical and biographical presentations and for the scintillating oratory in which he has stood forth as a defender of human values.”

Biographical Information

Churchill was born at Blenheim Palace in 1874, the son of the English politician Lord Randolph Churchill and the American heiress Jennie Jerome. He was educated at the private school Harrow, where he did not distinguish himself academically. Sensing that his son held more promise in military activity than in intellectual pursuits, Lord Randolph enrolled him at the Royal Military Academy at Sandhurst. Churchill went on to serve with the Fourth Hussars in Cuba, India, and Sudan from 1895 to 1898. Recognizing that he needed to earn a living, Churchill turned in 1899 to journalism and worked as a war correspondent in South Africa during the Boer War; he was captured by the Boers and held in a prisoner-of-war camp but escaped. During the early years of the twentieth century, Churchill gained much notice as a journalist and writer, and he was able to support himself on that income for many years. In 1900 he was elected to Parliament and served in a variety of official capacities throughout his career. Churchill married Clementine Hozier in 1908; he had proposed to her four times before she accepted. He saw active service in the trenches of World War I, confessing later that he loved the sound of bombs going off. By the 1920s Churchill became intensely interested in politics; some have suggested that this was a posthumous attempt to live up to his father's high expectations. He devoted himself to many of his father's causes, including democracy, social reform, and the reduction of military expenditure in times of peace. However, Churchill's outlook was always aristocratic, and his genuine reformist sentiments retained a strong element of paternalism. His experience in the military gave him a background different from that of most politicians at the time. In particular, Churchill's martial expertise and his enthusiasm for making war caused alarm among many of his colleagues during World War I, but they provided the makings of the Churchill legend of World War II. While many of Churchill's political ideals in the 1930s led to his alienation in government, at the outbreak of World War II in 1939 he was recognized as an important force in a crisis and was made first lord of the Admiralty. When the English government was reorganized in 1940, Churchill succeeded to the

position of prime minister. Churchill's untiring work ushering England through the war led to legendary status; later, however, his commitment to militarism was harshly criticized. In the midst of military victory at the end of the war in 1945, Churchill lost the prime ministry when the Conservatives were defeated in the election, but he regained the office in 1951. He was knighted by Queen Elizabeth II in 1953. Plagued by the infirmities of age, including a series of strokes, Churchill resigned as prime minister in 1955 and did not run for Parliament in the election of 1964. He died in 1965.

Major Works Churchill was unusual for a politician of his time in that he also supported himself with a viable writing career. In 1900 he made an excursion into melodramatic fiction with his novel *Savrola*. Though the book sold well, he did not choose to repeat the experiment. Instead he chose to concentrate on historical works. Some of these works describe events in which he himself was a participant, including *The Story of the Malakind Field Force* (1898), *The River War* (1899), *London to Ladysmith via Pretoria* (1900), *Ian Hamilton's March* (1900), *The World Crisis* (1923-31), and *The Second World War* (1948-53). Others deal with the history of his own family, such as *Lord Randolph Churchill* (1906) and *Marlborough* (1933-38). In other works, such as *A History of the English-Speaking Peoples* (1956-58), he filtered history through his own political experiences and came up with an unabashed Whig interpretation. As a historian he has been most admired when describing events with which he had an intimate connection, even given his biases and air of self-promotion. Early in his political career he began, with *Liberalism and the Social Problem* (1909), the practice of publishing collections of his speeches; throughout his career, Churchill was greatly admired for his ability to rally public and governmental support with his impassioned speaking. His books *My African Journey* (1908) and *My Early Life* (1930) are strictly autobiographical. With the early establishment of his reputation as a vivid writer and political figure, Churchill was in considerable demand as a contributor to newspapers. A collection of his best newspaper and journal articles, plus his Romanes Lecture delivered in 1930, was published in 1932 as *Thoughts and Adventures*. Many of his biographical essays originally published between 1929 and 1936 were collected in 1937 as *Great Contemporaries*, which was republished several times with additions and deletions.

Critical Reception As a politician, Churchill has been both praised and excoriated. As a writer, he has been largely admired since his earliest publications despite the obvious biases of much of his work. Critics attribute some of the success of his writings to his habit of dictating his work; many argue that this helped to infuse his writing with the spirit of “fireside chats,” thereby easily garnering public interest and sympathy. Regardless of the direction of public and critical sentiment about his career, Churchill's status as an eminent twentieth-century politician and historian remains secure.

Source: Twentieth-Century Literary Criticism

Phantasmagoria of a Fevered Dream Excerpts from *My Early Life*

By Winston S. Churchill AP English Language Lesson by Eileen Bach

British statesman Winston Churchill is remembered as an intellect who won the Nobel Prize for Literature, yet he struggled in school. While he was a whiz at history and he excelled in writing, he suffered studying

*mathematics. His struggles are detailed below. The passage below is from the book *My Early Life* by Winston Churchill. Read this excerpt carefully and answer the questions below.*

I had a feeling once about Mathematics, that I saw it all – Depth beyond depth was revealed to me – the Byss and the Abyss. I saw, as one might see the transit of Venus – or even the Lord Mayor's Show, a quantity passing through infinity and changing its sign from plus to minus. I saw exactly how it happened and why the tergiversation was inevitable: and how the one step involved all the others. It was like politics. But it was after dinner and I let it go!

Of course what I call Mathematics is only what the Civil Service Commissioners expected you to know to pass a very rudimentary examination. I suppose that to those who enjoy this peculiar gift, Senior Wranglers and the like, the waters in which I swam must seem only a duck-pond compared to the Atlantic Ocean. Nevertheless, when I plunged in, I was soon out of my depth. When I look back upon those care-laden months, their prominent features rise from the abyss of memory. Of course I had progressed far beyond Vulgar Fractions and the Decimal System. We were arrived in an 'Alice-in-Wonderland' world, at the portals of which stood 'A Quadratic Equation'. This with a strange grimace pointed the way to the Theory of Indices, which again handed on the intruder to the full rigours of the Binomial Theorem. Further dim chambers lighted by sullen, sulphurous fires were reputed to contain a dragon called the 'Differential Calculus'. But this monster was beyond the bounds appointed by the Civil Service Commissioners who regulated this stage of Pilgrim's heavy journey. We turned aside, not indeed to the uplands of the Delectable Mountains, but into a strange corridor of things like anagrams and acrostics called Sines, Cosines and Tangents. Apparently they were very important, especially when multiplied by each other, or by themselves! They had also this merit – you could learn many of their evolutions off by heart. There was a question in my third and last Examination about these Cosines and Tangents in a highly square-rooted condition which must have been decisive upon the whole of my after-life. It was a problem. But luckily I had seen its ugly face only a few days before and recognized it at first sight.

I have never met any of these creatures since. With my third and successful examination they passed away like the phantasmagoria of a fevered dream. I am assured they are most helpful in engineering, astronomy and things like that. It is very important to build bridges and canals and so comprehend all the stresses and potentialities of matter, to say nothing of counting all the stars and even universes and measuring how far off they are, and foretelling eclipses, the arrival of comets and such like. I am very glad there are quite a number of people born with a gift and a liking for all of this; like great chessplayers who play sixteen games at once blindfold and die quite soon of epilepsy. Serve them right! I hope the Mathematicians, however, are well rewarded. I promise never to blackleg their profession nor to take the bread out of their mouths.

WORDS WITH PURPOSE

Questions on “Phantasmagoria of a Fevered Dream,” from *My Early Life* by Winston Churchill 1. The word **rudimentary** most nearly means:

- a) difficult
- b) lengthy
- c) basic
- d) bureaucratic

2. The allusion to an ‘Alice-in-Wonderland’ world is intended to convey:

- a) the simplicity of the concepts.
- b) the inexplicable nature of the discipline.
- c) a lack of proportion.
- d) the mystery of the correct answers.

3. The penultimate sentence in the second paragraph, “It was a problem” is an example of:

- a) Understatement
- b) hyperbole
- c) chiasmus
- d) fragment

4. The sentence, “But luckily I had seen its ugly face only a few days before and recognized it at first sight” is an example of:

- a) metaphor, which suggests fear.
- b) hyperbole, which suggests control.
- c) satire, which provides context.
- d) personification, which provides humor.

5. The statement, “I have never met any of these creatures” since implies:

- a) They are rare.
- b) They are not especially useful in ordinary life.
- c) They no longer pose monstrous problems when encountered.
- d) They were imaginary to begin with.

6. The word phantasmagoria most nearly means:

- a) remnants
- b) bizarre images
- c) arcane facts
- d) detritus

7. In this context, the idiom found in the remark, “I promise never to...take the bread out of their mouths” might be paraphrased as:

- a) “I promise never to...take their job”
- b) “I promise never to...share a meal at the same table”
- c) “I promise never to...steal from them”
- d) “I promise never to...speak on their behalf”

8. The reader may infer that:

- a) Churchill failed two previous examinations.
- b) Churchill does not appreciate the value of mathematics.
- c) Churchill remains haunted by his weak skills in math.
- d) Churchill has no sense of humor.

9. The use of exclamation points indicates:

- a) the seriousness of the examination
- b) the relative youth of the writer
- c) mock horror
- d) stylistic maturity

10. The tone of this excerpt is best described as:

- a) derogatory
- b) humble
- c) critical
- d) humorous

What is a Rogerian Argument?

Typically, we think of winners and losers of arguments. Our tradition of argument goes back to classical Greece when speakers tried to sway fellow voters in the early democratic debates over policy. Building on this tradition of pro and con, our judicial system goes even further to emphasize the adversarial nature of many arguments. But arguments don't always have to assume that readers make a yes/no, innocent/guilty, on/off decision. Many arguments build toward consensus. This type of argument is known as a Rogerian argument.

Based on Carl Rogers' work in psychology, Rogerian argument begins by assuming that a willing writer can find middle or common ground with a willing reader. Instead of promoting the adversarial relationship that traditional or classical argument typically sets up between reader and writer, Rogerian argument assumes that if reader and writer can both find common ground about a problem, they are more likely to find a solution to that problem. Based on these assumptions, Rogerian argument develops along quite different lines than a traditional argument often does.

In the introduction to a Rogerian argument, the writer presents the problem, typically pointing out how both writer and reader are affected by the problem. Rather than presenting an issue that divides reader and writer, or a thesis that demands agreement (and in effect can be seen as an attack on a reader who holds an opposing view), the Rogerian argument does not begin with the writer's position at all.

Next, the writer describes as fairly as possible--typically in language as neutral as possible--the reader's perceived point of view on the problem. Only if the writer can represent the reader's perspective accurately will the reader begin to move toward compromise, and so this section of the argument is crucial to the writer's credibility. (Even though writers might be tempted to use this section of the Rogerian argument to manipulate readers, that strategy usually backfires when readers perceive the writer's insincerity. Good will is crucial to the success of a Rogerian argument.) Moreover, as part of the writer's commitment to expressing the reader's perspective on the problem, the writer acknowledges the circumstances and contexts in which the reader's position or perspective is valid.

In the next main chunk of the Rogerian argument, the writer then presents fairly and accurately his or her own perspective or position on the problem. This segment depends, again, on neutral but clear language so that the reader perceives the fair-mindedness of the writer's description. The segment is, however, a major factor in whether or not the writer is ultimately convincing, and so key evidence supports and develops this section of the argument. Like the description of the reader's perspective, this part of the argument also includes a description of the contexts or circumstances in which the writer's position is valid.

The Rogerian essay closes not by asking readers to give up their own positions on the problem but by showing how the reader would benefit from moving toward the writer's position. In other words, the

final section of the Rogerian argument lays out possible ways to compromise or alternative solutions to the problem that would benefit both reader and writer under more circumstances than either perspective alone accounts for.

Rogerian approaches are particularly useful for emotionally charged, highly divisive issues. The Rogerian approach typically downplays the emotional in favor of the rational so that people of good will can find solutions to common problems. But no argument, Rogerian or otherwise, will succeed unless the writer understands the reader. Rogerian argument is especially dependent on audience analysis because the writer must present the reader's perspective clearly, accurately, and fairly.

	Classical		Rogerian
Introduction (Exordium)	Capture the audience's attention. Introduce the issue and create exigence for your claim. Why is this an issue? Why do we need to pay attention?	Introduction	State the problem you hope to resolve. By presenting your issue as a problem you raise the possibility of positive change. Often opponents will want to solve the same problem.
Statement of Background (Narratio)	Supply the context needed to understand the case you present. What circumstances, occurrences, or conditions do we need to be made aware of?	Summary of Opposing Views	As accurately and neutrally as possible, state the views of the people with whom you disagree. By doing this you show that you are capable of listening without judging and have given a fair hearing to people who think differently from you.
Proposition (Partitio)	State your position (claim/thesis), based on the information you have presented, and outline the major points that will follow. The <i>partitio</i> divides the background information from the reasoning.	Statement of Understanding	Also called the statement of validity. Show that you understand that there are situations in which these views are valid. Which parts of the opposing argument s do you concede? Under which conditions might you share these views?
Proof (Confirmatio)	Present your reasons, subclaims, and evidence. Establish inferences between claim and support. Provide additional evidence for subclaims and evidence, where necessary. Explain and justify assumptions.	Statement of Your Position	Now that readers have seen that you've given full consideration to views other than your own, they should be prepared to listen fairly to your views. State your position.
Refutation (Refutatio)	Anticipate and refute opposing arguments. In this section you demonstrate that you have already considered the issue	Statement of Contexts	Describe situations in which you hope your views will be honored. By showing that your position has merit in

	thoroughly and have reached the only reasonable conclusion.		specific contexts, you recognize that people won't agree with you all of the time. However, opponents are allowed to agree in part and share common ground.
Conclusion (Peroratio)	Summarize the most important points. Make a final appeal to values, motivations, and feelings that are likely to encourage the audience to identify with your argument	Statement of Benefits	Appeal to the self-interest of your opponents by showing how they would benefit from accepting your position; this concludes your essay on a hopeful, positive note.

THE TRUTH ABOUT HITLER (renamed HITLER AND HIS CHOICE in 1937)

First published in *The Strand* in 1935

IT is not possible to form a just judgment of a public figure who has attained the enormous dimensions of Adolf Hitler until his life work as a whole is before us. Although no subsequent political action can condone wrong deeds or remove the guilt of blood, history is replete with examples of men who have risen to power by employing stern, grim, wicked, and even frightful methods, but who, nevertheless, when their life is revealed as a whole, have been regarded as great figures whose lives have enriched the story of mankind. So may it be with Hitler.

Such a final view is not vouchsafed to us to-day. We cannot tell whether Hitler will be the man who will once again let loose upon the world another war in which civilization will irretrievably succumb, or whether he will go down in history as the man who restored honour and peace of mind to the great Germanic nation and brought them back serene, helpful and strong, to the European family circle. It is on this mystery of the future that history will pronounce Hitler either a monster or a hero. It is this which will determine whether he will rank in Valhalla with Pericles, with Augustus, and with Washington, or welter in the inferno of human scorn with Attila and Tamerlane. It is enough to say that both possibilities are open at the present moment. If, because the story is unfinished, because, indeed, its most fateful chapters have yet to be written, we are forced to dwell upon the dark side of his work and creed, we must never forget nor cease to hope for the bright alternative.

Adolf Hitler was the child of the rage and grief of a mighty empire and race who had suffered overwhelming defeat in war. He it was who exorcized the spirit of despair from the German mind by substituting the not less baleful but far less morbid spirit of revenge. When the terrible German armies, which had held half Europe in their grip, recoiled on every front and sought armistice from those upon whose lands even then they still stood as invaders; when the pride and willpower of the Prussian race broke into surrender and revolution behind the fighting lines; when that Imperial Government, which had been for more than fifty fearful months the terror of almost all nations, collapsed ignominiously, leaving its loyal faithful subjects defenceless and disarmed before the wrath of the sorely-wounded victorious Allies; then it was that one Austrian corporal, a former house-painter, set out to regain all. In the fifteen years that have followed this resolve he has succeeded in restoring Germany to the most powerful position in Europe, and not only has he restored the position of his country, but he has even, to a very large extent, reversed the results of the Great War. Sir John Simon, as Foreign Secretary, said at Berlin that he made no distinction between victors and vanquished. Such distinctions, indeed, still exist, but the vanquished are in process of becoming the victors, and the victors the vanquished. When Hitler began, Germany lay prostrate at the feet of the Allies. He may yet see the day when what is left of Europe will be prostrate at the feet of Germany. Whatever else may be thought about these exploits, they are certainly among the most remarkable in the whole history of the world.

Hitler's success, and, indeed, his survival as a political force, would not have been possible but for the lethargy and folly of the French and British Governments since the War, and especially in the last three years. No sincere attempt was made to come to terms with the various moderate governments of Germany, which existed upon a parliamentary system. For a long time the French pursued the absurd delusion that they could extract vast indemnities from the Germans in order to compensate them for the devastation of the War.

Figures of reparation payments were adopted, not only by the French but by the British, which had no relation whatever to any process which exists, or could ever be devised, of transferring wealth from one community to

a other. To enforce submission to these senseless demands, French armies actually reoccupied the Ruhr in 1923. To recover even a tenth of what was originally demanded, an inter-allied board, presided over by an able American, supervised the internal finances of Germany for several years, thus renewing and perpetuating the utmost bitterness in the minds of the defeated nation. In fact, nothing was gained at the cost of all this friction; for, although the Allies extracted about one thousand million pounds' worth of assets from the Germans, the United States, and to a lesser extent Great Britain, lent Germany at the same time over two thousand millions more than she had paid. Yet, while the Allies poured their wealth into Germany to build her up and revive her life and industry, the only results were an increasing resentment and the loss of their money. Even while Germany was receiving great benefits by the loans which were made to her, Hitler's movement gained each week life and force from irritation at Allied interference.

I have always laid down the doctrine that the redress of the grievances of the vanquished should precede the disarmament of the victors. Little was done to redress the grievances of the treaties of Versailles and Trianon. Hitler in his campaign could point continually to a number of minor anomalies and racial injustices in the territorial arrangements of Europe, which fed the fires on which he lived. At the same time, the English pacifists, aided from a safe distance by their American prototypes, forced the process of disarmament into the utmost prominence.

Year after year, without the slightest regard to the realities of the world, the Disarmament Commission explored in numerable schemes for reducing the armaments of the Allies, none of which was pursued with any sincerity by any country except Great Britain. The United States, while preaching disarmament, continued to make enormous developments in her army, navy, and air force. France, deprived of the promised United States guarantee and confronted with the gradual revival of Germany with its tremendous military population, naturally refused to reduce her defences below the danger point. Italy, for other reasons, increased her armaments. Only England cut her defences by land and sea far below the safety level, and appeared quite unconscious of the new peril which was developing in the air. Meanwhile, the Germans, principally under the Brüning Government, began their great plans to regain their armed power. These were pressed forward by every channel. The air-sport and commercial aviation became a mere cloak behind which a tremendous organization for the purposes of air war was spread over every part of Germany. The German general staff, forbidden by the treaty, grew year by year to an enormous size under the guise of the State guidance of industry. All the factories of Germany were prepared in incredible detail to be turned to war production.

These preparations, although assiduously concealed, were nevertheless known to the intelligence departments both of France and Great Britain. But nowhere in either of these governments was there the commanding power either to call Germany to a halt or to endeavour to revise the treaties. The former course would have been quite safe and easy, at any rate, until the end of 1931, but at that time Mr. MacDonald and his colleagues were still contenting themselves with uttering high-sounding platitudes upon the blessings of peace and gaining the applause of well-meaning but ill-informed majorities throughout our island, liven as late as 1932 the greatest pressure was put upon France to reduce her armed strength, when at the same time the French knew that immense preparations were going forward in all parts of Germany. I explained and exposed the follies of this process repeatedly and in detail in the House of Commons, but nobody paid the slightest attention. Eventually, all that came out of the Disarmament conferences was the Rearmament of Germany.

While all these formidable transformations were occurring in Europe, Corporal Hitler was fighting his long, wearing battle for the German heart. The story of that struggle cannot be read without admiration for the courage, the single-mindedness, and the personal force which enabled him to challenge, defy, overcome, or

conciliate all the authorities or resistances which barred his path. He, and the everincreasing legions who worked with him, certainly showed at this time, in their patriotic ardour and love of country, that there was nothing they would not do or dare, no sacrifice of life, limb or liberty that they would not make themselves or inflict upon their opponents.

Here is no place to tell that tale. Its main episodes are well known. The riotous meetings, the bloody fusillade at Munich, Hitler's imprisonment, his various arrests and trials, his conflict with Hindenburg, his electoral campaign, von Papen's tergiversation, Hitler's conquest of Hindenburg, Hindenburg's desertion of Brüning—all these were the milestones upon that indomitable march which carried the Austrian corporal to the life-dictatorship of the entire German nation of nearly seventy million souls, constituting the most industrious, capable, fierce, militaristic and resentful race in the world.

Hitler arrived at supreme power in Germany at the head of a national socialist movement which wiped out all the states and old kingdoms of Germany and fused them into one whole. At the same time, Nazidom suppressed and obliterated by force, wherever necessary, all other parties in the State. At this very moment he found that the secret organization of German industry and aviation; which the German general staff and latterly the Brüning Government had built up, was in fact absolutely ready to be put into operation.

So far, no one had dared to take this step. Fear that the Allies would intervene and nip everything in the bud had restrained them. But Hitler had risen by violence and passion; he was surrounded by men as ruthless as he. It is probable that, when he overthrew the existing constitutional Government of Germany, he did not know how far they had prepared the ground for his action, certainly he has never done them the justice to recognize their contribution to his success. He even drove the patriotic Brüning, under threat of murder, from German soil.

The fact remains that all he and Goering had to do was to give the signal for the most gigantic process of secret rearmament that has ever taken place. He had long proclaimed that, if he came into power, he would do two things that no one else could do for Germany but himself. First, he would restore Germany to the height of her power in Europe, and secondly, he would cure the cruel unemployment that afflicted the people.

His methods are now apparent. Germany was to recover her place in Europe by rearming, and the Germans were to be largely freed from the curse of unemployment by being set to work on making the armaments and other military preparations. Thus from the year 1933 onwards the whole available energies of Germany were directed to preparations for war, not only in the factories, in the barracks, and on the aviation grounds, but in the schools, the colleges, and almost in the nursery, by every resource of State power and modern propaganda; and the preparation and education of the whole people for war-readiness was undertaken.

It was not till 1935 that the full terror of this revelation broke upon the careless and imprudent world, and Hitler, casting aside concealment, sprang forward armed to the teeth, with his munition factories roaring night and day, his aeroplane squadrons forming in ceaseless succession, his submarine crews exercising in the Baltic, and his armed hosts tramping the barrack squares from one end of the broad Reich to the other. That is where we are to-day, and the achievement by which the tables have been completely turned upon the complacent, feckless, and purblind victors deserves to be reckoned a prodigy in the history of the world, and a prodigy which is inseparable from the personal exertions and lifethrust of a single man.

It is certainly not strange that everyone should want to know “the truth about Hitler.” What will he do with the tremendous powers already in his grasp and perfecting themselves week by week ? If, as I have said, we look only at the past, which is all we have to judge by, we must indeed feel anxious. Hitherto, Hitler’s Triumphant Career has been borne onwards, not only by a passionate love of Germany, but by currents of hatred so intense as to sear the souls of those who swim upon them.

Hatred of the French is the first of these currents, and we have only to read Herr Hitler’s book, *Mein Kampf*, to see that the French are not the only foreign nation against whom the anger of rearmed Germany may be turned.

But the internal stresses are even more striking. The Jews, supposed to have contributed, by a disloyal and pacifist influence, to the collapse of Germany at the end of the Great War, were also deemed to be the main prop of communism and the authors of defeatist doctrines in every form. Therefore, the Jews of Germany, a community numbered by many hundreds of thousands, were to be stripped of all power, driven from every position in public and social life, expelled from the professions, silenced in the Press, and declared a foul and odious race.

The twentieth century has witnessed with surprise, not merely the promulgation of these ferocious doctrines, but their being enforced with brutal vigour by the government and by the populace. No past services, no proved patriotism, even wounds sustained in war, could procure immunity for persons whose only crime was that their parents had brought them into the world. Every kind of persecution, grave or petty, upon the world-famous scientists, writers, and composers at the top to the wretched little Jewish children in the national schools, was practised, was glorified, and is still being practised and glorified.

A similar proscription fell upon socialists and communists of every hue. The Trade Unionists and liberal intelligentsia are equally smitten. The slightest criticism is an offence against the State. The courts of justice, though allowed to function in ordinary cases, are superseded for every form of political offence by so-called people’s courts composed of ardent Nazis. Side by side with the training grounds of the new armies and the great aerodromes, the concentration camps pock-mark the German soil. In these thousands of Germans are coerced and cowed into submission to the irresistible power of the Totalitarian State.

The hatred of the Jews led by a logical transition to an attack upon the historic basis of Christianity. Thus the conflict broadened swiftly, and Catholic priests and Protestant pastors fell under the ban of what is becoming the new religion of the German peoples, namely, the worship of Germany under the symbols of the old gods of Nordic paganism. Here also is where we stand to-day.

What manner of man is this grim figure who has performed these superb toils and loosed these frightful evils? Does he still share the passions he has evoked ? Does he, in the full sunlight of worldly success, at the head of the great nation he has raised from the dust, still feel wracked by the hatreds and antagonisms of his desperate struggle: or will they be discarded like the armour and the cruel weapons of strife under the mellowing influences of success? Evidently a burning question for men of all nations! Those who have met Herr Hitler face to face in public business or on social terms have found a highly competent, cool, well-informed functionary with an agreeable manner, a disarming smile, and few have been unaffected by a subtle personal magnetism. Nor is this impression merely the dazzle of power. He exerted it on his companions at every stage in his struggle, even when his fortunes were in the lowest depths. Thus the world lives on hopes that the worst is over and that we may yet live to see Hitler a gentler figure in a happier age.

Meanwhile, he makes speeches to the nations which are characterized by candour and moderation. Recently he has offered many words of reassurance, eagerly lapped up by those who have been so tragically wrong about Germany in the past. Only time can show, but, meanwhile, the great wheels revolve ; the rifles, the cannon, the tanks, the shot and shells, the air-bombs, the poison-gas cylinders, the aeroplanes, the submarines, and now the beginnings of a fleet flow in ever- broadening streams from the already largely war-mobilized arsenals and factories of Germany.

In the annals of the new triumphant Germany there is a lurid anniversary. It is the 30th of June. On that night last year many hundreds of men and some women were put to death in Germany without law, without accusation, without trial. These persons represented many varieties of life and thought of Germany. There were Nazis and anti-Nazis. There were Generals and Communists; there were Jews, Protestants, and Catholics. Some were rich and some were poor; some were young and some were old; some were famous and some were humble. But all had one thing in common, namely, that they were deemed to be obnoxious or obstructive to the Hitler regime. Therefore, they were blotted out.

Armed police caught them in the streets, shot them in their beds, shot the wife who threw herself before her husband, dragged all manner of people to the different goals—killed some on the way— sent others to face the firing parties on the outskirts of Berlin. The sinister volleys succeeded each other through along morning, afternoon, and night. The relations who ventured to inquire for the missing father, brother or son received, after a considerable interval, a small urn containing cremated ashes. The history of the world is full of gruesome, squalid episodes of this kind, from the butcheries of ancient Rome and the numberless massacres which have stained the history of Asiadown to the smellings out of the Zulu and Hottentot witch-doctors. But in all its ups and downs mankind has always recoiled in horror from such events; and every record which has pretended to be that of a civilized race has proclaimed its detestation of them.

Adolf Hitler took upon himself the full responsibility. It is true that he explained that many more people were murdered—for I call the slaughter of a human being in peace without trial murder—who were not on his list. Zealous lieutenants we are assured filled in the gaps, sometimes with public, and sometimes with their own private enemies; and some of them were executed themselves for having overstepped the mark. What a mark!

But the astounding thing is that the great German people, educated, scientific, philosophical, romantic, the people of Christmas tree, the people of Goethe and Schiller, of Bach and Beethoven, Heine, Leibnitz, Kant and a hundred other great names, have not only not resented this horrible blood-bath, but have endorsed it and acclaimed its author with the honours not only of a sovereign but almost of a God. Here is the frightful fact before which what is left of European civilization must bow its head in shame, and what is to more practical purpose, in fear.

Can we really believe that a hierarchy and society built upon such deeds can be entrusted with the possession of the most prodigious military machinery yet planned among men? Can we believe that by such powers the world may regain “the joy, the peace and glory of mankind”? The answer, if answer there be, other than the most appalling negative, is contained in that mystery called HITLER.

Literature:

Read through Churchill’s thoughts on Hitler. Make notes in the margin of different Rogerian arguments made throughout as you do your re-reads.

Composition:

Senior and Junior:

Your assignment this week is to write an analysis of the two opinions on Hitler. You may base this solely off of Churchill's writing or you may do additional research for clarification. Write one paragraph on Churchill's viewpoint...establish what he believes, why he believes it, and how he is trying to convince others. Next, write one paragraph on those opposed to Churchill's viewpoint...establish what they would believe, why they believe it, and how they would try to convince Churchill otherwise. Your third paragraph will be your position, are you fully aligned with one viewpoint or the other or somewhere in between? Can you identify with specific points each make or are you even more polarized to one side than the author? Type your responses in MLA format, if you do use outside sources for clarification..you will be given 10 additional points if you create a works cited page that reflects your sources (also include a cite for Churchill's article as it was first published). No rubric provided for this assignment, your grade will be determined on how thoroughly you address the issues and establish clear delineations between the two beliefs, as well as how you express your own viewpoints. Grammar/spelling/punctuation/MLA format to be counted in the grade as well.

Journaling: Choose two topics for journaling one full page each this week.

Vocabulary:

Write five sentences using your vocabulary words to express an opinion on a specific issue you feel strongly about. Complete your Vocabulary Awareness Chart using either or both of Churchill's articles (one on mathematics and one on Hitler).

Notes:

Dr. Joseph Warren

Week 11

MY EVER HONOURED FELLOW CITIZENS,

IT is not without the most humiliating conviction of my want of ability that I now appear before you: but the sense I have of the obligation I am under to obey the calls of my country at all times, together with an animating recollection of your indulgence, exhibited upon so many occasions, has induced me, once more, undeserving as I am to throw myself upon that candour which looks with kindness on the feeblest efforts of an honest mind.

You will not now expect the elegance, the learning, the fire, the enrapturing strains of eloquence which charmed you when a LOVELL, a CHURCH, or a HANCOCK spake; but you will permit me to say that with sincerity, equal to theirs, I mourn over my bleeding country: with them I weep at her distress, and with them deeply resent the many injuries she has received from the hands of cruel and unreasonable men.

That personal freedom is the natural right of every man; and that property, or an exclusive right to dispose of what he has honestly acquired by his own labour, necessarily arises therefrom, are truths which common sense has placed beyond the reach of contradiction. And no man, or body of man, can without being guilty of flagrant injustice, claim a right to dispose of the persons or acquisitions of any other man, or body of men, unless it can be proved that such a right has arisen from some compact between the parties in which it has been explicitly and freely granted.

If I may be indulged in taking a retrospective view of the first settlement of our country, it will be easy to determine with what degree of justice the late parliament of Great Britain has assumed the power of giving away that property which the Americans have earned by their labour.

Our fathers having nobly resolved never to wear the yoke of despotism, and seeing the European world, at the time, through indolence and cowardice, falling a prey to tyranny, bravely threw themselves upon the bosom of the ocean, determined to find a place in which they might enjoy their freedom, or perish in the glorious attempt. Approving heaven beheld the favourite ark dancing upon the waves, and graciously preserved it until the chosen families were brought in safety to these western regions. They found the land swarming with savages, who threatened death with every kind of torture. But savages, and death with torture were far less terrible than slavery: nothing was so much the object of their abhorrence as a tyrant's power: they knew that it was more safe to dwell with man in his most unpolished state, -than in a country where arbitrary power prevails. Even anarchy itself, that bugbear held up by the tools of power (though truly to be deprecated) is infinitely less dangerous to mankind than arbitrary government. Anarchy can be but of short duration; for when men are at liberty to pursue that course which is most conducive to their own happiness, they will soon come into it, and from the rudest state of nature, order and good government must soon arise. But tyranny, when once established, entails its curses on a nation to the latest period of time; unless some daring genius, inspired by heaven, shall, unappalled danger, bravely form and execute the arduous design of restoring liberty and life to his enslaved, murdered country.

The tools of power, in every age, have racked their inventions to justify the few in sporting with the happiness of the many; and, having found their sophistry too weak to hold mankind in bondage, have impiously dared to force religion, the daughter of the king of heaven, to become a prostitute in the service of hell. They taught

that princes, honoured with the name of Christian, might bid defiance to the founder of their faith, might pillage Pagan countries and deluge them with blood, only because they boasted themselves to be the disciples of that teacher who strictly charged his followers to do to others as they would that others should do unto them.

This country, having been discovered by an English subject, in the year 1620, was (according to the system which the blind superstition of those times supported) deemed the property of the crown of England. Our ancestors, when they resolved to quit their native soil, obtained from King James, a grant of certain lands in North America. This they probably did to silence the cavils of their enemies, for it cannot be doubted but they despised the pretended right which he claimed thereto. Certain it is, that he might, with equal propriety and justice, have made them a grant of the planet Jupiter. And their subsequent conduct plainly shows that they were too well acquainted with humanity, and the principles of natural equity, to suppose that the grant gave them any right to take possession; they therefore entered into a treaty with the natives, and bought from them the lands: nor have I ever yet obtained any information that our ancestors ever pleaded, or that the natives ever regarded the grant from the English crown: the business was transacted by the parties in the same independent manner that it would have been, had neither of them ever known or heard of the island of Great Britain.

Having become the honest proprietors of the soil, they immediately applied themselves to the cultivation of it; and they soon held the virgin earth teeming with richest fruits, a grateful recompense for their unwearied toil. The fields began to wave with ripening harvests, and the late barren wilderness was seen to blossom like the rose. The savage natives saw with wonder the delightful change, and quickly formed a scheme to obtain that by fraud or force, which nature meant as the reward of industry alone. But the illustrious emigrants soon convinced the rude invaders, that they were not less ready to take the field for battle than for labour; and the insidious foe was driven from their borders as often as he ventured to disturb them. The crown of England looked with indifference on the contest; our ancestors were left alone to combat with the natives. Nor is there any reason to believe, that it ever was intended by the one party, or expected by the other, that the grantor should defend and maintain the grantees in the peaceable possession of the lands named in the patents. And it appears plainly, from the history of those times, that neither the prince, nor the people of England, thought themselves much interested in the matter. They had not then any idea of a thousandth part of those advantages which they since have, and we are most heartily willing they should still continue to reap from us.

But when, at an infinite expense of toil and blood, this widely extended continent had been cultivated and defended: when the hardy adventurers justly expected that they and their descendants should peaceably have enjoyed the harvest of those fields which they had sown, and the fruit of those vineyards which they had planted; this country was then thought worthy the attention of the British ministry; and the only justifiable and only successful means of rendering the colonies serviceable to Britain were adopted. By an intercourse of friendly offices, the two countries became so united in affection, that they thought not of any distinct or separate interests, they found both countries flourishing and happy. Britain saw her commerce extended, and her wealth increased; her lands raised to an immense value; her fleets riding triumphant on the ocean; the terror of her arms spreading to every quarter of the globe. The colonist found himself free, and thought himself secure; he dwelt under his own vine, and under his own fig tree, and had none to make him afraid: he knew indeed that by purchasing the manufactures of Great Britain, he contributed to its greatness: he knew that all the wealth, that his labour produced centered in Great Britain; but that, far from exciting his envy, filled him with the highest pleasure; that thought supported him in all his toils. When the business of the day was past, he solaced himself with the contemplation, or perhaps entertained his listening family with the

recital of some great, some glorious transaction which shines conspicuous in the history of Britain: or, perhaps, his elevated fancy led him to foretell with a kind of enthusiastic confidence, the glory, power, and duration of an empire which should extend from one end of the earth to the other: he saw, or thought he saw, the British nation risen to a pitch of grandeur which cast a veil over the Roman glory, and ravished with the preview, boasted a race of British kings, whose names should echo through those realms where Cyrus, Alexander, and the Caesars were unknown; princes for whom millions of grateful subjects redeemed from slavery and Pagan ignorance, should, with thankful tongues, offer up their prayers and praises to that transcendently great and beneficent Being, by whom kings reign, and princes decree justice.

These pleasing connections might have continued; these delightful prospects might have been every day extended; and even the reveries of the most warm imagination might have been realized; but unhappily for us, unhappily for Britain, the madness of an avaricious minister of state, has drawn a sable curtain over the charming scene, and in its stead, has brought upon the stage, discord, envy, hatred, and revenge, with civil war close in their rear.

Some demon, in an evil hour, suggested to a short sighted financier, the hateful project of transferring the whole property of the king's subjects in America, to his subjects in Britain. The claim of the British parliament to tax the colonies, can never be supported but by such a TRANSFER; for the right of the House of Commons of Great Britain, to originate any tax, or grant money, is altogether derived from their being elected by the people of Great Britain to act for them; and the people of Great Britain cannot confer on their representatives a right to give or grant any thing which they themselves have not a right to give or grant personally. Therefore it follows, that if the members chosen by the people of Great Britain, to represent them in parliament, have, by virtue of their being so chosen, any right to give or grant American property, or to lay any tax upon the lands or persons of the colonists, it is because the lands and people in the colonies are bonafide, owned by, and justly belonging to the people of Great Britain. But (As has been before observed) every man has a right to personal freedom, consequently a right to enjoy what is acquired by his own labour. And as it is evident that the property in this country has been acquired by our own labour; it is the duty of the people of Great Britain, to produce some compact in which we have explicitly given up to them a right to dispose of our persons or property. Until this is done, every attempt of theirs, or of those whom they have deputed to act for them to give or grant any part of our property, is directly repugnant to every principle of reason and natural justice. But, I may boldly say, that such a compact never existed, no, not even in imagination. Nevertheless, the representatives of a nation, long famed for justice and the exercise of every noble virtue, have been prevailed on to adopt the fatal scheme: and although the dreadful consequences of this wicked policy have already shaken the empire to its centre; yet still it is persisted in. Regardless of the voice of reason, deaf to the prayers and supplications, and unaffected with the flowing tears of suffering millions, the British ministry still hug the darling idol; and every rolling year affords fresh instances of the absurd devotion with which they worship it. Alas! How has the folly, the distraction of the British councils, blasted our swelling hopes, and spread a gloom over this western hemisphere.

The hearts of Britons and Americans, which lately felt the generous glow of mutual confidence and love, now burn with jealousy and rage. Though, but of yesterday, I recollect (deeply affected at the ill-boding change) the happy hours that past whilst Britain and America rejoiced in the prosperity and greatness of each other (heaven grant those halcyon days may soon return.) But now the Briton too often looks on the American with an envious eye taught to consider his just plea for the enjoyment of his earnings, as the effect of pride and stubborn opposition to the parent country. Whilst the American beholds the Briton as the ruffian, ready first to take away his property, and next, what is still dearer to every virtuous man, the liberty of his country.

When the measures of administration had disgusted the colonies to the highest degree, and the people of Great Britain had, by artifice and falsehood, been irritated against America, an army was sent over to enforce submission to certain acts of the British parliament, which reason scorned to countenance, and which placemen and pensioners were found unable to support.

Martial law and the government of a well regulated city, are so entirely different, that it has always been considered as improper to quarter troops in populous cities; frequent disputes must necessarily arise between the citizen and the soldier, even if no previous animosities subsist. And it is further certain, from a consideration of the nature of mankind, as well as from constant experience, that standing armies always endanger the liberty of the subject. But when the people on the one part, considered the army as sent to enslave them, and the army on the other, were taught to look on the people as in a state of rebellion, it was but just to fear the most disagreeable consequences. Our fears, we have seen, were but too well grounded.

The many injuries offered to the town, I pass over in silence. I cannot now mark out the path which led to that unequaled scene of horror, the sad remembrance of which, takes the full possession of my soul. The sanguinary theatre again opens itself to view. The baleful images of terror crowd around me, and discontented ghosts, with hollow groans, appear to solemnize the anniversary of the FIFTH of MARCH.

Approach we then the melancholy walk of death. Hither let me call the gay companion; here let him drop a farewell tear upon that body which so late he saw vigorous and warm with social mirth; hither let me lead the tender mother to weep over her beloved son: come widowed mourner, here satiate thy grief; behold thy murdered husband gasping on the ground, and to complete the pompous show of wretchedness, bring in each hand thy infant children to bewail their father's fate. Take heed, ye orphan babes, lest, whilst your streaming eyes are fixed upon the ghastly corpse, your feet glide on the stones bespattered with your father's brains(1). Enough! this tragedy need not be heightened by an infant weltering in the blood of him that gave it birth. Nature, reluctant shrinks already from the view, and the chilled blood rolls slowly backward in its fountain. We wildly stare about, and with amazement, ask, who spread this ruin round us? what wretch has dared deface the image of his God? has haughty France, or cruel Spain, sent forth her myrmidons? has the grim savage rused again from the far distant wilderness?

or does some fiend, fierce from the depth of hell, with all the rancorous malice, which the apostate damned can feel, twang her destructive bow, and hurl her deadly arrows at our breast? no, none of these; but, how astonishing! It is the hand of Britain that inflicts the wound. The arms of George, our rightful king, have been employed to shed that blood, when justice, or the honour of his crown, had called his subjects to the field.

But pity, grief, astonishment, with all the softer movements of the soul, must now give way to stronger passions. Say, fellow citizens, what dreadful thought now swells your heaving bosoms; you fly to arms, sharp indignation flashes from each eye, revenge gnashes her iron teeth, death grins an hideous smile, secure to drench his greedy jaws in human gore, whilst hovering furies darken all the air.

But stop, my bold adventurous countrymen, stain not your weapons with the blood of Britons. Attend to reason's voice, humanity puts in her claim, and sues to be again admitted to her wonted seat, the bosom of the brave. Revenge is far beneath the noble mind. Many perhaps, compelled to rank among the vile assassins, do, from their inmost souls, detest the barbarous action. The winged death, shot from your arms, may chance to pierce some breast that bleeds already for your injured country.

The storm subsides; a solemn pause ensues; you spare, upon condition they depart. They go; they quit your city; they no more shall give offence. Thus closes the important drama.

And could it have been convinced that we again should have seen a British army in our land, sent to enforce obedience to acts of parliament destructive of our liberty. But the royal ear, far distant from this western world, has been assaulted by the tongue of slander; and villains, traitorous alike to king and country, have prevailed upon a gracious prince to clothe his countenance with wrath, and to erect the hostile banner against a people ever affectionate and loyal to him his illustrious predecessors of the house of Hanover. Our streets are again filled with armed men; our harbour is crowded with ships of war; but these cannot intimidate us; our liberty must be preserved; it is far dearer than life, we hold it even dear as our allegiance; we must defend it against the attacks of friends as well as enemies; we cannot suffer even Britons to ravish it from us.

No longer could we reflect, with generous pride, or the heroic actions of our American forefathers, no longer boast our origin from that far famed island, whose warlike sons have so often drawn their well tried swords to save her from the ravages of tyranny; could we, but for a moment, entertain the thought of giving up our liberty. The man who meanly will submit to wear a shackle, contemns the noblest gift of heaven, and impiously affronts the God that made him free.

It was a maxim of the Roman people, which eminently conduced to the greatness of that state, never to despair of the commonwealth. The maxim may prove as salutary to us now, as it did to them. Short sighted mortals see not the numerous links of small and great events, which form the chain on which the fate of kings and nations is suspended. Ease and prosperity (though pleasing for a day) have often sunk a people into effeminacy and sloth. Hardships and dangers (though we forever strive to shun them) have frequently called forth such virtues, as have commanded the applause and reverence of an admiring world. Our country loudly calls you to be circumspect, vigilant, active, and brave. Perhaps (all gracious Heaven avert it) perhaps, the power of Britain, a nation great in war, by some malignant influence, may be employed to enslave you: but let not even this discourage you. Her arms it is true, have filled the world with terror; her troops have reaped the laurels of the field: her fleets have rode triumphant on the sea--and when, or where, did you, my countrymen, depart inglorious from the field of fight (2)? You too can shew the trophies of your forefathers victories and your own; can name the fortresses and battles you have won; and many of you count the honourable scars or wounds received while fighting for your king and country.

Where justice is the standard, heaven is the warrior's shield; but conscious guilt unnerves the arm that lifts the sword against the innocent. Britain, united with these colonies, by commerce and affection, by interest and blood, may mock the threats of France and Spain; may be the, seat of universal empire. But should America, either by force, or those more dangerous engines, luxury and corruption, ever be brought into a state of vassalage, Britain must lose her freedom Also. No longer shall she sit the empress of the sea: her ships no more shall waft her thunders over the wide ocean: the wreath shall wither on her temples: her weakened arm shall be unable to defend her coasts: and she, at last, must bow her venerable head to some proud foreigner's despotic rule.

But, if from past events, we may venture to form a judgment of the future, we justly may expect that the devices of our enemies will but increase the triumphs of our country. I must indulge a hope that Britain's liberty, as well as ours, will eventually be preserved by the virtue of America.

The attempt of the British parliament to raise a revenue from America, and our denial of their right to do it, have excited an almost universal inquiry into the rights of mankind in general, and of British subjects in particular; the necessary result of which must be such a liberality of sentiment, and such a jealousy of those in power, as will, better than an adamant wall, secure us against the future approaches of despotism.

The malice of the Boston port bill has been defeated in a very considerable degree, by giving you an opportunity of deserving, and our brethren in this and our sister colonies an opportunity of bestowing, those benefactions which have delighted your friends and astonished your enemies, not only in America, but in Europe also. And what is more valuable still, the sympathetic feelings for a brother in distress, and the grateful emotions excited in the breast of him who finds relief, must forever endear each other, and form those indissoluble bonds of friendship and affection, on which the preservation of our rights so evidently depend.

The mutilation of our charter has made every other colony jealous for its own; for this, if once submitted to us, would get on float the property and government of every British settlement upon the continent. If charters are not deemed sacred, how miserably precarious is everything founded upon them.

Even the sending troops to put these acts in execution, is not without advantages to us. The exactness and beauty of their discipline inspire our youth with ardour in the pursuit of military knowledge. Charles the invincible, taught Peter the Great, the art of war. The battle of Pultowa convinced Charles of the proficiency Peter had made.

Our country is in danger, but not to be despaired of. Our enemies are numerous and powerful; but we have many friends, determining to be free, and heaven and earth will aid the resolution. On you depend the fortunes of America. You are to decide the important question, on which rest the happiness and liberty of millions yet unborn. Act worthy of yourselves. The faltering tongue of hoary age calls on you to support your country. The lisping infant raises its suppliant hands, imploring defence against the monster slavery. Your fathers look from their celestial seats with smiling approbation on their sons, who boldly stand forth in the cause of virtue; but sternly frown upon the inhuman miscreant, who, to secure the loaves and fishes to himself, would breed a serpent to destroy his children.

But, pardon me, my fellow citizens, I know you want not zeal or fortitude. You will maintain your rights or perish in the generous struggle. However, difficult the combat, you never will decline it when freedom is the prize. An independence on Great Britain is not our aim. No, our wish is, that Britain and the colonies may, like the oak and the ivy, grow and increase in strength together. But whilst the infatuated plan of making one part of the empire slaves to the other, is persisted in; the interest and safety of Britain, as well as the colonies, require that the wise measures, recommended by the honourable the continental congress, be steadily pursued; whereby the unnatural contest between a parent honoured, and a child beloved, may probably be brought to such an issue, as that the peace and happiness of both may be established upon a lasting basis. But if these pacific measures are ineffectual, and it appears that the only way to safety, is through fields of blood, I know you will not turn your faces from your foes, but will, undauntedly, press forward, until tyranny is trodden under foot, and you have fixed your adored goddess Liberty, fast by a Brunswick's side, on the American throne.

You then, who nobly have espoused your country's cause, who generously have sacrificed wealth and ease; who had despised the pomp and shew of tinsel greatness; refused the summons to the festive board; been deaf to the alluring calls of luxury and mirth; who have forsaken the downy pillow to keep your vigils by the

WORDS WITH PURPOSE

midnight lamp, for the salvation of your invaded county, that you might break the fowler's snare, and disappoint the vulture of his prey, you then will reap that harvest of renown which you so justly have deserved. Your country shall pay her grateful tribute of applause. Even the children of your most inveterate enemies, ashamed to tell from whom they sprang, while they in secret, curse their stupid, cruel parents, shall join the general voice of gratitude to those who broke the fetters which their fathers forged.

Having redeemed your country, and secured the blessing to future generations, who, fired by your example, shall emulate your virtues, and learn from you the heavenly art of making millions happy; with heart felt joy, which transports all your own, you cry, the glorious work is done. Then drop the mantle to some young Elisha, and take your seats with kindred spirits in your native skies.

Literature:

Research Dr. Joseph Warren and his connection with the pseudonym "A True Patriot." Find, read, and print at least one article by "A True Patriot." Read through his letter, consider his motivations and persecutions he might have faced for strongly supporting independence.

Composition:

Senior and Junior:

Write your own letter to a newspaper as a modern 'True Patriot.' Choose an area where you feel there needs to be reform within the government/community or action from its citizens. Discuss this project with your parents/peers (in class, we will brainstorm possible issues) to aid you in your writing. The length of your letter should be similar to the length of Warren's letter.

Extra Credit Option:

Choose three paragraphs from Dr. Warren's oration to rewrite in today's language. You may keep the content the same with his examples or you may update his writing to include modern issues. Make sure you are not plagiarizing Warren's words. Take each idea and restate in your own words. Choose paragraphs that have at least eight sentences. This assignment should be typed and in MLA format (no Works Cited page requested). This assignment will be worth 10 points on any previous assignment.

Journaling:

Choose two topics for journaling one full page each this week.

Vocabulary:

Write five sentences using your vocabulary words using any of the additional sentence examples in your Writing Resource Tab (Chiasmus, Juxtaposition, Rhetorical Question, etc.).

Complete your Vocabulary Awareness Chart using Warren's oration.

English Composition-
"True Patriot" Letter

Rubric 10:Name:

Topic:

/25 Introduction:

The letter has a compelling opening (hook), quickly introduces their reason for writing, and earnestly states their plea.

/45 Body of the Letter:

The body of the letter clearly details several examples of the reason for the call to action. Special attention is given to using descriptive words and impactful statements. You gain a sense of urgency for action to be taken.

/15 Mechanics/Style:

Points will be given not based on grammar/punctuation but on the message and clarity found within the letter. Does it feel authentic? Would the reader be moved to participate in the cause?

/15 Peer Review:

Break out into groups of five, each of you take one letter to read and give a score between 3-5...with 5 being the highest rating and 3 being the lowest rating.

____/5____ Vocabulary Bonus:

Up to five points bonus for vocabulary words underlined in your composition.

Peer #1____ Peer #2____ Peer #3____ Peer #4____ Peer #5____

Comments:

Pedro Francisco

Week 12

When you think of the heroes of the Revolutionary War, very few will recognize the name Pedro Francisco. His legacy begins with suspicious beginnings. Many ships entered the ports of the New England coast during the summer of 1765. Only one, however, let two sailors lower a longboat and carry a young boy to the wharf near Hopewell, Virginia. There, the young five year old stood carefully watching the two sailors return to their ship.

Although soiled from his journey, Pedro was dressed in the finest clothing, laced collars and sleeves, and leather shoes with silver buckles with his initials, 'P.F.' As onlookers noticed the solitary figure, they approached him and asked who he belonged to. All Pedro could respond was, "Pedro Francisco." His accent seemed to be a mix of Portuguese and French. Despite outward trappings of wealth and station, Pedro was now a common orphan with common needs.

The town's leaders quickly found him meek lodgings at a nearby dock warehouse. Local housewives tended to his meals and a wharf watchman guarded him at night. The mystery behind his appearance spread and soon a notable Judge began to investigate. Judge Anthony Winston, Patrick Henry's uncle, was intrigued by this young child and decided to take him to his plantation near Richmond. He was unable to discover his story, but the boy did have a few memories he would relate to Judge Winston and his new found family.

Pedro recalled memories of playing with his sister in the garden of a mansion by a sea. He described his mother as beautiful and loving. He did not give many descriptions of his father. One day, while in the garden, two men came to their gate with enticing gifts. His sister managed to escape their ploys, but Pedro was kidnapped and removed quickly to the awaiting ship. It is assumed by historians that Algerian corsairs were responsible for this heinous activity common during this period.

Pedro, called Peter by his English colonists, grew to be a very formidable teenager under the care of Judge Winston. Standing 6'6 and weighing over 250 pounds, Pedro cast a striking figure. Having served Judge Winston in various roles on the plantation, his form was marked with defined muscles that more impressed the locals. A great asset to the plantation, and having acted as a son to the judge – plans were made to adopt Peter into the family.

While visiting Richmond to arrange the adoption, Peter just happened upon the famous speech given by Patrick Henry with the passionate cry, 'Give me liberty, or give me death!' Inspired, Peter implored the Judge to allow him to enlist and serve in the fight. Judge Winston convinced Peter to wait one year before enlisting, hoping he would prolong the inevitable. Within one year, Peter enlisted. Fifty-four years later Peter's life came to an end. His tombstone in Richmond's Shockoe Cemetery states simply, 'A soldier of revolutionary fame.' In 1957, the Portuguese Continental Union of the United States created an award in Peter Francisco's name. This prestigious award is given to those who contribute to the preservation of Portuguese heritage and culture. On the award lays the words, 'Talent De Bien Faire' – the desire to do well.

Source: <http://www.historynet.com/peter-francisco-american-revolutionary-war-hero.htm>

Class Instruction: How to conduct proper research, using the web and available sources.

Literature/Composition:

It will be your role to complete the 'rest of the story.' The purpose of this exercise is to conduct research and take notes. You must find four sources on Pedro Francisco and his contributions to the Revolutionary War. Take detailed notes on specific roles he played as an enlisted during the war and comments on his life after the war. You need to have 2-3 pages of handwritten notes with details. Put stars next to four events or facts that you feel are the most significant in his experiences as an enlisted soldier in the Revolutionary War.

Create a works cited page with your four sources paying special attention to proper citation rules. Please refer to the resource page in the Writing Resource tab on MLA cites for specific information. There is no rubric for this week's assignment, your grade will be determined by the breadth of your notes and the accuracy of your Works Cited page.

Journaling:

Complete 2 pages of journaling using your prompts.

Vocabulary:

Complete five sentences making use of a colon in each sentence. Most commonly, colons can be used to introduce lists or a series and to introduce quotations or block quotations. Create a Vocabulary Awareness Chart from your research on Pedro.

Notes:

The Signers

Week 13

On July 4, 1776, after months of heated debate, representatives of the Continental Congress voted unanimously that “these United Colonies are and of right ought to be Free and Independent States.”

Thirteen colonies voted to become something new: the United States of America. All they had to do was to win their independence from a government that would consider them traitors. Fifty-six men bravely affixed their signatures to the Declaration of Independence. What sort of men were they? And what became of them?

Twenty-four were lawyers and jurists, 11 were merchants, nine were farmers or plantation owners. They were well-educated men of means. All of them had a great deal to lose when they voted to defy what was then the most powerful nation on Earth.

One of the signers was Richard Stockton, a distinguished jurist from New Jersey. At the conclusion of the meetings, he proudly affixed his signature to the Declaration, joining 55 other delegates. Each of them willingly risked everything when they pledged to each other “our Lives, our Fortunes, and our sacred Honor.”

Sadly, the revolution was to cost Judge Stockton the first two. But he would never surrender the third. As he returned from Philadelphia to his home in New Jersey, Judge Stockton was warned that British troops were coming to arrest him. He fled to a neighbor’s house with his wife and children. But a Loyalist, a supporter of the British cause, betrayed the family’s hiding place. Here is what happened next, as described in a wonderful little book *Personal Liberty*:

The judge was dragged from bed and beaten, then thrown into prison. This distinguished jurist, who had worn the handsome robes of a colonial court, now shivered in a common jail, abused and all but starved.

A shocked Congress arranged for his parole. Invalided by the harsh treatment he had received, he returned to (his home at) Morven to find his furniture and clothing burned, his fine horses stolen, and his library — one of the finest private collections in the country — completely destroyed. The hiding place of exquisite family silver, hastily buried, had been betrayed by a servant.

The Stocktons were so destitute that they had to accept charity. For the judge’s fortune was gone, too. He had pledged it and his life to his country. He lost both. He did not live to see the Revolution won.

That account comes from the little book *They Signed for Us*. It was written half a century ago by Merle Sinclair and Annabel Douglas McArthur, two patriotic ladies who wanted to help others learn more about the remarkable men who signed the Declaration of Independence.

Here’s another excerpt from *They Signed for Us*:

SUDDENLY THE BIG BELL in the State House steeple pealed joyously. The appointed signal! Cheers rose from the waiting crowds.

"Proclaim liberty throughout the land...."

Cannon boomed, drums rolled. Church bells rang, sounding the death knell of British domination! News of the adoption of the Declaration of Independence spread like wildfire. Ready messengers leaped into their saddles to ride and spread the word. The Declaration had been ordered printed on a single large sheet, '45.5 x 37.5 cm.,' or approximately eighteen by fifteen inches. These broadsides were distributed with all possible speed, to be read in the provincial assemblies, pulpits, market places, and army camps.

The story continues:

On July 8, the Liberty Bell summoned citizens of Philadelphia to the State House yard for a public reading of the document. Colonel John Nixon mounted a high platform and spoke the noble lines in a strong, clear voice. The crowd, now hushed, listened intently throughout.

"... for the support of this Declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our sacred Honor."

It was almost a month later that the Declaration was engrossed on parchment and ready for signing by the delegates to the Continental Congress. Members gathered on August 2 for the ceremony.

The only person who had signed the Declaration on July 4, 1776 was John Hancock, a delegate from Boston who had been elected president of the Continental Congress. He wrote his signature in large, bold letters and as he did, in a reference to the near-sightedness of the British king, he declared, "There! John Bull can read my name without spectacles and may now double his reward of £500 for my head. *That* is my defiance."

As the delegates gathered around a desk to sign the Declaration, William Emery, one of the representatives from Rhode Island, moved as close as he could. "I was determined to see how they all looked as they signed what might be their death warrants," he later wrote. "I placed myself beside the secretary, Charles Thomson, and eyed each closely as he affixed his name to the document. Undaunted resolution was displayed on every countenance."

Contrasting with Hancock's confident signature was the shaky scratch of Stephen Hopkins from Rhode Island. Hopkins, the second-oldest signer, suffered from palsy. As he handed the quill to the next person, he valiantly proclaimed, "My hand trembles, but my heart does not!"

As one or two delegates hung back, seemingly reluctant to add their signatures to such a momentous declaration, John Hancock encouraged them. "We must be unanimous," he said.

"There must be no pulling different ways. We must all hang together."

Legend has it that Benjamin Franklin replied, "Yes, we must all hang together. Or most assuredly, we shall all hang separately."

Happily, none of the signers was hanged by the British. But all of them were considered traitors to the Crown. And many of them suffered terribly for the cause they so ardently supported. John Morton, a delegate from Pennsylvania, was the first of the signers to die. His last words for his family, before his

death in April 1777 (just eight months after he signed the Declaration), were, “...tell them that they will live to see the hour when they shall acknowledge it to have been the most glorious service I ever rendered to my country.”

The following month, Button Gwinnett, the commander in chief of Georgia’s militia, was badly wounded in a duel with a political opponent. He died a few days later — the second signer to die.

But by and large, the signers of the Declaration of Independence were a hardy bunch. Three of them lived until their 90s — a remarkable accomplishment in a time when most men did not see their 50th birthday.

Only two of the signers were bachelors. Sixteen of them married twice. Records indicate that at least two, and perhaps as many as six, were childless. But the other 50 signers were a prolific lot, having a total of 325 children between them. William Ellery of Rhode Island had 17 children; Roger Sherman of Connecticut had 15.

Fifty years after the united colonies declared their independence from Britain, plans were made for jubilant celebrations on July 4, 1826. Only three of the original signers were still alive: Charles Carroll, Thomas Jefferson and John Adams. Here is how Sinclair and McArthur describe what occurred that day:

In a dramatic climax that even their agile minds would not have contemplated, these two principals in the struggle for Independence left the nation awestricken and touched, by dying hours apart on the Fourth of July. Jefferson died at one o’clock in the afternoon, Adams toward evening.

Ten days earlier, Jefferson had written the mayor of Washington, expressing his regret that ill health prevented him from coming to the nation’s new Capitol to join the festivities. I should, indeed, with peculiar delight, have met ... with the small band, the remnant of that host of worthies, who joined with us on that day, in the bold and doubtful election we were to make for our country, between the submission or the sword.

He concluded by writing, “Let the annual return of this day forever refresh our recollection of these rights, and an undiminished devotion to them.”

Class Instruction: Lesson on Note taking...how to avoid plagiarism

Literature: <http://archive.org/details/biographicalsket00inloss>

Visit the link above....please read through the preface and then choose 2 signers of the Declaration of Independence and read their biographical sketch written by Lossing.

Take note of any remarkable findings, life experiences, and/or challenges they faced in making the decision to sign the Declaration of Independence.

Composition:

Senior:

From the information you gathered from Lossing's biographical sketches, compose a paper comparing and contrasting the socioeconomic, educational, and motivational aspects of your two signers. Make sure to include specific references from their sketches in MLA citing format. Add a paragraph that highlights remarkable incidents (to you) that helped shape the life of that signer. Your essay will be six paragraphs: introduction, body paragraph on socioeconomic, educational, and motivational aspects, body paragraph on remarkable events in their lives, and your conclusion. You will include a Works Cited page.

Junior:

Focusing on the personal lives of your signers, compose an essay that explores their motivations for supporting the Declaration of Independence. Highlight any challenges they faced or remarkable events that influenced their actions. This essay will be five paragraphs and in MLA format. Make sure to properly cite your paper and include strong supports for your statements. You will include a Works Cited page.

Journaling:

Complete 2 pages of journaling from your prompts.

Vocabulary:

Complete five sentences using a transitional phrase at the beginning of the sentence. Avoid common transitional words (so, because, however, and, etc.). Complete your Vocabulary Awareness Chart using the excerpts from Lossing's biographical sketches.

Notes:

Rubric 11: Name _____ **Grade:** _____

	Requirements	Possible points
Introductory Paragraph	Has a strong 'hook'- attention getter States the author/title States main points that will prove the thesis and the thesis is clear and debatable	/10 pt
Body Paragraphs	Contain strong transitional words Topic sentence is clear and related to the thesis Uses strong contextual support Follows up quotes/evidence with an impact statement Quotes are cited correctly Ends with a strong concluding sentence	/30 pt.
Conclusion Paragraph	Contains strong transition Restates but does not simply repeat the thesis statement States which main points were significant and why Provides a strong and logical concluding statement	/10 pt.
MLA Format	Correctly and completely follows MLA formatting..cites properly punctuated	/10 pt.
Writing	Does not use you, me, I, we Does not use casual or slang language Solid flow of ideas, strong sentence variation, effectively communicates ideas with clarity	/20 pt.
Grammar/Vocabulary	Does not use fragments or run-ons Uses strong word choice Correctly punctuates Present tense No spelling errors	/20 pt.
Total		/100pt.

Comments:

Olaudah Equiano

Week 14

Olaudah Equiano came into this world the son of a wealthy tribal family from the village of Equiano in Africa. He was named Gustavus Vassa and was a favorite of his mother's. At the time it was common for wealthy tribal families to have their own slaves and nearby tribes would commonly steal slaves. Such was the case with Gustavus and his sister one day as they were abruptly taken from their village while their parents were away from their home. At first, they were sold to various other tribes as slaves where they were often treated as family. Until one day, they met the first white man and the ships that were to carry them to a new foreign land as slaves.

Olaudah's story has many twists and turns. He was urged by those supporting his fight as an abolitionist to share his story. The start of his autobiography begins with:

"I might say my sufferings were great: but when I compare my lot with that of most of my countrymen, I regard myself as a particular favourite of Heaven, and acknowledge the mercies of Providence in every occurrence of my life. If then the following narrative does not appear sufficiently interesting to engage general attention, let my motive be some excuse for its publication. I am not so foolishly vain as to expect from it either immortality or literary reputation. If it affords any satisfaction to my numerous friends, at whose request it has been written, or in the smallest degree promotes the interests of humanity, the ends for which it was undertaken will be fully attained, and every wish of my heart gratified. Let it therefore be remembered, that, in wishing to avoid censure, I do not aspire to praise."

It is best to read his narrative to gain a unique insight into the path that fateful ship set for him while he was very close to your age. Please take the time to read his words and how he came to endure and prevail despite the seemingly insurmountable injustices that were thrust upon him.

Literature: <http://docsouth.unc.edu/neh/equiano1/menu.html>

Go to the link provided and read through volume one of *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African*. Complete this reading this week.

Composition:

As you read through Equiano's autobiography, consider how the hand of God was leading him. Find three specific instances and write a paragraph about each. Include examples and/or quotes to support your assertions. Include a title and a Works Cited, no introductory or concluding paragraph is needed. Refer to the rubric for specific expectations. Did you select strong examples/quotes to bolster your claims? Does each paragraph have one key idea or does it branch out too far? Is the MLA Works Cited page accurate? Are there interesting topic sentences and strong concluding sentences?

Journaling:

Complete two pages of journaling.

WORDS WITH PURPOSE

Vocabulary:

Write five sentences using the next ten words off your vocabulary list. Write sentences that are inspired by Equiano's experiences. Complete your Vocabulary Awareness Chart using Equiano's autobiography.

Notes:

Rubric 12: Name _____ Grade _____

<p>Topic Sentence:</p> <ul style="list-style-type: none"> - Gets reader's attention - Introduces main idea - Specific 	<p>_____/10</p>
<p>Supporting Sentences:</p> <ul style="list-style-type: none"> - At least 4 complete sentences - Each gives new details or information - Each matches with the main idea 	<p>_____/10</p>
<p>Concluding Sentence:</p> <ul style="list-style-type: none"> - Restates the topic sentence - Wraps up the ideas in the paragraph - Complete sentence 	<p>_____/10</p>
<p>Interesting:</p> <ul style="list-style-type: none"> - Holds readers attention - Good details and examples used - Creates a picture in the reader's mind 	<p>_____/10</p>
<p>Spelling</p>	<p>_____/10</p>
<p>Punctuation</p>	<p>_____/10</p>
<p>Grammar/Transitions</p>	<p>_____/10</p>
<p>Capitalization</p>	<p>_____/10</p>
<p>Vocabulary</p>	<p>_____/10</p>
<p>Additional Parts: -</p> <ul style="list-style-type: none"> - MLA - Works Cited - Heading Correct 	<p>_____/10</p>

Comments:

Précis Writings

Week 15

Current Event/Rhetorical Précis Assignment

An important part of your success in your life beyond high school — will be a broad knowledge of what is going on in the world, the kinds of social and political debates being had, and the ways people involved in those arguments make their cases successfully, and unsuccessfully. Essays will often require you to provide evidence for a given argument from your own prior knowledge and understanding of national, world, and historical events. This assignment is designed to help you prepare for that.

The assignment has two parts, both of which will be **due** at the beginning of class. In addition to the written assignment below, students will share their current events in their small groups, and at least one student from each group will present his/her rhetorical précis to the class next week. Please come prepared.

Directions

-- The two parts described below must be typed, double space, using an ordinary font such as Times New Roman or Calibri in 12 point font.

-- Per MLA style, in the upper left hand corner of your page, please type:

Your full name	<i>Suzy Smith</i>
My name	<i>Mrs. Hall</i>
Course name and hour	<i>English Composition I (Junior) II (Senior)</i>
Date	<i>October 12, 2013</i>

-- Please title each week's submission as "Current Event (Date)"

Part 1:

After following the local, state, national, and world news each week, decide what you think are the **three** (3) most important stories/events for that week, and for each story/event, complete the following prompts (examples are provided):

Topic: *Hurricane Isaac*

Who (does the news impact?): *The people of Louisiana and Mississippi.*

What (is happening/has happened/will happen?): *Hurricane Isaac, potentially a Category 2 hurricane, will make landfall in the southern U.S.*

When: *August 27-29, 2013*

Where: *Gulf Coast region of the United States*

Why: *Late August/early September is hurricane season in the U.S.*

You will do this three times, for three different news events you believe to be among the most important the previous week. Type these up in MLA format...making sure to choose one from local, national and world news.

Part 2 — Rhetorical Précis

A précis (pray-see) is a brief summary that follows a specific format. In this case, you will be selecting **two** editorial/column/opinion piece each week and writing a précis with the following four sentences (they can be included on the same MLA page as your prompt summaries):

- 1) A single sentence which includes the author, title, date (in parentheses); a rhetorically accurate verb (such as "asserts," "argues," "refutes," "proves," "explains," etc.), followed by a clause that contains the major claim (thesis statement) of the work.

Example: *In his article "Idiot Warning Labels" (2000), Leonard Pitts Jr. proclaims that warning labels are spreading stupidity among the public.*

- 2) A single sentence explaining how the author develops and supports the argument. Feel free to quote from the piece here (see additional examples below). As the semester progresses, you will use more rhetorical terms here.

Example: *Pitts combines verbal irony, logical appeal, and rhetorical questioning with a variety of cultural references to support his claim.*

- 3) A single sentence describing the author's purpose.

Example: *Pitts vents his frustration in order to bring awareness to the fact that corporations intellectually demean consumers.*

- 4) A single sentence describing the intended audience for the piece or describing the relationship the author establishes with the audience.

Example: *His audience consists of typical American readers and consumers—people who may agree with the absurdity of such labels.*

Putting it all together:

In his article "Idiot Warning Labels" (2000), Leonard Pitts Jr. proclaims that warning labels are spreading stupidity among the public. Pitts combines verbal irony, logical appeal, and rhetorical questioning with a variety of cultural references to support his claim. Pitts vents his frustration in order to bring awareness to the fact that corporations intellectually demean consumers. His audience consists of typical American readers and consumers—people who may agree with the absurdity of such labels.

Additional Examples:

In her article "Who Cares if Johnny Can't Read?" (1997), Larissa MacFarquhar asserts that Americans are reading more than ever despite claims to the contrary and that it is time to reconsider why we value reading so much, especially certain kinds of "high culture" reading. MacFarquhar supports her claims about American reading habits with facts and statistics that compare past and present reading practices, and she challenges common assumptions by raising questions about reading's intrinsic value. Her purpose is to dispel certain myths about reading in order to raise new and more important questions about the value of reading and other media in our culture. She seems to have a young, hip, somewhat irreverent audience in mind because her tone is sarcastic, and she suggests that the ideas she opposes are oldfashioned positions.

In the article "End Homework Now" (2001), Etta Kralovec and John Buell claim that the practice of assigning homework is not an effective teaching method because its negative effects outweigh its benefits. Kralovec and Buell support their claims by providing examples of how homework disrupts families, overburdens children, and limits learning; and while dispelling myths about the benefits of homework, the authors provide alternative practices that would lead to improvement in student achievement. The authors' purpose is to make the reader question a practice that is a trademark of the U.S. education system and decide whether it is conducive to creating a "smarter" student. They seem to be speaking to the entire educational community: administrators, teachers, students, and parents.

Sheridan Baker, in his essay "Attitudes" (1966), asserts that writers' attitudes toward their subjects, their audiences, and themselves determine to a large extent the quality of their prose. Baker supports this assertion by showing examples of how inappropriate attitudes can make writing unclear, pompous, or boring, concluding that a good writer "will be respectful toward his audience, considerate toward his readers, and somehow amiable toward human failings." His purpose is to make his readers aware of the dangers of negative attitudes in order to help them become better writers. He establishes an informal relationship with his audience of college students who are interested in learning to write "with conviction."

Literature:

Take time to research current events from reputable sources. In today's media, it is very difficult to find strict journalistic articles that are without a bend to either the conservative or liberal viewpoint. Here are some recommendations for local/national/world events:

LOCAL

www.al.com

www.waff.com

NATION/WORLD

www.usatoday.com

www.foxnews.com

www.forbes.com

www.ap.org

www.wsj.com

www.abcnews.com

www.reuters.com

www.NYtimes.com

Link to find your selected columnists for precis assignment:

<http://www.creators.com/home.html> (Choose one from either the liberal or conservative opinion)

Composition:

Create your summaries for each local, national, and world event and a précis for the two columns you chose from your columnist. Type it up in MLA format with subheadings for your each summary and precis.

Journaling:

Complete two pages of journaling.

Vocabulary:

Write five sentences using the next ten words off your vocabulary list. Write sentences that are inspired the current events you are following. Complete your Vocabulary Awareness Chart off your current event articles.

Rubric 13: Name _____ Grade _____

Précis Assignment

Summary Complete _____/15	Summary is complete for each event: local, national, world	Summary is present for all three fields but is lacking details	Summary is incomplete, missing specific points	Missing summaries
Author, genre, title _____/20	Correctly identifies and includes all of the following: author's name, title punctuated correctly	Includes almost all of the important details of the author's, genre, and title punctuated correctly	Misses some important aspects of the author's name, and title	Misses most or all of the author's name and title
Main point of the article _____/20	Clearly states the purpose of the article and effectively summarizes the key points.	The précis is accurate but not necessarily specific.	Weak, vague, or vocabulary used is too general.	Missed the main point of the article.
Support _____/20	Addresses primary evidence in the text.	Addresses relevant evidence in the text, but may overlook a primary piece of evidence.	Only includes some primary evidence or is vague in identifying evidence.	Fails to address important evidence.
Purpose _____/15	Purpose tightly connects to the claim.	Purpose is generic or mimics the claim.	Purpose does not connect to the claim.	Purpose is entirely inaccurate.
Audience _____/10	Clearly explains who the target audience is, and why this audience would be receptive to the message.	Clearly explains who the target audience is, but may overlook why this audience would be receptive to the message.	Is general in identifying the audience.	misidentifies the audience or does not include the audience.

Comments:

Columnists

Week 16

Feigned Indignation on Snowden

By Mark Levy (conservative)

Dear Mark: I am very conservative — almost a complete libertarian — and I can't decide if Edward Snowden, the leaker who is hiding in China, is a hero or a punk. I'm against the government intrusion into our lives, yet at the same time this guy seems a little shady, and I'm not sure I trust his true motives. Do you think he's a hero, a punk or maybe even a traitor, as some have said? — American Patriot

Dear Patriot: In my book he's definitely not a hero because he could have chosen a much better avenue to release this information. Tucking tail and running to hide in Hong Kong is not exactly heroic in my book, especially since the communist Chinese might want to have a "private word or two" with Snowden and discuss the classified security clearance he has so brazenly bragged about.

With that being said, the fact remains that our government was caught with its pants down, and Snowden exposed what many of us suspected anyway — that the government has been examining our phone and Internet records without our consent.

The widely used political strategy of discrediting the messenger has once again been employed. The administration and even some Republicans are trying desperately to change the narrative and focus on Snowden's unscrupulous actions in order to deflect attention from the massive unconstitutional government intrusion that has taken place.

It's almost comical to watch politicians of all stripes feign whiny indignation — acting as if terrorists didn't know the technology existed to track people through their cellphones. Who didn't know that? My cellphone provider can pinpoint the exact physical location of my phone as we speak, and if I walk outside it can probably provide a satellite image in a matter of seconds of it in my back left pocket.

Don't get me wrong, I'm concerned about some of the other classified information Snowden might be concealing, but it remains to be seen if he actually has anything of substance that could end up in the wrong hands.

In the meantime, just because someone may be slimy doesn't necessarily invalidate the information they provide. Remember, on a daily basis criminals are offered plea bargains and immunity from prosecution in exchange for information that is perfectly legitimate and admissible in court.

Right now Snowden may be nothing more than a punk going after his 15 minutes of fame, but I'll withhold the traitor designation when and if that other shoe drops. For Snowden's sake, he'd better hope all of his bluster doesn't backfire and result in a few bamboo shoots under his fingernails.

Permanent Washington's Backlash to Edward Snowden

By David Spirota

Whether in celebrity culture or in our Facebook-mediated interactions, we live in the age of the human being as a public brand. So there's nothing surprising about the reaction to this week's disclosures about the National Security Agency's unprecedented surveillance program. In our cult-of-personality society, that reaction has been predictably — and unfortunately — focused less on the agency's possible crimes against the entire country than on Edward Snowden, the government contractor who disclosed the wrongdoing.

Almost universally, the government officials, pundits and reporters who comprise Permanent Washington have derided Snowden and those who helped him disseminate his disclosures. For instance, Sen. Dianne Feinstein, D-Calif., bashed him for committing "treason" while Rep. Peter King, R-N.Y., called for the arrest and prosecution of the journalists who broke the NSA snooping story. Likewise, establishment pundits from CNN's Jeffrey Toobin to the New York Times David Brooks loyally defended government's national security agencies by respectively assaulting Snowden as a "narcissist" and a loser who "could not successfully work his way through the institution of high school." Meanwhile, plenty of Obama loyalists — many of whom criticized the Bush administration for much less invasive surveillance — took to Twitter to berate Snowden as an attention-seeking traitor.

Though they failed to show that Snowden's disclosures endanger national security, these attacks do tell an important story — not about the whistleblower, but about America.

First and foremost, the backlash reveals that Permanent Washington doesn't work for We the People — it works to protect itself. We know this because whereas Snowden is vilified for disclosing information that's inconvenient to Permanent Washington, those who leak classified information that is advantageous to Permanent Washington are left alone.

Yes — most of those slamming Snowden expressed no outrage when the White House recently leaked Obama-glorifying information about the president's assassinations of alleged terrorists.

Same thing when it came to John Brennan. As Reuters' Jack Shafer notes, after the president's counterterrorism adviser leaked administration-defending information about a terrorist attack, "instead of being prosecuted for leaking sensitive, classified intelligence, Brennan was promoted to director of the CIA" — and few of those now complaining about Snowden expressed any outrage.

"The willingness of the government to punish leakers is inversely proportional to the leakers' rank and status, which is bad news for someone so lacking in those attributes as Edward Snowden," Shafer correctly concludes.

Of course, Permanent Washington's self-interested assaults on Snowden will inevitably find some support among the general public. The question is: why?

This gets to the second way that this week's events expose far more ugly truths about us than about Snowden.

In a democratic society, as Guardian reporter Glenn Greenwald put it, "we're supposed to know virtually everything about what (government officials) do: That's why they're called public servants." That's why, until given reason not to, we should naturally sympathize with — and support protections for — whistleblowers like Snowden.

But that's the thing: Our core notions about transparency and self-governance have been under withering assault by Permanent Washington. Over time, that assault has succeeded in convincing many Americans to embrace the authoritarian view that says whistleblowers are a bigger problem than the government crimes they expose.

To understand what's wrong with that attitude, consider the critics through the prism of history.

Those castigating Snowden probably would have insisted that the biggest crime of the Vietnam War was Daniel Ellsberg publishing the Pentagon Papers. They likely would have also said that the biggest crime of Watergate was Deep Throat blowing the whistle.

It is the same authoritarian argument against Snowden today — and until we wake up to the real agenda at work, Permanent Washington will continue undermining civil liberties and America's democratic ideals in any way it can.

Class Instruction: As follows, understanding rhetorical devices and an author's style to address a specific audience with an intended message.

This assignment is designed to further student understanding of rhetorical devices and author's style used in authentic settings and to have students look at arguments and draw their own conclusions.

- **Students will read and analyze editorials written by a syndicated columnist and using that text for analysis and springboard for writing.**
- Read many (**at least five**) of the columnist's editorials so you know his or her beat, looking for patterns in rhetorical strategies and style.
- Create an MLA format (look up "MLA Citations" online) bibliography of all the columns you read.
- Make hard copies of **three columns** and **annotate them heavily**—including questions, comments, definitions, rhetorical devices, connections, or other.

Annotation Guide

Please follow these directions in completing your annotation. Use a pencil in case you wish to make changes as you analyze the structure and content of the essay.

1. Underline the thesis (it may be more than one sentence). Sometimes a thesis is implied by the body of points and evidence. If the thesis is not explicitly stated, please write the essay's central idea in your own words in the margin along the introduction of the article.
2. Draw a straight line between the intro and the body, and between the body and the conclusion, to separate the parts of the article.

3. Identify (in the margin of the article) rhetorical devices (ways of organizing), using the following codes: (also refer to Rhetorical Devices handout in the Writing Resource Section)

S = synthesis

CL=classification

P=persuasion

A = analysis

D=description

C/C = comparison/contrast

N=narration

CE = cause and effect

ARG = argument

4. Find and label (using the codes below) one example of each type of source integration: quote, paraphrase, summary.

Q = quote PP = paraphrase SUM = summary

5. Using the codes below, label one citation of a primary source and one citation of a secondary source. These may or may not be found in your columnist's article.

PS = primary source SS = secondary source

6. Use the codes below to label one interpretation (other than thesis) and the evidence supporting it.

I = interpretation E = evidence

7. If the thesis is restated in the conclusion, underline this restatement.
8. If a final thought is offered in the conclusion, double underline it.
9. Comment in the margins on the content of the article. Essentially, you should provide your opinion on how successfully the author substantiates the claim of his/her thesis (assertions).

Literature:

The link you used in lesson 15 for your precis will be used this week to choose another columnist. You may also visit any nationally syndicated newspapers to choose your columnist (NY Times, Washington Post, Chicago Tribune, etc.) At the creators site, you are able to view over a year of columns in one place, making it very easy for you to print them out. You may copy and paste the article (make sure to include the title/date/author) onto a Word document and use that paper to do your annotations.

Composition:

Take time to do a thorough annotation of your chosen articles. Discuss the chosen issues with your family members/peers to gain additional insight as you analyze the article. You will have three articles annotated and a works cited page that cites all three at the end. This assignment will be completed in MLA formatting.

Journaling: Complete two pages of journaling.

Vocabulary:

Create five sentences using the vocabulary words, taking a stand on a specific issue. Complete your Vocabulary Awareness Chart based off of the three articles you have chosen to annotate.

Notes:

Rubric 14: Name _____ Grade _____

Article Annotations Rubric

Your annotations are graded on thoroughness.

100 A+	Wow! Superior Job <input type="checkbox"/> went above and beyond all requirements <input type="checkbox"/> thorough – all annotations in place <input type="checkbox"/> highly perceptive – interacted with text on personal level <input type="checkbox"/> presented all material in neat, readable fashion
95 A	Excellent Job <input type="checkbox"/> completed all required annotations <input type="checkbox"/> thorough – all annotations in place <input type="checkbox"/> insightful – interacted with text throughout <input type="checkbox"/> presented material in neat, readable fashion
88 B	Good Job <input type="checkbox"/> completed most all required annotations <input type="checkbox"/> provided annotations, but with less involvement with text <input type="checkbox"/> presented material in readable fashion
78 C	Average Job <input type="checkbox"/> completed most required annotations <input type="checkbox"/> provided annotations with insufficient depth of involvement with text <input type="checkbox"/> presented material in careless, unreadable manner in spots
72 C-	Minimum Effort <input type="checkbox"/> missed many required text annotations <input type="checkbox"/> provides few annotations with little involvement with text <input type="checkbox"/> presented material in careless or unreadable manner throughout
Zero	Nothing; no work done!

Comments:

Active/Passive Voice

Week 17

Identifying Active Voice and Passive Voice Verbs

Verbs have two voices: active and passive.

In active voice sentences, the verb expresses the action in the sentence, the subject performs the action, and the object is the recipient of the action. Active sentences follow the pattern: subject-verb-object.

Jill kicked Jack.

In a passive voice sentence, the subject and object flip-flop. The subject becomes the passive recipient of the action.

Jack was kicked by Jill.

Form of Passive Voice Verbs

The passive voice requires a "double verb" and will always consist of a form of the verb "to be" and the past participle (usually the "en/ed/t" form) of another verb. Example: is kicked

Writers should be familiar with the forms of "to be" so that they can easily identify the passive voice in their work.

Review the forms of "to be": am, is, are, was, were, be, being, been

Note the forms of "to be" in the examples of the verb "to kick" in various forms of the passive voice:

is kicked-----had been kicked
was kicked-----is going to be kicked
is being kicked-----will be kicked
has been kicked-----can be kicked
was being kicked-----should be kicked

Often passive voice sentences will contain a "by" phrase indicting who or what performed the action. Passive sentences can be easily transformed into active sentences when the object of the preposition "by" is moved to the subject position in the sentence.

Passive: The cookies were eaten by the children.

Active: The children ate the cookies.

Passive: The tunnels are dug by the gophers.

Active: The gophers dug the tunnels.

Choosing between Active and Passive Voice Verbs when Writing

Usually, effective writing uses the active voice and shuns the passive. Nevertheless, some situations are awkward or inappropriate when expressed in the active voice. Certainly, these situations call for the passive voice.

Reasons to use the passive voice:

- The agent (doer) of the action is unimportant.

The pyramids were built thousands of years ago.

- The agent is unknown.

Several robberies were committed during the night.

- The agent is common knowledge, and mentioning it would be redundant.

George Bush was elected in 2000.

- to de-emphasize the agent's role in the action

The alarm was triggered by my son. [Passive construction shifts focus away from the son's responsibility.]

- to emphasize the party receiving the action

Jack was kicked by Jill.

Reasons to use the active voice:

- The active voice is shorter and more direct.

Compare.

Active: The waiter dropped the tray of food.

Passive: The tray of food was dropped by the waiter.

- The active voice is less awkward and clearly states relationship between subject and action.

Compare.

Passive: Your request for funding has been denied by the review committee.

Active: The review committee denied your request for funding.

- The active voice sentence pattern propels the reader forward through your writing thus avoiding weak prose.

Practice Exercises:

Directions: Change the sentences below to the passive voice.

1. Children cannot open these bottles easily.
2. The government built a road right outside her front door.
3. Mr. Ross broke the antique vase as he walked through the store.
4. When she arrived, the changes amazed her.
5. The construction workers are making street repairs all month long.
6. The party will celebrate his retirement.
7. His professors were discussing his oral exam right in front of him.
8. My son ate all the homemade cookies.
9. Corrosion had damaged the hull of the ship.
10. Some children were visiting the old homestead while I was there.

Directions: Change the sentences below to the active voice.

1. The statue is being visited by hundreds of tourists every year.
2. My books were stolen by someone yesterday.
3. These books had been left in the classroom by a careless student.
4. Coffee is raised in many parts of Hawaii by plantation workers.
5. The house had been broken into by someone while the owners were on vacation.
6. A woman was being carried downstairs by a very strong firefighter.
7. The streets around the fire had been blocked off by the police.
8. Have you seen the new movie that was directed by Ron Howard?
9. My car is in the garage being fixed by a dubious mechanic.
10. A great deal of our oil will have been exported to other countries by our government

Read the following poem:

"Pioneers" by Walt Whitman

Come my tan-faced children,
Follow well in order, get your weapons ready,
Have you your pistols? have you your sharp-edged axes?
Pioneers! O pioneers!

For we cannot tarry here,
We must march my darlings, we must bear the brunt of danger,
We the youthful sinewy races, all the rest on us depend,
Pioneers! O pioneers!

O you youths, Western youths,
So impatient, full of action, full of manly pride and friendship,
Plain I see you Western youths, see you tramping with the foremost,
Pioneers! O pioneers!

Have the elder races halted?
Do they droop and end their lesson, wearied over there beyond the seas?
We take up the task eternal, and the burden and the lesson,
Pioneers! O pioneers!

All the past we leave behind,
We debouch upon a newer mightier world, varied world,
Fresh and strong the world we seize, world of labor and the march,
Pioneers! O pioneers!

We detachments steady throwing,
Down the edges, through the passes, up the mountains steep,
Conquering, holding, daring, venturing as we go the unknown ways,
Pioneers! O pioneers!

We primeval forests felling,
We the rivers stemming, vexing we and piercing deep the mines within,
We the surface broad surveying, we the virgin soil upheaving,
Pioneers! O pioneers!

Colorado men are we,
From the peaks gigantic, from the great sierras and the high plateaus,
From the mine and from the gully, from the hunting trail we come,
Pioneers! O pioneers!

From Nebraska, from Arkansas,
Central inland race are we, from Missouri, with the continental
blood intervein'd,

WORDS WITH PURPOSE

All the hands of comrades clasping, all the Southern, all the Northern,
Pioneers! O pioneers!

O resistless restless race!
O beloved race in all! O my breast aches with tender love for all!
O I mourn and yet exult, I am rapt with love for all,
Pioneers! O pioneers!

Raise the mighty mother mistress,
Waving high the delicate mistress, over all the starry mistress,
(bend your heads all,)
Raise the fang'd and warlike mistress, stern, impassive, weapon'd mistress,
Pioneers! O pioneers!

See my children, resolute children,
By those swarms upon our rear we must never yield or falter,
Ages back in ghostly millions frowning there behind us urging,
Pioneers! O pioneers!

On and on the compact ranks,
With accessions ever waiting, with the places of the dead quickly fill'd,
Through the battle, through defeat, moving yet and never stopping,
Pioneers! O pioneers!

O to die advancing on!
Are there some of us to droop and die? has the hour come?
Then upon the march we fittest die, soon and sure the gap is fill'd.
Pioneers! O pioneers!

All the pulses of the world,
Falling in they beat for us, with the Western movement beat,
Holding single or together, steady moving to the front, all for us,
Pioneers! O pioneers!

Life's involv'd and varied pageants,
All the forms and shows, all the workmen at their work,
All the seamen and the landsmen, all the masters with their slaves,
Pioneers! O pioneers!

All the hapless silent lovers,
All the prisoners in the prisons, all the righteous and the wicked,
All the joyous, all the sorrowing, all the living, all the dying,
Pioneers! O pioneers!

I too with my soul and body,
We, a curious trio, picking, wandering on our way,
Through these shores amid the shadows, with the apparitions pressing,
Pioneers! O pioneers!

WORDS WITH PURPOSE

Lo, the darting bowling orb!
Lo, the brother orbs around, all the clustering suns and planets,
All the dazzling days, all the mystic nights with dreams,
Pioneers! O pioneers!

These are of us, they are with us,
All for primal needed work, while the followers there in embryo wait behind,
We to-day's procession heading, we the route for travel clearing,
Pioneers! O pioneers!

O you daughters of the West!
O you young and elder daughters! O you mothers and you wives!
Never must you be divided, in our ranks you move united,
Pioneers! O pioneers!

Minstrels latent on the prairies!
(Shrouded bards of other lands, you may rest, you have done your work,)
Soon I hear you coming warbling, soon you rise and tramp amid us,
Pioneers! O pioneers!

Not for delectations sweet,
Not the cushion and the slipper, not the peaceful and the studious,
Not the riches safe and palling, not for us the tame enjoyment,
Pioneers! O pioneers!

Do the feasters gluttonous feast?
Do the corpulent sleepers sleep? have they lock'd and bolted doors?
Still be ours the diet hard, and the blanket on the ground,
Pioneers! O pioneers!

Has the night descended?
Was the road of late so toilsome? did we stop discouraged nodding
on our way?
Yet a passing hour I yield you in your tracks to pause oblivious,
Pioneers! O pioneers!

Till with sound of trumpet,
Far, far off the daybreak call--hark! how loud and clear I hear it wind,
Swift! to the head of the army!--swift! spring to your places,
Pioneers! O pioneers!

Class Instruction: Review of Active Voice and why it should be used primarily, while passive voice does have a place. Introduction to Walt Whitman's poetry...O Pioneers.

Literature/Composition:

After you do one reading of the poem, answer the following questions in paragraph (one is all you should need) form using active voice (handwritten):

- What did you think of it?
- What emotions did it stir in you?
- What do you feel the author is urging you to do?
- Who is this poem written to?
- What is the purpose of the author in writing this poem?

Then go to this link (pre-read questions below):

<http://www.youtube.com/watch?v=l0TuJtr7Sj0>

The video is a student's class assignment on this poem...answer the following questions about her video (read the questions before viewing, it may help): (include your answers below the first paragraph)

- What were the two images that had the most impact on you?
- What emotions did her slideshow evoke in you?

In MLA format, choose three passages from the poem and describe how you would use history/images/events/sequences/and or music to help tell the story. Remember to title your assignment and follow use active voice.

Journaling:

This semester we will be highlighting creative writing and poetry studies. To help you learn more about poetic devices, the next few weeks your journaling will highlight two poetic devices and you will write about them. This week you will be writing one page each on metaphor and simile.

- **Metaphor** – suggests a similarity between two things
The road snakes around the mountain.
- **Simile** – highlights the comparison between two things using like, as, resembles, etc.

The stars in the night sky were like sparkling diamonds.

Complete one page of journaling for each where you brainstorm you most creative metaphors/similes and write about how they impact writings. Be creative (but respectful! ☺) in your writings.

Vocabulary:

Complete your Poetry Awareness Chart*. Include 5 elements of poetic devices found in the poem, "Pioneers." Minimum of three different devices need to be exemplified. *See Poetic Devices Chart on the next page.

Poetic Device Chart

Poetic Device	Definition	Example
end-stopped	when the end of a sentence or clause coincides with the end of a line, creating a logical pause at its close	Aunt Victoria frowned and pronounced, <i>Tarragon</i> . No one disagreed.
enjambment	occurs when the sense of a line runs over to the succeeding line; also called a run-on line	. . .We spin and spin back to the villages of our mothers' mothers. We leave behind the men, a white blur like moonlight on empty bajra fields seen from a speeding train.
refrain	a phrase, line, or lines repeated at intervals during a poem, especially at the close of stanzas	see Poe's use of "nothing more" and "Nevermore" in "The Raven"
alliteration	the repetition of a speech sound (typically a consonant) at the beginning of a word in a sequence of nearby words	I am your son, <i>amá</i> , seeking the security of shadows,
assonance	the repetition of identical or similar vowels	The Lotos blooms below the barren peak: The Lotos blows by every winding creek: All day the wind breathes low with mellower tone Thro' every hollow cave and alley lone, Round and round the spicy downs the yellow Lotos-dust is blown.

Device	Definition	Example
consonance	the repetition of a sequence of two or more consonants, with a change in the intervening vowel; repetition of consonants, especially at the end of stressed syllables	So dawn goes down to day. Nothing gold can stay.
onomatopoeia	a word whose sound seems to resemble closely the sound it denotes	The moan of doves in immemorial elms, And murmuring of innumerable bees.
rhyme	the repetition of sounds at the end of words	Do not go gentle into that good night. Rage, rage against the dying of the light.
simile	a comparison between two different things using "like" or "as"	In the spring our palms peeled like snakes.
metaphor	an implied comparison between things essentially unlike	Their high keening is an electric net pulling us in, girls who have never seen the old land. . .
symbol	a word or an image that signifies something other than what it represents, with multiple meanings and connotations	all I wanted was to be one of those hybrid ornamental plums whose blossoms are sweet and glorious but fall to the ground without ever bearing fruit.
hyperbole	the use of exaggeration for effect	Here once the embattled farmers stood, And fired the shot heard around the world.

WORDS WITH PURPOSE

Device	Definition	Example
personification	an inanimate object or concept is given human characteristics or feelings	Nothing would sleep in that cellar, dank as a ditch, Bulbs broke out of boxes hunting for chinks in the dark,
metonymy	an object, place, or person is used to represent something with which it is closely associated	As if to prove saws knew what supper meant, Leaped out at the boy's hand, or seemed to leap— As he swung toward them holding up the hand Half in appeal, but half as if to keep The life from spilling.
allusion	a passing reference to a literary or historical person, place, or event, or to another literary work	I got into a thing with someone because I called her miss ann/kennedy/rockerfeller/hughes instead of ms.
apostrophe	a direct address to an absent person or abstract entity	Milton! thou should'st be living at this hour: England hath need of thee: she is a fen Of stagnant waters: altar, sword and pen,

Poetry Awareness Chart

Week 1

This chart is to be completed for each literary assignment per week. By the end of 16 weeks you should have 14 completed sheets. These will be turned in weekly for a completion grade.

Poetic Device	Example used in poem
1.	
2.	
3.	
4.	
5.	

Rubric 14 Name _____ Grade _____

Effectively chooses quality examples that represents the intent and message of the poem	/30
Active Voice	/20
Syntax, Strong Vocabulary	/20
Grammar, Spelling, Punctuation	/20
MLA Format	/10
Total	/100

Comments:

Everybody Wants to Rule the World Week 18

If I Were In Charge of the World

If I were in charge of the world
I'd cancel oatmeal,
Monday mornings,
Allergy shots, and also Sara Steinberg.

If I were in charge of the world
There'd be brighter nights lights,
Healthier hamsters, and
Basketball baskets forty eight inches lower.

If I were in charge of the world
You wouldn't have lonely.
You wouldn't have clean.
You wouldn't have bedtimes.
Or "Don't punch your sister."
You wouldn't even have sisters.

If I were in charge of the world
A chocolate sundae with whipped cream and nuts would be a vegetable
All 007 movies would be G,
And a person who sometimes forgot to brush,
And sometimes forgot to flush,
Would still be allowed to be
In charge of the world.

Judith Viorst

Analyzing Poetry If you are just beginning to delve into the world of poetry, you may initially feel overwhelmed by the occasional ambiguity and inaccessibility of this literary form. Learning the elements and poetic tools used to build poems will help you to understand and analyze them.

Getting Started:

1. Give yourself a lot of time to read the poem several times. Trying reading it out loud.
2. Have a copy of the poem that you can take notes on. As you read, write down every observation, question, or feeling you get from the poem as you read. Pay special attention to how the poem begins and ends.
3. Use your notes as entry points to begin your investigation and analysis of the poem. Ask yourself what elements in the poem lead you to a particular observation and how the poet achieves this effect.
4. Always keep in mind that the poet uses poetic devices to achieve a particular effect. Breaking up the poem into formal poetic components enhances your understanding of the poem's overall theme, tone, and/or general purpose. In other words, use form to understand the content and create a thesis about the poem.

WORDS WITH PURPOSE

Here are some elements and corresponding poetic devices you can focus on. Note: Many of these divisions are arbitrary. Poetic elements frequently overlap.

Content: How does the tone of the speaker and the context of the work change your understanding of the poem?

1. *Speaker:* Is the speaker the poet or a specific persona? How is the speaker involved in the poem? Is the speaker an omniscient narrator or casual observer? Does the speaker refer to himself/ herself in the 1st person? Is the speaker from an identifiable time period? How does knowing the historical context of the poem change your understanding of the speaker's attitude?

2. *Tone:* How is the tone of the poem developed through the language used to create imagery? How does diction influence the understanding of the tone? Does the tone change as the poem progresses? Is it consistent at the beginning and ending of the poem?

3. *Tension:* What is the conflict or point of tension in the poem? Is there an external or internal conflict? Physical, spiritual, moral, philosophical, social, etc? How is the tension in that conflict developed with poetic elements? Is it resolved?

4. *Context:* When was the poem written? What were the historical, political, philosophical, and social issues of that time? Does that change your understanding of the poem's theme? Did poets during that time period follow particular style? Is the poem consistent with the literary conventions of that era? How is it inconsistent?

Form: How does the form of the poem correspond to theme and main idea of the work?

1. *Structure:* Does the poem follow a formal poetic structure such as a sonnet, haiku, sestina, ode, blues poem, etc.? If so, what are the characteristics of that form? How does it deviate from that form?

2. *Stanza and Lines:* Are stanzas and lines consistently the same length? Do they follow a particular pattern? Are there any stanzas, lines, or words that diverge from the pattern?

3. *Rhyme Scheme:* Does the poem follow an identifiable rhyme scheme corresponding to a specific poetic form? What kind of rhyme is used internal or end rhyme, slant or true rhyme, etc.? Is it consistent or scattered throughout? If not, where does the rhyme change or appear and why? What is the overall purpose or effect of the rhyme scheme?

Imagery: How does the imagery construct the poem's theme, tone, and purpose?

1. *Visuals and Sensory:* Are the images literal or figurative, abstract or concrete? What sensory experiences are evoked? Are certain images repeated?

2. *Metaphor:* Does the poet use metaphors to make comparisons and express images or abstract ideas? Is there an extended metaphor? What is the effect of the metaphors on the tone and theme of the poem?

3. *Symbolism:* Are certain objects or actions developed in the imagery symbolic of an abstract idea? Do these symbols reoccur? Do they help to create an allegory?

Language: How does the language and rhythm contribute to the meaning, purpose, or emotional force?

1. *Word Choice:* How would you characterize the poet's word choice? Is it formal, conversational? Does the poet use a specific dialect for the speaker?

2. *Meaning*: What are the connotations and denotations of particular words? Are certain words repeated? Are they abstract or concrete, literal or metaphorical?

3. *Rhythm*: Does the poem have an identifiable rhythm arranged in the meter (iambes, spondees, trochees, dactyls, etc)? How many syllables are in each line? Does it follow a pattern? What syllables are stressed and unstressed? How does alliteration, assonance, or consonance enhance the rhythm and musicality of the poem?

Syntax: How do the poet's syntactical choices change or expand the ideas in the poem?

1. *Enjambment*: How are lines broken? Are they broken before a grammatical or logical completion of a thought to create an enjambment? Or are they end-stopped, breaking after the completion of a sentence or other grammatical pauses? How does the use of enjambment create a duality of meaning in the lines?

2. *Verbs*: Are verbs active or passive? What tense does the poet use? Is it consistent? How does tense consistency (inconsistency) affect the passage of time within the poem?

3. *Sentence Structure*: Does the poet use complete sentences, fragments, or a combination of both? Is there a pattern? How does the poet's sentence choices contribute to the understanding of the poem? Within the sentence, is the word order natural or grammatically irregular?

4. *Punctuation*: How is punctuation used or not used? Is it consistent with grammatical conventions? What effect does the punctuation create on how the poem is read? How does it affect the speed? Where are the pauses? Does the poet use italics, bold fonts, dashes, or any other uncommon fonts or punctuation devices? If so, why?

Class Instruction: Poetry Analysis

Literature/Composition: Complete a rewrite of your own poem titled, "If I Were in Charge of the World." Use MLA format. You may choose to keep it light-hearted, impactful, practical, or serious. You have an audience, an opportunity to communicate, and share your ideas through this exercise.

Journaling: Write two pages of journaling on Personification and Alliteration. Give examples of each and show how they can be useful in expressing ideas.

- **Personification** – giving human characteristics to things which are clearly not human
The outboard motor cleared its throat.
- **Alliteration** – repeating words with the same beginning sound
Thomas tied two turnips to two tall trees.

Vocabulary: Complete your poetry analysis chart on either the printed poem in this lesson or on your own creation.

Notes:

Rubric 15 Name _____ Grade _____

Change the World	Score
Interesting and engaging Use of topics that effectively tie in with the theme of the poem	/30
Makes use of poetic devices (minimum 3)	/20
Has a minimum of four stanzas with at least four lines in each	/20
Spelling	/10
Vocabulary (elevated, not simply basic words)	/10
MLA Format	/10
Total	/100

Poetry Awareness Chart

Week 2

This chart is to be completed for each literary assignment per week. By the end of 16 weeks you should have 14 completed sheets. These will be turned in weekly for a completion grade.

Poetic Device	Example used in poem
1.	
2.	
3.	
4.	
5.	

Haiku

Week 19

An old silent pond...

A frog jumps into the pond,

splash! Silence again.

by Basho (1644-1694) (Basho Matsuo is known as the first great poet of Haiku)

Over the wintry

forest, winds howl in rage

with no leaves to blow.

by Soseki (1275-1351) Natsume Soseki is considered the Charles Dickens of Japan

Definition of Haiku

1) An unrhymed Japanese poem recording the essence of a moment. Nature is combined with human nature. It usually consists of three lines of 5/7/5 (5 kana in the first line, 7 kana in the second line, and 5 kana in the third line) totaling seventeen.

2) A foreign adaptation of 1, usually written in three lines totaling 17 syllables or LESS.

As you will notice, there are two definitions. Definition #1 is where many get confused. People tend to confuse kana or a single unit in the Japanese language with the English syllable.

This is like comparing apples to oranges. Kana cannot be compared to syllables.

Unless you are Japanese, have been writing Japanese, or speak fluent Japanese, you will be writing definition #2.

The difference between the two is that in definition #2, you will be writing three lines of poetry, 17 syllables or LESS.

This means you do not have to write three lines of 5/7/5 (5 syllables in the first line, 7 syllables in the second line, and 5 syllables in the third line). You may do so, if you can do it well without fluff words (many can't). If you write 5/7/5, that does not make your poem more of a haiku than someone who does not write 5/7/5.

An ideal haiku should be short/long/short - but that depends on the haiku itself. There is nothing wrong with 5/7/5, if that is what you want to write. However, the majority of modern haiku in most of the journals are not 5/7/5. That doesn't mean that it doesn't have its place.

However, it is all "haiku," not "haiku" and "other." It's just haiku. If you like, you can refer to 5/7/5 as "traditional" -- but even that is not entirely accurate, as it is quickly becoming more traditional to veer away from 5/7/5. The plural of haiku is also haiku, NOT haikus.

After you have been writing and studying haiku for a while, you may be ready to break a rule. This is fine, if it is needed to improve the quality of an individual haiku.

However, before breaking any haiku rule, you must learn and practice the rules.

Then after you are more experienced, you can determine which rule, if any, you want to break on occasion.

Break rules out of experience, not inexperience.

Helpful Hints

1) Haiku is generally not written in one long run on sentence. It is generally written in two parts.

You have a fragment on the first or the last line, then you have the body of the haiku.

Example:

*winter sun--
a cyclist pedals
against the wind*

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or like this:

*a cyclist pedals
against the wind--
winter sun*

A good structure for beginning haiku poets is:
setting
subject and action (on two lines)

2) Haiku is not written in the past, nor does it cover a long period of time.

It is in the moment. It is about taking ordinary moments, and making them extraordinary.

3) Haiku usually contains a season word (called kigo). It is not a requirement, but season words are a big part of haiku. However, it's best to avoid dual or conflicting kigo. Do not fill your haiku with them. Haiku is a short poem, and must contain some substance. It should not be just a weather report.

There are occasions once you are more experienced, that you may have two kigo in one haiku, however, one should clearly be the main kigo and not be redundant.

You only have dual kigo, if they enhance the haiku.

Example of dual kigo that are redundant:

*Christmas Eve--
my daughter's note for Santa
under the cookies*

Anyone knows that if the daughter left a note or cookies for Santa, that it must be Christmas Eve. So it would be better to use something else for line 1 - Christmas Eve is not needed.

A list of kigo will be provided at the end of the lesson.

4) Haiku is usually not written in three sentence fragments. There is usually one fragment and a phrase on the other two lines.

5) Haiku does not use metaphor, personification, simile, or many other poetic devices so popular in other forms of poetry. It is about the essence of a moment, stated simply.

6) The majority of haiku do not use capitalization and use minimal punctuation (though you may see a few who do this). Periods are not used, and the only thing capitalized are months or holidays. However, many do not capitalize anything. Periods close in the haiku, so are to be avoided. Haiku should left open ended, almost unfinished.

7) Avoid "so what" moments. These are haiku that are stated so simply that they're boring. I call this grocery list haiku.

Example:

*winter afternoon--
I walk to the store
and back again*

There is such a thing as stating things too simply. However, the poetics in haiku is not due to flowery language, it's using juxtaposition between the two parts to create resonance.

However, if not using juxtaposition, the haiku must contain something to capture the reader's interest, let the reader see what the author was seeing at the time, but through the reader's own eyes. Yes, you can do this. Things simply stated can still be interesting.

8) Avoid photo haiku -- haiku that are nothing more than snapshots, do not focus on a specific moment or image, and have no real resonance or action.

Example:

*crowded store--
shopping carts line
the corner of the parking lot*

It's not only boring, but it's too common of an image. It is not focusing on one specific moment.

This is just an overall picture of a store, it doesn't really say anything. It's just a "so what" moment that occurs in every store in the world.

You can make this more interesting, by focusing on something specific or a specific person.

Example:

*grocery cashier--
scanning the eyes of customers
seeking their answers*

Focusing on one person, rather than the entire store brings a closer introspection.

9) Avoid cause and effect in haiku -- where something in one part of the haiku causes action in the second part.

Example:

*heavy rain--
my shirt clings
to my body*

It's not only boring, it's too obvious. You can have cause and effect, IF it's contained in one part of the haiku.

Example:

a leaf spirals

*in the summer wind--
his good-bye letter*

This kind of cause and effect is o.k., as it's contained in one part of the haiku. Then, you can add something else for the third line, such as seen here. A good-bye letter to juxtapose with the leaves, these are two very lonely images. You can add whatever you like in the third line. Don't tell the reader they should feel lonely, show it.

There ARE haiku that have cause and effect, where something in the first part of the haiku, causes action in the second half.

However, usually, there is another level of meaning present. It's not just simple cause and effect, as in my "heavy rain" example.

10) Show don't tell. This is confusing to many writers. It certainly was to me. We all know that the English language, or ANY language, TELLS. I have never heard of a "story shower."

However, what it means to show don't tell, is that instead of saying that you are sad, lonely, or that you love someone, try to show it.

Instead of telling your emotions, show it by using concrete imagery.

Example of telling:

*the funeral over--
the house is so lonely
without him*

Example of showing:

*the funeral over--
his laughter lingers
in our family room*

This shows loneliness. However, the phrase "I'm lonely" is nowhere in this poem. This is just one of many examples of show don't tell.

Juxtaposition in Haiku

One of the other tools that help to write effective haiku is juxtaposition. This may be a new term for some of you. For those who are familiar with this term, you are a step ahead of the game. Juxtaposition is the act of placing two images side by side. They can be very different images for a contrast, or they can seemingly have nothing in common, but upon closer reflection, have things in common. If you effectively juxtapose two images, the poem resonates. However, if you don't get the juxtaposition in many haiku at first, that is o.k. The best method to gain understanding of juxtaposition, is to read a lot of haiku. Sooner or later, haiku that you didn't understand in the beginning, will be easily understandable later.

Example of juxtaposition:

*rain fills
the deflated basketball--
our last good-bye*

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Upon looking at this, you may think that a basketball and two lovers saying good-bye may have nothing in common. However, rain filling something that was once full, round, and used for entertainment, is a very lonely image. Now the basketball is a sad, deflated version of what it used to be. Just as two lovers who are saying good-bye for the last time, imply that there was a time when things were romantic and magical. Now they are saying good-bye, which could only mean that the magic is gone.

Haiku takes a while to learn. It is not easy, it takes patience. Once you get more experience, you will learn to read between the two juxtaposed parts. Whether you always get the juxtaposition or not, you can still enjoy the haiku as a whole. It can still stand alone. However, once you are experienced, you will be able to read between the two parts of the haiku for an added bonus.

A good analogy is Cracker Jacks. You like them, because they taste good. However, when you find the prize at the bottom of the box, it's an added pleasure. However, not all haiku have juxtaposed images.

These are called "sketch of life," and are a perfectly respectable form of haiku. Juxtaposition is one of many tools at your disposal, a POWERFUL one, but only one.

Haiku is not just poetry, it's a way of life.

You will find yourself focusing on specific moments, and writing down phrases to remember later. It makes you appreciate the small things.

You may want to join a list, there are some good ones on the links page. Shiki workshop, shiki-temp, and WHC Beginners are all good lists for budding haiku poets. There are many veteran haiku poets that will be more than happy to give you all of the help you need.

There is also a link to an exercise to learn how to write haiku. I used it, and it really helped me understand a lot about this form.

KIGO:

The Season: Spring, Months, Warm, Cool, Mist, Haze, Etc.

The Earth: Skies, Heavens, Clouds, Grass, Trees, Rivers, Etc.

Humanity: Frailty, Love, Compassion, Character, Sadness, Etc.

Observances: Holidays, Events, etc.

Animals: Frogs, Skylarks, Nightingales, robins, Fox, Bear, Panda, Etc.

Plants: Cherry Blossoms, wildflowers, tulips, trees, willows, brush, etc.

(Credited to <http://www.shadowpoetry.com/resources/haiku/haiku.html>)

Class Instruction: Complete study of Haiku poetry.

Literature/Composition: Visit Haiku sites to read through a variety of examples prior to your writings. In MLA format, complete the creation of five haiku. Extra credit if you provide an illustration to represent your haiku. Illustrations should be no larger than a 3x3 square positioned next to the haiku and should show detail.

Journaling: Complete two journal pages, one each on Assonance and Consonance.

Assonance – Using identical vowel sounds, like the *o* sound in words like *roses* and *golden* or the *e* sound in *sleep* and *green*.

The golden roses shone under the sun

Consonance– Using the same final consonant sound

Drip, drip. Look up. Drip, again.

Vocabulary: Since Haiku do not often contain poetic devices, this week search for one poem that is known for its imagery. Print out the poem, highlight each of the examples of imagery found. Poem must be longer than 15 lines but not longer than 30. Or you may select a portion of a longer poem that falls within these parameters.

Notes:

Rubric 16 Name _____ Grade _____

Haiku	Score
Follows the guidelines for constructing a proper haiku, either 5/7/5 or similar	/20
Avoids the use of poetic devices	/20
Contains relative kigo	/20
Haiku is not obvious but evokes a special meaning	/20
MLA Format	/20
Extra Credit Illustrations	/10
Total	/100

Comments:

Commit it to Memory

Week 20

Author Brad Leithauser's mother paid him a penny a line for every line of poetry he memorized. His first poem was by Lord Alfred Tennyson, "Eagle." He explains the importance of verse memory:

Memorized poems are a sort of larder, laid up against the hungers of an extended period of solitude. But today we are far less solitary than we were even a few years ago. Anyone equipped with a smartphone—many of my friends would never step outdoors without one—commands a range of poetry that beggars anything the brain can store. Let's say it's a gorgeous afternoon in October. You're walking through a park, and you wish to recall—but can't quite summon—the opening lines of Keats' "To Autumn." With a quick tap-tap-tap, you have it on your screen. You're back in the nineteenth century, but you're also in the twenty-first, where machine memory regularly supplants and superannuates brain memory.

So why undergo the laborious process of memorizing a poem these days, when—*tap, tap, tap*—you have it at your fingertips? Has this become another outmoded practice? When I was a Boy Scout, in the sixties, I spent some hours trying to learn Morse code and even, on a couple of overly sunny, headachey afternoons, trying to communicate by flag semaphore. Some things were meant to disappear. (And many of my students wish that assignments to memorize poems would follow them.)

The best argument for verse memorization may be that it provides us with knowledge of a qualitatively and physiologically different variety: you take the poem inside you, into your brain chemistry if not your blood, and you know it at a deeper, bodily level than if you simply read it off a screen. Robson puts the point succinctly: "If we do not learn by heart, the heart does not feel the rhythms of poetry as echoes or variations of its own insistent beat."

After all this time, I still have every word of Tennyson's "Eagle." He's a literal part of me, which perhaps accounts for his splendid supremacy in my imagination. No other bird I've encountered in poems since—not Keats' nightingale, or Hardy's thrush, or Frost's oven bird, or Clampitt's kingfisher—can compete with him, roosting as he does in an aerie at the top of the world. Here's the poem in entirety:

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

Six cents. It was a cheap thrill, and an everlasting one.
The New Yorker January 25, 2013
Ten Poems to Memorize – Choose one!

<p><i>Because I Could Not Stop for Death</i> Emily Dickinson</p> <p>Because I could not stop for Death, He kindly stopped for me; The carriage held but just ourselves And Immortality.</p> <p>We slowly drove, he knew no haste, And I had put away My labor, and my leisure too, For his civility.</p> <p>We passed the school, where children strove At recess, in the ring; We passed the fields of gazing grain, We passed the setting sun.</p> <p>Or rather, he passed us; The dew grew quivering and chill, For only gossamer my gown, My tippet only tulle.</p> <p>We paused before a house that seemed A swelling of the ground; The roof was scarcely visible, The cornice but a mound.</p> <p>Since then 'tis centuries, and yet each Feels shorter than the day I first surmised the horses' heads Were toward eternity.</p>	<p><i>The Road Not Taken</i> Robert Frost</p> <p>Two roads diverged in a yellow wood And sorry I could not travel both And be one traveler, long I stood And looked down one as far as I could To where it bent in the undergrowth; 5</p> <p>Then took the other, as just as fair And having perhaps the better claim, Because it was grassy and wanted wear; Though as for that, the passing there Had worn them really about the same, 10</p> <p>And both that morning equally lay In leaves no step had trodden black. Oh, I kept the first for another day! Yet knowing how way leads on to way, I doubted if I should ever come back. 15</p> <p>I shall be telling this with a sigh Somewhere ages and ages hence: Two roads diverged in a wood and I— I took the one less traveled by, And that has made all the difference.</p>
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The Waking
Theodore Roethke

I Wake to sleep, and take my waking slow.
I feel my fate in what I cannot fear.
I learn by going where I have to go.

We think by feeling. What is there to know?
I hear my being dance from ear to ear.
I wake to sleep, and take my waking slow.

Of those so close beside me, which are you?
God bless the Ground! I shall walk softly there,
And learn by going where I have to go.

Light takes the Tree; but who can tell us how?
The lowly worm climbs up a winding stair;
I wake to sleep, and take my waking slow.

Great Nature has another thing to do
To you and me; so take the lively air,
And, lovely, learn by going where to go.

This shaking keeps me steady. I should know.
What falls away is always. And is near.
I wake to sleep, and take my waking slow.
I learn by going where I have to go.

Tears, Idle Tears
Lord Alfred Tennyson

Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather to the eyes,
In looking on the happy Autumn-fields,
And thinking of the days that are no more.

Fresh as the first beam glittering on a sail,
That brings our friends up from the underworld,
Sad as the last which reddens over one
That sinks with all we love below the verge;
So sad, so fresh, the days that are no more.

Ah, sad and strange as in dark summer dawns
The earliest pipe of half-awakened birds
To dying ears, when unto dying eyes
The casement slowly grows a glimmering square;
So sad, so strange, the days that are no more.

Dear as remembered kisses after death,
And sweet as those by hopeless fancy feigned
On lips that are for others; deep as love,
Deep as first love, and wild with all regret;
O Death in Life, the days that are no more.

<p><i>When in Disgrace with Fortune and Men's Eyes</i> William Shakespeare (Sonnet 29)</p> <p>When in disgrace with fortune and men's eyes, I all alone beweep my outcast state, And trouble deaf heaven with my bootless cries, And look upon myself and curse my fate, wishing me like to one more rich in hope, Featured like him, like him with friends possessed, Desiring this man's art, and that man's scope, With what I most enjoy contented least; Yet in these thoughts myself almost despising, Haply I think on thee--and then my state, Like to the lark at break of day arising From sullen earth sings hymns at heaven's gate; For thy sweet love remembered such wealth brings, That then I scorn to change my state with kings. -</p>	<p><i>Song</i> John Donne</p> <p>GO and catch a falling star, Get with child a mandrake root, Tell me where all past years are, Or who cleft the Devil's foot; Teach me to hear mermaids singing, 5 Or to keep off envy's stinging, And find What wind Serves to advance an honest mind.</p> <p>If thou be'st born to strange sights, 10 Things invisible to see, Ride ten thousand days and nights Till Age snow white hairs on thee; Thou, when thou return'st, wilt tell me 15 All strange wonders that befell thee, And swear No where Lives a woman true and fair.</p> <p>If thou find'st one, let me know; Such a pilgrimage were sweet. 20 Yet do not; I would not go, Though at next door we might meet. Though she were true when you met her, And last till you write your letter, Yet she 25 Will be False, ere I come, to two or three.</p>
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<p><i>If</i> Rudyard Kipling</p> <p>If you can keep your head when all about you Are losing theirs and blaming it on you, If you can trust yourself when all men doubt you, But make allowance for their doubting too; If you can wait and not be tired by waiting, Or being lied about, don't deal in lies, Or being hated, don't give way to hating, And yet don't look too good, nor talk too wise:</p> <p>If you can dream - and not make dreams your master, If you can think - and not make thoughts your aim; If you can meet with Triumph and Disaster And treat those two impostors just the same; If you can bear to hear the truth you've spoken Twisted by knaves to make a trap for fools, Or watch the things you gave your life to, broken, And stoop and build 'em up with worn-out tools:</p> <p>If you can make one heap of all your winnings And risk it all on one turn of pitch-and-toss, And lose, and start again at your beginnings And never breathe a word about your loss; If you can force your heart and nerve and sinew To serve your turn long after they are gone, And so hold on when there is nothing in you Except the Will which says to them: "Hold on!"</p> <p>If you can talk with crowds and keep your virtue, Or walk with kings - nor lose the common touch, If neither foes nor loving friends can hurt you, If all men count with you, but none too much; If you can fill the unforgiving minute With sixty seconds' worth of distance run, Yours is the Earth and everything that's in it, And - which is more - you'll be a Man, my son!</p>	<p><i>Spring and Fall</i> Gerald Manley Hopkins</p> <p>MÁRGARÉT, áre you gríeving Over Goldengrove unleaving? Leáves, líke the things of man, you With your fresh thoughts care for, can you? Áh! ás the heart grows older 5 It will come to such sights colder By and by, nor spare a sigh Though worlds of wanwood leafmeal lie; And yet you wíll weep and know why. 10 Now no matter, child, the name: Sórrów's spríngs áre the same. Nor mouth had, no nor mind, expressed What heart heard of, ghost guessed: It is the blight man was born for, It is Margaret you mourn for.</p>
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<p><i>Fiddler Jones</i> Edgar Lee Masters</p> <p>THE EARTH keeps some vibration going There in your heart, and that is you. And if the people find you can fiddle, Why, fiddle you must, for all your life. What do you see, a harvest of clover? Or a meadow to walk through to the river? The wind's in the corn; you rub your hands For beeves hereafter ready for market; Or else you hear the rustle of skirts Like the girls when dancing at Little Grove. To Cooney Potter a pillar of dust Or whirling leaves meant ruinous drouth; They looked to me like Red-Head Sammy Stepping it off, to "Toor-a-Loor." How could I till my forty acres Not to speak of getting more, With a medley of horns, bassoons and piccolos Stirred in my brain by crows and robins And the creak of a wind-mill—only these? And I never started to plow in my life That some one did not stop in the road And take me away to a dance or picnic. I ended up with forty acres; I ended up with a broken fiddle— And a broken laugh, and a thousand memories, And not a single regret.</p>	<p>http://www.youtube.com/watch?v=cy8lehO7nqg (to help with pronunciation) <i>To a Mouse, on Turning Her Up in Her Nest with the Plough</i> Robert Burns</p> <p>5 Wee, sleekit, cow'rin, tim'rous beastie, O, what a panic's in thy breastie! Thou need na start awa sae hasty Wi bickering brattle! I wad be laith to rin an' chase thee, 10 Wi' murdering pattle.</p> <p>15 I'm truly sorry man's dominion Has broken Nature's social union, An' justifies that ill opinion Which makes thee startle At me, thy poor, earth born companion An' fellow mortal!</p> <p>20 I doubt na, whyles, but thou may thieve; What then? poor beastie, thou maun live! A daimen icker in a thrave 'S a sma' request; I'll get a blessin wi' the lave, An' never miss't.</p> <p>25 Thy wee-bit housie, too, in ruin! It's silly wa's the win's are strewin! An' naething, now, to big a new ane, O' foggage green! An' bleak December's win's ensuin, Baith snell an' keen!</p> <p>Thou saw the fields laid bare an' waste, An' weary winter comin fast, An' cozie here, beneath the blast, Thou thought to dwell, Till crash! the cruel coulter past Out thro' thy cell.</p> <p>That wee bit heap o' leaves an' stibble, Has cost thee monie a weary nibble! Now thou's turned out, for a' thy trouble, But house or hald,</p>
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	<p>To thole the winter's sleety dribble, An' cranreuch cauld.</p> <p>But Mousie, thou art no thy lane, In proving foresight may be vain: The best-laid schemes o' mice an' men Gang aft agley, An' lea'e us nought but grief an' pain, For promis'd joy!</p> <p>Still thou are blest, compared wi' me! The present only toucheth thee: But och! I backward cast my e'e, On prospects drear! An' forward, tho' I canna see, I guess an' fear!</p>
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Tips on How to Recite Poetry

No doubt, most of the readers will be students with little or no experience in reading poetry out loud, especially in a group of their peers. And we know that a poem will live or die depending on how it is read. What follows, then, are a few pointers about the oral recitation of poetry. The readers, by the way, should not read cold; they should be given their poem a few days in advance so they will have time to practice, maybe in the presence of a peer, parent, or sibling. Here are a few basic tips:

1. Read the poem slowly. Most speak rapidly, and a nervous reader will tend to do the same in order to get the reading over with. Reading a poem slowly is the best way to ensure that the poem will be read clearly and understood by its listeners. Learning to read a poem slowly will not just make the poem easier to hear; it will underscore the importance in poetry of each and every word. A poem cannot be read too slowly, and a good way for a reader to set an easy pace is to pause for a few seconds between the title and the poem's first line.
2. Read in a normal, relaxed tone of voice. It is not necessary to give any of these poems a dramatic reading as if from a stage. The poems selected are mostly written in a natural, colloquial style and should be read that way. Let the words of the poem do the work. Just speak clearly and slowly. Be mindful of vocal inflections, all too often in recitations we speak without vocal variations. Listen to how speak to your friends or family, and how they speak to you..make note of inflections.
3. Obviously, poems come in lines, but pausing at the end of every line will create a choppy effect and interrupt the flow of the poem's sense. Readers should pause only where there is punctuation, just as you would when reading prose, only more slowly.

Use a dictionary to look up unfamiliar words and hard-to-pronounce words. To read with conviction, a reader needs to know at least the dictionary sense of every word. In some cases, a reader might

want to write out a word phonetically as a reminder of how it should sound. It should be emphasized that learning to read a poem out loud is a way of coming to a full understanding of that poem, perhaps a better way than writing a paper on the subject.

Poetry Essay Writing Tips

1. Your essay must have a central idea (stated in your thesis) that governs its development.
2. Your essay must be organized so that every part contributes something to the reader's understanding of the central idea.
3. Assume that your reader is NOT familiar with the poem.
4. Tell your reader what the poem is about (not what happens, but what the happenings add up to).
5. Write in third person!!!

Essay Outline:

1. Introduction (Background Info and Thesis)

Brief Summary- Write three to four sentences that provide background information about your poem (What is the poem about, when was it written, author/title). Thesis statement should have three parts that will be fleshed out in your body paragraphs and presents the topic of your essay. The thesis statement tells your reader what to expect. It is a restricted, precisely worded declarative sentence that states the purpose of your essay (the point you are trying to make). Basic thesis format: (Insert Author's Name) uses _____, _____, _____, (insert three poetic devices) in (insert name of "poem") to (illustrate, convey, reveal, or another verb) (insert the main idea or purpose of the poem).

Example: William Cullen Bryant uses personification, colorful imagery, and metaphors in "Thanatopsis" to discuss how nature mitigates one's fears about death.

Note: Use the author's full name in the introduction, and then use the author's last name for the rest of the essay.

2. Body Paragraph One (First Poetic Device)

Use a topic sentence to begin your paragraph.

Choose ONE poetic device and discuss TWO (Junior) or THREE (Senior) examples from the poem. Explain how the device signifies/expresses meaning.

- Topic Sentence
- First Example
- Supporting Quote
- Commentary/Connection
- Second Example
- Supporting Quote

- Commentary/Connection
- Third Example
- Supporting Quote
- Commentary/Connection
- Concluding Sentence
- 3. Body Paragraph Two (Second Poetic Device)
- 4. Body Paragraph Three (Third Poetic Device)
- 5. Conclusion (Review of Main Points and SO WHAT? Factor)
 - Restate your main points
 - Explain why you think the author felt the topic discussed in the poem was important.
 - Explain how the topic/main idea of the poem relates to the outside world.
 - Remember no NEW information..just concluding thoughts.

Class Discussion: Review techniques for memorization/recitation guidelines/poetry analysis guidelines.

Literature/Composition: Review the ten poetry selections. You will be required to memorize 15 lines of a poem (minimum). If your poem is longer than 15 lines you may read the remaining from note cards. You must come prepared for the next three classes to recite your poems. Each week names will be drawn from a hat. You will need to give a one-two minute presentation on your poem including: background, history, definitions, meaning, poetic devices, what the poem means to you, and/or why you chose it. Your grade for your recitation will be based on the following: 40 points for Memorization, 20 points for presentation, 20 points for analysis, 20 points for sticking to 1-2 minute analysis introduction. Your analysis will be typed up in MLA format, just remember it cannot be longer than a 1-2 minute presentation. You may refer to your typed analysis but your 1-2 minute discussion should be mostly conversation/discussion with less than 50% reference to your analysis paper.

Journaling: This week you will journal on Imagery and Onomatopoeia. The key with imagery is to use vivid, descriptive words. Be creative with this journaling. It may be helpful to google examples of onomatopoeia but be sure not to copy phrases.

- **Imagery** – using vivid, descriptive words to conjure up an image
The car sped. - The flashy, yellow, mustang streaked like a bullet along the highway.
- **Onomatopoeia** – using words that sound like what they mean
He slurped his soup.

Vocabulary: Use your Poetry Awareness Chart page to track five poetic devices in the poem you choose to analyze/memorize. Remember, must use three different devices minimally.

Notes:

Poetry Awareness Chart

Week 4

This chart is to be completed for each literary assignment per week. By the end of 16 weeks you should have 15 completed sheets. These will be turned in weekly for a completion grade.

<i>Poetic Device</i>	<i>Example used in poem</i>

Rubric 17 Name _____ Grade _____

Poetry Analysis

Category	Distinguished	Score
Writing Focus	<p>The analysis skillfully identifies and expresses the poet's message.</p> <p>Background/Contextual evidence is clearly and thoughtfully expressed, and directly relates to the understanding of the poems message</p> <p>The essay adeptly points to significant evidence in the chosen poem.</p> <p>The essay's commentary or explanation of evidence is clearly and thoughtfully expressed, as the essay links this evidence back to the paragraph's topic sentence and/or the essay's thesis statement.</p> <p>The essay makes clear and thoughtful connections using the poetic devices to relate the intent to the reader, and engages in significant, related "deeper analysis"</p>	/30
Organization	<p>The well-developed INTRODUCTION engages the readers and develops a significant and compelling message</p> <p>BODY PARAGRAPHS are gracefully and logically organized.</p> <p>Paragraphs have smooth, effective, and varied transitions.</p> <p>A powerful CONCLUSION leaves a lasting impression of the poem with the reader.</p>	/30
Effective use of Language	<p>The essay contains varied sentence types and uses precise, descriptive language.</p> <p>Writing is smooth, skillful, and coherent throughout the essay.</p> <p>Diction and syntax are elevated and thoughtful.</p> <p>The essay contains several memorable, quotable lines that help the essay to stand out.</p>	/30
Conventions and MLA Format	<p>The essay is virtually error-free.</p> <p>Punctuation, spelling, grammar, and capitalization are correct. No errors interfere with the reader's understanding of the essay.</p> <p>Essay is properly MLA formatted.</p>	/10
Total		/100

Comments:

Exploring Rhetorical Devices

Week 21

<https://www.youtube.com/watch?v=ZIE9U41gAlc#t=120> "Symphony in Slang"

<http://vimeo.com/41537538#at=4> Idioms

Both the above links will open up the world of Idioms to you! Just one of the many Literary/Rhetorical Devices available to you to make your ideas reach new levels of expressions!

BODY RITUAL AMONG THE NACIREMA

Revised from "Body Ritual Among the Nacirema" by Horace Miner, *American Anthropologist Magazine* 58(3), 1956, pp. 503–7

The ritual of the Nacirema was first brought to the attention of anthropologists twenty years ago, but the culture of this people is still very poorly understood. They are a North American group living in the territory between the Canadian Cree, the Yaqui and Tarahumara of Mexico, and the Carib and Arawak of the Antilles. Little is known of their origin, although tradition states that they came from the east. Nacirema culture is characterized by a highly developed market economy, which has evolved in a rich natural habitat. While much of the people's time is devoted to economic pursuits, a considerable portion of their day is spent in ritual activity. The focus of this activity is the human body, the appearance and health of which appear as a major concern in the people's belief. While such a concern is certainly not unusual, its ceremonial aspects and associated philosophy are unique. The main belief underlying this ritual activity appears to be that the human body is ugly and that its natural tendency is to weakness and disease. Captive in such a body, man's only hope to avert these characteristics is through the use of ritual and ceremony. Every household has one or more shrines devoted to this purpose. The more powerful individuals in the society have several shrines in their houses and, in fact, the grandeur of a house is often referred to in terms of the number of such ritual centers it possesses. The focal point of the shrine is a box or chest, which is built into the wall. In this chest are kept the many charms and magical potions without which no native believes he or she could live. These preparations are obtained from a variety of specialized practitioners. The most powerful of these are the medicine men, whose help must be rewarded with large gifts. However, the medicine men do not provide the potions for their clients, but decide what the ingredients should be and then write them down in an ancient and secret language. This writing is understood only by the medicine men and by the herbalists who, for another gift, provide the required charm. Beneath the charm-box is a small font. Each day every member of the family enters the shrine room, bows his or her head before the charm-box, mingles different sorts of holy water in the font, and proceeds with a brief rite of cleansing. The holy waters are secured from the Water Temple of the community, where the priests conduct elaborate ceremonies to make the liquid ritually pure.

The medicine men have an imposing temple, or latipso, in every community of any size. The more elaborate ceremonies required to treat very sick patients can only be performed at this temple. These ceremonies involve not only the miracle-worker, but also a group of assistants who move quietly about the temple chambers in distinctive costume and headdress. The latipso ceremonies are so harsh that a fair proportion of the really sick natives who enter the temple never recover. Despite this fact, sick adults are not only willing, but eager to undergo the long and drawn-out ritual purification, if they can afford to do so. No matter how ill or how grave the emergency, the guardians of many temples will not admit a client if he or she cannot offer a rich gift. The Nacirema have an unrealistic horror of and fascination with the mouth, the condition of which is

believed to have a supernatural influence on all social relationships. Were it not for the rituals of the mouth, they believe that their teeth would fall out, their gums bleed, their jaws shrink, and their friends desert them. They also believe that there is a strong relationship between oral and moral characteristics. For example, there is a ritual cleansing of the mouth for children, which is supposed to improve their moral character. The daily body ritual includes a mouth-rite. This rite involves a practice which strikes the unfamiliar stranger as revolting. It was reported to me that the ritual consists of inserting a small bundle of hog hairs into the mouth, along with certain magical pastes, and then moving the bundle in a highly formalized series of gestures. In addition to the private mouth-rite, the people seek out a holy-mouth-man once or twice a year. These practitioners have an impressive set of tools, consisting of a variety of augers, awls, probes, and prods. The use of these items in removing the evils of the mouth involves almost unbelievable ritual torture of the client. The holy-mouth-man opens the client's mouth and, using the above-mentioned tools, enlarges any holes which decay may have created in the teeth. Magical materials are put into these holes. If there are no naturally occurring holes in the teeth, large sections of one or more teeth are gouged out so that the supernatural substance can be applied. In the Nacirema's view, the purpose of these religious functions is to arrest decay and to draw friends. Our review of the ritual life of the Nacirema has certainly shown them to be a magic-ridden people. It is hard to understand how they have managed to exist so long under the burdens which they have imposed upon themselves.

Rhetorical Devices

1. **Didactic Tone**-makes the author sound like a high scholar to give credibility to his cause
2. **Common Ground**-establishes a common ground with the reader to give them superiority
3. **Amplification**- uses this device to describe and display the idiocies of events like teeth whitening.
4. **Pathetic Appeal**- uses this to appeal to the reader's desire for superiority/pride
5. **Irony**- uses this by including a quote from another author to poke at us for feeling superior

The Babyproofer

By Larry Doyle

We got our babyproofer through a friend, who came to visit after the baby was born and had a cow. There are so many dead babies in this house, she said, her fingers fluttering about. The wife got pretty upset, but this friend--really more my wife's friend--caressed her head, blotted her cheeks, and said the important thing was that our baby wasn't dead yet and there was still a chance we could stop the baby before he killed himself.

The babyproofer cost seventy-five dollars an hour.

There's a dead baby, he said, not a foot in the door, re the staircase. Then in a bouncing gesture along the baseboard: Dead baby, dead baby, dead baby . . . What is that?

What, that penny?

Dead baby.

Our poor baby died so many times during that initial consultation: 187, according to the babyproofer's written assessment; it seemed like more. Dead baby in the toilet. Dead baby down the disposal. Dead baby with my scissors plunged into his carotid artery.

The babyproofer turned to me at one point. Just curious, did you want to have this baby?

The babyproofer needed a \$10,000 retainer.

For that kind of money, I said, just trying to lighten the mood a little, we could buy a whole new baby.

The wife did not laugh; the babyproofer stood up.

I haven't lost a baby yet, he said. But who knows, maybe I am a little overcautious. Why don't you just buy one of those babyproofing books? They only cost about twenty bucks.

The babyproofer went through the initial ten grand rather quickly. In fairness, a lot of it was materials: thirty-four ceramic outlet guards at \$19.95 each (the plastic ones, my wife agreed, weren't darling, and they leached a substance that caused fatty tumors in cancer-prone mice); sixty-two baby gates at \$39.95; four safes (pharmaceuticals, soaps, and bath products; cleaning supplies; cooking and eating utensils; and assorted swallowables) at \$195. The Cuisinatal Food Reprocessor alone cost \$3,000, but it does puree at twice the FDA's shockingly lax standards and can strain out some of your larger, more harmful bacteria. There was some debate in our house whether we really needed six baby dummies (at \$699 per!), but I suppose the wife is right--if even one of them is stolen, it's probably worth it.

Beyond the money, we've had to make a lot of adjustments to create what the babyproofer calls a survival-friendly environment. Some of it makes sense, like not allowing anyone who has been to Africa, Southeast Asia, or Mexico into the house. But the hospital scrub-down before every diaper change seems excessive;

it's so heart-wrenching with the baby crying the whole time. And I do miss TV, though not enough to risk coming home one day to find my lazy, violent, obese baby with a television set toppled on his head.

The thing I hated most was getting rid of the dog, but what could I do? It kept tasting the baby.

I haven't been sleeping much. I sit up in bed, worrying about all the money we've spent but also whether we've spent enough. I go through each of the 187 dead babies in my head, running their fatal scenarios against the prophylactic measures we've taken. Did I remember to spin the combination on the toilet? Did I stare at the bedside monitor, waiting for the baby to flatline, which he does five or six times a night? So far, it's just been that he's pulled off his wires, but running in there five or six times a night and fumbling around for those shock paddles, it takes something out of you.

My wife and the babyproofer are driving up to Ojai for a weekend seminar on antioxidant baby massage at some resort. I forget exactly why they can't take the baby; the spa supplies its own practice infants for insurance reasons, maybe.

So here I am, left holding the baby.

He is so beautiful. I want to lift the polarized visor of his helmet to get a better look; I want to kiss his cheeks, his nose, his forehead--damn the salmonella. But I can't. I know that. I rock the baby gently, in no more than a 20 degree arc, no more than twenty oscillations per minute, whispering in the five-to-ten-decibel range, Please don't die, baby. Please don't die. Not on my shift.

Tones: Satire- the use of humor, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues. **Irony**- the expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect. **Humor**-anything that causes laughter or amusement.

Class Instruction: Introduction to Rhetorical Devices, analyzing the two pieces provided and exploring devices used. Brainstorming possible topics for composition.

Literature/Composition: Choose either style presented today, write a satire about a topic you feel has felt the extremes of insensibilities or choose a community that you hope to 'enlighten' others about. Focus on using similar rhetorical devices. Use MLA format 500-800 words.

Journaling: Use the two following devices this week for your journaling: hyperbole and paradox.

- **Hyperbole** – using exaggeration to make a point
Make me a sundae a mile high.

WORDS WITH PURPOSE

- **Paradox** A statement that seems contradictory, but is actually true.

Examples: Faith is a gift, but it is also a choice.

To believe with certainty we must begin with doubting.

Vocabulary: This week you will be given a Rhetorical Device Chart, choose five terms (not already covered in lessons) to create examples for that specific term.

Notes:

Rhetorical Device Awareness Chart Week 4

This chart is to be completed for each literary assignment per week. By the end of 16 weeks you should have 15 completed sheets. These will be turned in weekly for a completion grade.

<i>Rhetorical Device</i>	<i>Your personal example</i>

Rubric 18 Name _____ Grade _____

Creativity: fresh ideas and effectively uses diction to express their opinion to the audience.	/20
Writing is interesting and engaging, adequately follows the instructions to write on a community or insensibility.	/20
Incorporates the use of at least three rhetorical devices used in the inspiration piece.	/20
Spelling/Grammar	/10
MLA Format no mistakes	/10
Meets word count (500-800)	/20
Total	/100

Short Stories

Week 22

The Night the Bed Fell

by James Thurber

I suppose that the high-water mark of my youth in Columbus, Ohio, was the night the bed fell on my father. It makes a better recitation (unless, as some friends of mine have said, one has heard it five or six times) than it does a piece of writing, for it is almost necessary to throw furniture around, shake doors, and bark like a dog, to lend the proper atmosphere and verisimilitude to what is admittedly a somewhat incredible tale. Still, it did take place.

It happened, then, that my father had decided to sleep in the attic one night, to be away where he could think. My mother opposed the notion strongly because, she said, the old wooden bed up there was unsafe- it was wobbly and the heavy headboard would crash down on father's head in case the bed fell, and kill him. There was no dissuading him, however, and at a quarter past ten he closed the attic door behind him and went up the narrow twisting stairs. We later heard ominous creakings as he crawled into bed. Grandfather, who usually slept in the attic bed when he was with us, had disappeared some days before. (On these occasions he was usually gone six or seven days and returned growling and out of temper, with the news that the federal Union was run by a passel of blockheads and that the Army of the Potomac didn't have any more chance than a fiddler's bitch.) We had visiting us at this time a nervous first cousin of mine named Briggs Beall, who believed that he was likely to cease breathing when he was asleep. It was his feeling that if he were not awakened every hour during the night, he might die of suffocation. He had been accustomed to setting an alarm clock to ring at intervals until morning, but I persuaded him to abandon this. He slept in my room and I told him that I was such a light sleeper that if anybody quit breathing in the same room with me, I would wake instantly. He tested me the first night-which I had suspected he would by holding his breath after my regular breathing had convinced him I was asleep. I was not asleep, however, and called to him. This seemed to allay his fears a little, but he took the precaution of putting a class of spirits of camphor on a little table at the head of his bed. In case I didn't arouse him until he was almost gone, he said, he would sniff the camphor, a powerful reviver.

Briggs was not the only member of his family who had his crotchets. Old Aunt Alelissa Beall (who could whistle like a man, with two fingers in her mouth) suffered under the premonition that she was destined to die on South High Street, because she had been born on South High Street and married on South High Street. Then there was Aunt Sarah Shoaf, who never went to bed at night without the fear that a burglar was going to get in and blow chloroform under her door through a tube. To avert this calamity -for she was in greater dread of anesthetics than of losing her household goods-she always piled her money, silverware, and other valuables in a neat stack just outside her bedroom, with a note reading, "This is all I have. Please take it and do not use your chloroform, as this is all I have." Aunt Gracie Shoaf also had a burglar phobia, but she met it with more fortitude. She was confident that burglars had been getting into her house every night for four years. The fact that she never missed anything was to her no proof to the contrary. She always claimed that she scared them off before they could take anything, by throwing shoes down the hallway. When she went to bed she

piled, where she could get at them handily, all the shoes there were about her house. Five minutes after she had turned off the light, she would sit up in bed and say "Hark!" Her husband, who had learned to ignore the whole situation as long ago as 1903, would either be sound asleep or pretend to be sound asleep. In either case he would not respond to her tugging and pulling, so that presently she would arise, tiptoe to the door, open it slightly and heave a shoe down the hall in one direction, and its mate down the hall in the other direction. Some nights she threw them all, some nights only a couple of pair.

But I am straying from the remarkable incidents that took place during the night that the bed fell on father. By midnight we were all in bed. The layout of the rooms and the disposition of their occupants is important to an understanding of what later occurred. In the front room upstairs (just under father's attic bedroom) were my mother and my brother Terry, who sometimes sang in his sleep, usually "Marching Through Georgia" or "Onward, Christian Soldiers." Briggs Beall and myself were in a room adjoining this one. My brother Roy was in a room across the hall from ours. Our bull terrier, Rex, slept in the hall.

My bed was an army cot, one of those affairs which are made wide enough to sleep on comfortably only by putting up, flat with the middle section, the two sides which ordinarily hang down like the sideboards of a drop-leaf table. When these sides are up, it is perilous to roll too far toward the edge, for then the cot is likely to tip completely over, bringing the whole bed down on top of one, with a tremendous banging crash. This, in fact, is precisely what happened, about two o'clock in the morning. (It was my mother who, in recalling the scene later, first referred to it as "the night the bed fell on your father.")

Always a deep sleeper, slow to arouse (I had lied to Briggs), I was at first unconscious of what had happened when the iron cot rolled me onto the floor and toppled over on me. It left me still warmly bundled up and unhurt, for the bed rested above me like a canopy. Hence I did not wake up, only reached the edge of consciousness and went back. The racket, however, instantly awakened my mother, in the next room, who came to the immediate conclusion that her worst dread was realized: the big wooden bed upstairs had fallen on father. She therefore screamed, "Let's go to your poor father!" It was this shout, rather, than the noise of my cot falling, that awakened Herman, in the same room with her. He thought that mother had become, for no apparent reason, hysterical. "You're all right, Mamma!" He shouted, trying, to calm her. They exchanged shout for shout for perhaps ten seconds: "Let's go to your poor father!" and "You're all right!" That woke up Briggs. By this time I was conscious of what was going on, in a vague way, but did not yet realize that I was under my bed instead of on it. Briggs, awakening in the midst of loud shouts of fear and apprehension, came to the quick conclusion that he was suffocating and that we were all trying to "bring him out." With a low moan, he grasped the glass of camphor at the head of his bed and instead of sniffing it poured it over himself. The room reeked of camphor. "Ugh, ugh," choked Briggs, like a drowning man, for he had almost succeeded in stopping his breathing under the deluge of pungent spirits. He leaped out of bed and groped toward the open window, but he came up against one that was closed. With his hand, he beat out the glass, and I could hear it crash and tinkle on the alleyway below. It was at this juncture that I, in trying to get up, had the uncanny sensation of feeling my bed above me. Foggy with sleep, I now suspected, in my turn, that the whole uproar was being made in a frantic endeavor to extricate me from what must be an unheard-of and perilous situation.

"Get me out of this!" I bawled. "Get me out!" I think I had the nightmarish belief that I was entombed in a mine. "Ugh," gasped Briggs, floundering in his camphor.

By this time my mother, still shouting, pursued by Herman, still shouting, was trying to open the door to the attic, in order to go up and get my father's body out of the wreckage. The door was stuck, however, and wouldn't yield. Her frantic pulls on it only added to the general banging and confusion. Roy and the dog were now up, the one shouting questions, the other barking.

Father, farthest away and soundest sleeper of all, had by this time been awakened by the battering on the attic door. He decided that the house was on fire. "I'm coming, I'm coming,!" he wailed in a slow, sleepy voice-it took him many minutes to regain full consciousness. My mother, still believing he was caught under the bed, detected in his "I'm coming!" the mournful, resigned note of one who is preparing to meet his Maker. "He's dying!" she shouted.

"I'm all right!" Briggs yelled to reassure her. "I'm all right!" He still believed that it was his own closeness to death that was worrying mother. I found at last the light switch in my room, unlocked the door, and Briggs and I joined the others at the attic door. The dog, who never did like Briggs, jumped for him assuming that he was the culprit in whatever was going on and Roy had to throw Rex and hold him. We could hear father crawling out of bed upstairs. Roy pulled the attic door open, with a mighty jerk, and father came down the stairs, sleepy and irritable but safe and sound. My mother began to weep when she saw him. Rex began to-howl. "What in the name of God 's going on here?" asked father.

The situation was finally put together like a gigantic jig-saw puzzle. Father caught a cold from prowling around in his bare feet but there were no other bad results. "I'm glad," said mother, who always looked on the bright side of things, "that your grandfather wasn't here."

Class Instruction: Additional review of writing devices, imagery, humor, 'creating the scene'.

Literature/Composition: You have two options. In the style of Thurber, recreate a scene from your own experiences. You are the author, therefore you have license to embellish or exaggerate for effect/humor. Or, you may take Thurber's story and recreate the scene using a favorite character from a movie/book/etc. The key is you must stay true to the character so that his actions/inclusion in the story are easily attributed to him. If you choose to rewrite the story, make sure not to copy phrasing but retell it in your own words. 500-800 words. Be selective with your phrasing, review Thurber's style of writing and highlight strong word choice combinations that elevate his writing.

Journaling: Choose two rhetorical devices you would like to write about that have not been selected thus far in the semester. One page for each.

Vocabulary: Choose five phrases from Thurber's story that you feel 'elevate' his work and explain why. If you can find a rhetorical device that fits the phrasing, include it in your explanation. Use the Rhetorical Device Chart for this exercise.

Notes:

Rhetorical Device Awareness Chart Week 5

This chart is to be completed for each literary assignment per week. By the end of 16 weeks you should have 15 completed sheets. These will be turned in weekly for a completion grade.

<i>Thurber phrase selected</i>	<i>Explain why you chose this phrase and identify the rhetorical device if you can</i>

Rubric 18 Name _____ Grade _____

Thurber inspired writing	Score
Mirrored the style of writing similar to Thurber.	/20
Included dialogue effectively, imagery, strong descriptions.	/20
The story has a moral/lesson.	/20
Spelling/Grammar	/10
MLA Format no mistakes	/10
Meets word count (500-800)	/20
Total	/100

Comments:

Shakespeare

Week 23

SONNET 18

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimm'd;
 And every fair from fair sometime declines,
 By chance, or nature's changing course, untrimm'd;
 But thy eternal summer shall not fade
 Nor lose possession of that fair thou ow'st;
 Nor shall Death brag thou wander'st in his shade,
 When in eternal lines to time thou grow'st;
 So long as men can breathe or eyes can see,
 So long lives this, and this gives life to thee.

Quick review of Shakespearean sonnet structures. Sonnets are 14 lines long and each are decasyllabic (meaning they consist of 10 syllables) and rhymed. The rhyming is as follows:

a-b-a-b c-d-c-d e-f-e-f g-g

There are three quatrains (four lines) and ends with a couplet. In Shakespearean sonnets, the couplet is where you find the volta. The volta is where there is a turn in the sonnet or as with Shakespearean sonnets either summarizes the theme of the sonnet or introduces a fresh new look at the theme.

Each line is in iambic pentameter. Iambic pentameter is the name given to a line of verse that consists of five iambs, an iamb being one unstressed syllable (~) followed by one stressed (/). It has been a fundamental building block of English poetry. Imagine the heartbeat, ta-tum, ta-tum, ta-tum, ta-tum, ta-tum.

Break into groups. Complete the following prompts for an analysis of the sonnet. One in the group record the answers, assign one member to present them to the class.

1. Paraphrase a given quatrain.
2. Explain the metaphor in line 4, "summer's lease"
3. In line 5, what is the "eye of heaven," how could it be dimmed?
4. What is the antecedent of the pronoun 'his' in line 6.
5. Explain two possible meanings of the word 'fair' in line 7.
6. What word signals a shift in the poem?
7. The speaker states that "thy eternal summer shall not fade." Explain.

8. Explain the biblical allusion in line 11.

The theme of a work can be, in this case a poem, is its implied view of life and human nature. Fill in the following frame statement for theme. Circle a marker verb or choose your own, then fill in the key aspect of the theme and what does it show us on a universal level?

In Sonnet 18, Shakespeare (reveals, illustrates, explores, shows, _____)

_____ and how it _____

_____.

The theme of a sonnet is usually related to an elevated, abstract idea such as patriotism, love, devotion, honor, fidelity, etc. Choose such an idea and write an original sonnet, using the English form of sonnet rules. Use the additional chart to chart your lines/rhyming patterns.

Class Instruction: Analysis and study of sonnets.

Literature/Composition: Complete your sonnet, making sure to adhere to rules of English form. Rhyming pattern, theme, iambic pentameter and length will determine your grade. You will turn in both sheets of your Sonnet chart, one for Sonnet 18 and your own. Your sonnet should be titled (Sonnet 1 is just fine 😊) and typed in MLA format, single space the sonnet but include MLA headings.

Journaling: Choose two abstract ideas to write for your journaling. I would recommend you do this before starting your sonnet, the brainstorming may help you guide your thoughts before constructing your sonnet.

Vocabulary: No additional charts this week, make sure to complete both Sonnet charts.

Use the chart below to chart the syllabic/rhyming pattern in Sonnet 18.

Line	˘	/	˘	/	˘	/	˘	/	˘	/	Rhyme
1											
2											
3											
4											
5											
6											
7											
8											
9											
10											
11											
12											
13											
14											

Use the chart below to chart the syllabic/rhyming pattern in your original sonnet.

Line	˘	/	˘	/	˘	/	˘	/	˘	/	Rhyme
1											
2											
3											
4											
5											
6											
7											
8											
9											
10											
11											
12											
13											
14											

Rubric 19 Name _____ Grade _____

Sonnet	Score
The sonnet is 14 lines, has Shakespearean rhyme, and has one clear, well-focused topic that is developed throughout the stanzas	/30
There is an extremely clear shift. The main idea is stated in the first quatrain and supported in the other quatrains. The volta is expressed extremely clearly in the couplet.	/25
Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of words seems accurate, natural, and not forced.	/25
Writer makes no errors in grammar, spelling, punctuation that distract the reader from the content.	/10
MLA Format no mistakes	/10
Total	/100

Comments:

Note Taking

Week 24

A very important skill to practice is note taking. Over the next two classes we will be focusing on how well we take notes. Three key methods for note taking will be discussed: Cornell Method, Outline Method, and Mapping Method. You will complete all three forms of note-taking methods over the next two weeks.

Key Reasons to Take Notes Effectively:

- Notes trigger memories of lecture reading.
- Your notes are often a source of valuable clues for what information the instructor thinks most important. (i.e. what will show up on the next test).
- Helps you to concentrate in class and make connections throughout the lecture.
- Creates a resource for test preparation.
- Your notes often contain information that cannot be found elsewhere (i.e. in your textbook).

Guidelines for Note-Taking:

- Concentrate on the lecture.
- Take notes consistently, do not let your mind wander, you will miss key notes.
- Take notes selectively. Do NOT try to write down every word, the typical lecturer speaks approximately 125-140 words per minute (wpm) and most writers record notes at 25 wpm.
- Translate ideas into your own words.
- Organize notes into some sort of logical form.
- Be brief. Write down only the major points and important information.
- Write legibly! Notes are useless if you can not read them later!
- Don't be concerned with spelling/grammar.

Tips for finding major points in lectures:

- Speaker pauses before or after an idea (to emphasize an important point)
- Uses repetition for emphasis
- Uses introductory phrases to precede an important idea
- Writes an idea on the board

Ways to reduce and streamline notes:

- Eliminate small connecting words such as: is, are, were, was, a, an, the, would, this, of. Eliminate pronouns such as: they, these, his, that, them. **Do not eliminate these three words: and, in, on.**

WORDS WITH PURPOSE

Use symbols to abbreviate, such as:

+, & for and/plus	= for equals	- for minus	x for times
# for number	> for larger	< for less	w/ for with
w/o for without	w/in for within	b/c for because	* emphasize key points

use numbers-avoid spelling out..1 for one, 3rd for third etc.

Example: "The diameter of the Earth is four times greater than the diameter of the Moon."

Earth=4x>diameter of Moon or Earth d 4x > Moon

Abbreviate: Drop the last letters of a word or internal vowels of a word (appropriate-approp large-lrg)

The Outlining Method

This method is usually best for science or math classes. The information which is most general begins at the left with each more specific group of facts indented with spaces to the right. No numbers, letters, or Roman numerals are needed (to save time).

Example:

Extrasensory perception

- def: means of perceiving without use of sense organs
- 3 kinds
 - telepathy- sending messages
 - clairvoyance- forecasting the future
 - psychokinesis- perceiving events external to situation
- current status
 - no current research to support or refute
 - few psychologists say impossible

Cornell Method

Utilizes three portions of the page to emphasize key points. The largest part (MAIN NOTES AREA) that appears on the right side of the page is where you record your notes. The column on the left side of the page (CUE COLUMN) is there to record keywords and main ideas. The area at the bottom (SUMMARY) contains a one to two sentence summary of what was discussed.

During the lecture, take down information in the main notes area. When the speaker introduces a new point, skip a few lines. After the lecture, complete phrases/sentences as much as you can. This is the time to maximize your note taking with knowledge you gained from the lecture, it is important to do this as soon after the lecture as possible. If there is a textbook the instructor was referencing, use this also as a tool to fill in your notes. Use the summary section at the bottom of the page to single out the most important points from that page of notes or in 1-2 sentences summarize the lecture. For every significant bit of information, write a cue in the left margin. To review, cover your notes with a card, leaving the cues exposed. When you have said as much as you can, move the card and see if it matches what is written. If you can say it, you know it.

Notes are essential tools to achieving academic success. You must practice and use these tools in order to maximize their benefit to your education.

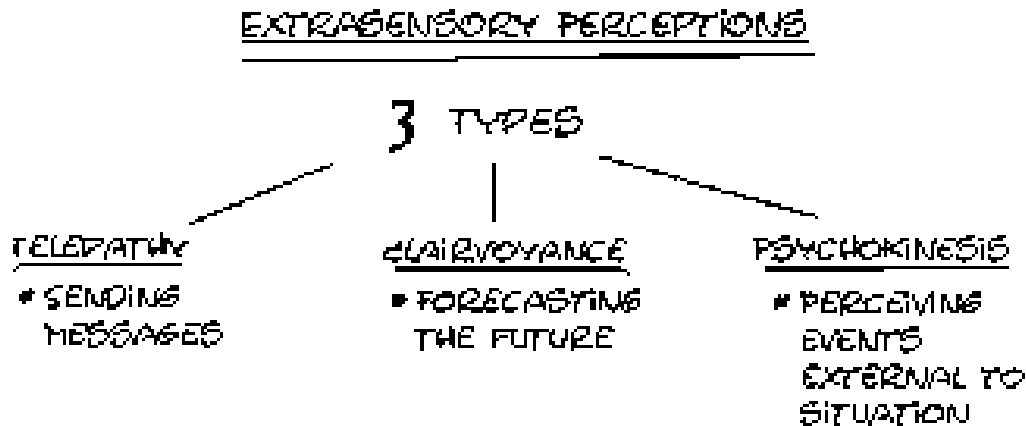
Notes:

The Cornell Method

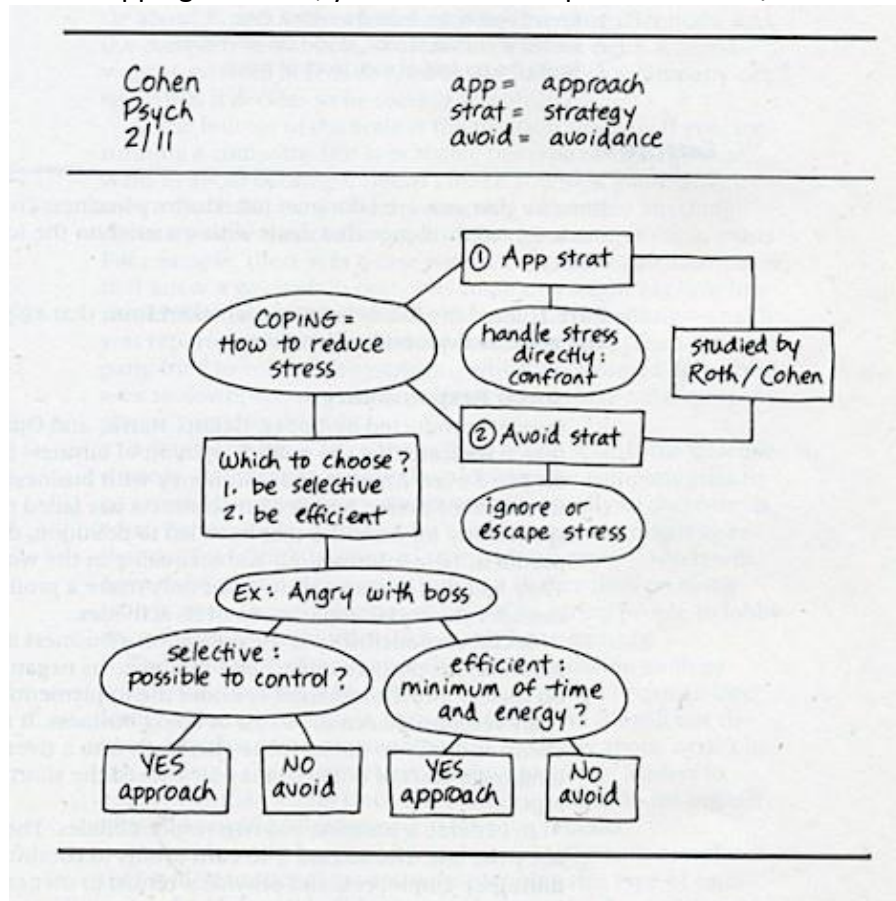
	Lecturer Name	Topic	Date
What are 3 types of planners	<i>Ways 2 improve academic performance</i>		
	-	<i>IMPROVE TIME MANAGEMENT</i>	
	-	<i>USE A PLANNER</i>	
What should I include in my schedule	<i>-Daily, Weekly, Monthly</i>		
	-	<i>CREATE A SCHEDULE</i>	
	-	<i>Map out your time</i>	
What is the study time equation	<i>-class time, study time (3 hours x credit)</i>		
	-	<i>TAKE BETTER NOTES</i>	
Name three note taking methods	-	<i>Discover other methods</i>	
	-	<i>Outlining your notes</i>	
	-	<i>Mapping your notes</i>	
	-	<i>Utilize the Cornell method</i>	
<i>Time management and taking better notes will improve your academic performance</i>			

Mapping Method

Create connections between key ideas by using lines and symbols. Advantage in using with a lecturer you are not that familiar with and not sure how he will lay out his information.



With mapping methods, you can also incorporate bubbles/boxes for further clarification.



Class Instruction: Introducing three methods of note taking and discussing their merits/advantages/disadvantages.

Literature/Composition: Watch the two following videos.

http://www.ted.com/talks/russell_foster_why_do_we_sleep.html (Russell Foster's lecture on why sleep is important)

<http://www.youtube.com/watch?v=WD440CY2Vs0> (Why we procrastinate..by Vik Nithy)

Use the Cornell Method of note taking for the first video (Russell Foster) and choose either outlining or mapping method for the other. You can experiment with both to get experience in using them. Remember to not write complete sentences, you are making sketches of ideas, not complete thoughts. If a speaker can use 125 words a minute and you can only write 25, many words will need to be omitted. You will turn in your notes. You may only watch each video ONCE. Make sure you have the time dedicated. The first video runs about 20 minutes and the second runs around 10. You will not be able to stop a lecture in college, do not stop/start this one, you will need to run straight through the video for honest practice.

Journaling: FREE Journaling, you may choose to write about the topics in the videos or on any topic you wish, focus on elevating your words/thoughts with literary devices.

Vocabulary: For extra credit, create an MLA cite for one of the videos. It must be complete and accurate, typed up on a Works Cited page. Include the website url in your cite. Five points for one cite, ten points for two. They must be 100% accurate, check and double check.

Rubric 20 Name _____ Grade _____

Note taking	Score
Notes were concise but thorough. Cornell method shows attempts at revisiting the notes and adding in information gleaned from the lecture.	/30
Made use of abbreviated symbols/cues to help establish the ideas.	/30
Completed the notes using at least two of the methods	/30
Included a short summary or key notes on the Cornell Sheet	/10
MLA Cites	/10 (extra credit)
Total	/100

Comments:

Note Taking

Week 25

October 3

Cue Column

Types of Leadership Theory

Pg. 127

MASLOW

Self-actualization

Esteem

Social

Security

Physiological

Pg. 122

Why do some believe in Theory X and others Theory Y?

Note-Taking Area

Motivational Theories -

- Explain how human relation affect motivation.

Maslow's Hierarchy of needs (motivational theory)

1. Physiological Needs - survival, food, shelter
2. Security Needs - stability and protection
3. Social Needs - friendship and companions
4. Esteem Needs - status and recognition
5. Self-Actualization - self-fulfillment

- * Developed By Abraham Maslow
- * Must meet lower needs first.

Theory X - holds that people are naturally irresponsible.

Theory Y - holds that people are naturally self-motivated and responsible.

- * Developed by Douglas McGregor
- * What type of leader you are is determined by which theory you believe in.

Summary Area

Motivational theories explain how and why people are motivated. 2 motivational theories are Maslow's hierarchy of needs and Theory X and Y

ORIGINAL
questions,
comments
or other
cues that
serve as
evidence
student is
personalizing
their notes:
about 1/3 of
every page

What is Ecology?	
Absent	
September 6 th 2010 p. 64-68 Section 3.1	
Questions	(NOTES)
1. the oil spill n example of BY?	<ul style="list-style-type: none"> • <u>Biosphere</u> - all life on earth & parts of earth where life exists. • <u>Ecology</u> - Study of interactions among organisms & between organisms & their physical environment. • <u>Biotic Factor</u> - Any living part of the enviro with which an orgo might interact. i.e. Animals, plants, bacteria. • <u>Abiotic Factor</u> - any nonliving part of the enviro. i.e. heat, wind.
I use logy or is something ecologist be?	
How old is ecology and where first records.	<ul style="list-style-type: none"> • 6 Different levels of organization (smallest to largest) 1. Species 2. population 3. Community 4. ecosystem 5. biome 6. biosphere • <u>Observation</u> - where questions & experiments come from. • <u>Experimentation</u> - test Hypotheses. Answer Questions. • <u>Modeling</u> - when things can not be test normally such as globe warming or something too big
<u>Excell!</u> 4/4	
(SUMMARY)	
<p>is make observations & question then Experiment to Answer ology is the Study of how all living things act with each other, how living things & the environment ecologist organize these levels of interaction into different groups. Biotic - living interactions Abiotic - nonliving interactions</p>	

HEADING
(on every page)

NOTES
from the
lecture:
about 2/3
of page

SUMMARY
(not on every page)

Ordered-File Maintenance [Itai, Konheim, Rodeh 1981]

- given n elements in some order
- store them in that order in an array of size $O(n)$
- updates:
 - insert an element between 2 given elements
 - delete a given element

6.897
L14.1
Apr. 14, 2003

Naïve solution: no gaps — shift to make room
 $\Theta(n)$ in worst case for Insert & Delete.

Better: $O(\lg^2 n)$ amortized per update (!)

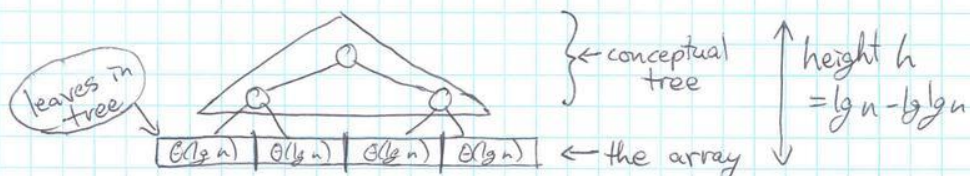
- can be made worst case [Willard 1992]
- conjectured to be best possible (OPEN)

Rough idea:

- try to keep gaps evenly distributed
- upon update of an element, ensure not too crowded:
 - grow an interval around it...
 - until not too crowded on average
 - then evenly redistribute elements in interval
- the magic is in the amortization...

Tree view:

- build a (conceptual) complete binary tree on clusters of $\Theta(\lg n)$ slots



- each node in tree represents an interval of the array (of size $\Omega(\lg n)$)

Class Instruction: Analysis of student note taking, making corrections/recommendations...discussion on videos viewed.

Literature/Composition: This week you will have two more videos to practice on your note taking. Make sure to only watch the video once and not pause it. Try

to make improvements over your first attempts. Use Cornell Method on the Studying Effectively, and either of the two other methods (mapping/outlining) for the memory.

Videos for Note taking!!

<http://www.youtube.com/watch?v=AOTYTuiNaho>

How to study effectively by SimonOxfPhys (about 10 minutes)

<http://www.youtube.com/watch?v=rncitqvXcg>

How to remember for tests (Long Beach City College) (about 45 minutes)

Follow along with the instructor to test your memory skills! 😊

Additional videos to practice your note taking and you might learn something about physics/programming 😊

http://www.youtube.com/watch?v=KXys_mymMKA&list=PL3B2984B67F893796 Walter Lewin's last lecture- for the love of physics section one 😊 .

<http://www.youtube.com/watch?v=k6U-i4gXkLM>

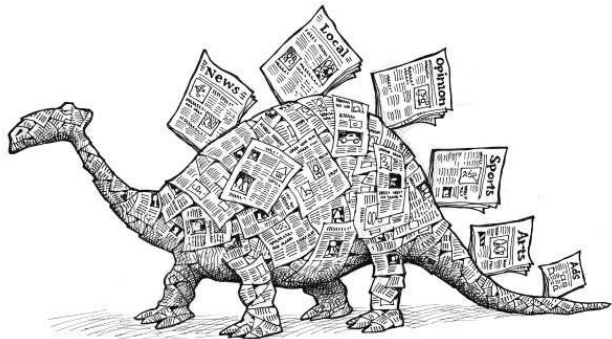


MIT 6.00 Introduction to Computer Science and Programming

Journaling: Write journals based off the information you gleaned from the two videos, make comments on your own tips/ideas for studying effectively and practicing memory skills.

Vocabulary/Literary Devices: Complete the Allusion Chart...identify the allusion referenced and write an explanation of what the cartoon is trying to communicate. Refer to Allusions in your resource tab on page 312.

Literary Device Awareness Chart Week 6

Allusion is a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. It does not describe in detail the person or thing to which it refers. It is just a passing comment and the writer expects the reader to possess enough knowledge to spot the allusion and grasp its importance in a text.

Allusions in cartoons	Explain the meaning of this allusion
 <p>A cartoon by Dave Granlund showing a dinosaur whose body is composed of various newspaper clippings. The clippings are labeled with words like 'News', 'Total', 'Opinion', 'Sports', 'Arts', and 'Yes'. The dinosaur is standing on a plain surface. The signature 'DAVE GRANLUND © www.davegranlund.com' is at the bottom left.</p>	
 <p>A cartoon by Dave Granlund showing a car with 'OBAMACARE' written on its side. The car is a simple, boxy vehicle with a single headlight and a small wheel. The signature 'DAVE GRANLUND © www.davegranlund.com' is at the bottom left.</p>	
 <p>A cartoon by Dave Granlund showing a group of people standing in front of a building labeled 'UNEMPLOYMENT OFFICE'. One person is speaking, and a speech bubble says 'UNITED WE STAND.' The signature 'DAVE GRANLUND © www.davegranlund.com' is at the bottom left.</p>	

Rubric 21 Name _____ Grade _____

Note taking	Score
Notes were concise but thorough. Cornell method shows attempts at revisiting the notes and adding in information gleaned from the lecture.	/30
Made use of abbreviated symbols/cues to help establish the ideas.	/30
Completed the notes using at least two of the methods	/30
Included a short summary or key notes on the Cornell Sheet	/10
MLA Cites	/10 (extra credit)
Total	/100

Comments:

Imitate the Author

Week 26

“The Dead” -IMAGERY

By James Joyce

“A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.”

“Yertle the Turtle” -ANAPESTIC TETRAMETER

Dr. Seuss (Theodor Seuss Geisel)

On a far away island
of Salamasond
Yertle the turtle
Was king of the
pond
A nice little pond
It was clean it was neat
The water was
warm
There was plenty to eat
Until one day
The king of them
all
Decided the kingdom
He ruled was too small
I'm a ruler of all that
I see
But I don't see enough
And that's the trouble with me

“Letter from Birmingham Jail” -PERIODIC SENTENCE

Dr. Martin Luther King

We have waited for more than 340 years for our constitutional and God-given rights. The nations of Asia and Africa are moving with jetlike speed toward gaining political independence, but we stiff creep at horse-and-buggy pace toward gaining a cup of coffee at a lunch counter. Perhaps it is easy for those who have never felt the stinging darts of segregation to say, "Wait." But when you have seen vicious mobs lynch your mothers and fathers at will and drown your sisters and brothers at whim; when you have seen hate-filled policemen curse, kick and even kill your black brothers and sisters; when you see the vast majority of your twenty million Negro brothers smothering in an airtight cage of poverty in the midst of an affluent society; when you suddenly find your tongue twisted and your speech stammering as you seek to explain to your six-year-old daughter why she can't go to the public amusement park that has just been advertised on television, and see tears welling up in her eyes when she is told that Funtown is closed to colored children, and see ominous clouds of inferiority beginning to form in her little mental sky, and see her beginning to distort her personality by developing an unconscious bitterness toward white people; when you have to concoct an answer for a five-year-old son who is asking: "Daddy, why do white people treat colored people so mean?"; when you take a cross-country drive and find it necessary to sleep night after night in the uncomfortable corners of your automobile because no motel will accept you; when you are humiliated day in and day out by nagging signs reading "white" and "colored"; when your first name becomes "nigger," your middle name becomes "boy" (however old you are) and your last name becomes "John," and your wife and mother are never given the respected title "Mrs."; when you are harried by day and haunted by night by the fact that you are a Negro, living constantly at tiptoe stance, never quite knowing what to expect next, and are plagued with inner fears and outer resentments; when you go forever fighting a degenerating sense of "nobodiness"—then you will understand why we find it difficult to wait. There comes a time when the cup of endurance runs over, and men are no longer willing to be plunged into the abyss of despair. I hope, sirs, you can understand our legitimate and unavoidable impatience.

CLASS INSTRUCTION: Study three distinct literary devices that were used effectively.

Literature/Composition: You will write three compositions, one each in the style of the authors presented. Focusing on the key literary device used. Imagery..James Joyce was describing a simple scene (character looking out the window, commenting on the weather, recalling a memory) recreate something similar in your own composition focusing on imagery to build the scene. Dr. Seuss uses a specific meter in Yertle the Turtle. Anapestic tetrameter consists of four rhythmic units, anapests, each composed of two weak syllables followed by one strong syllable (the beat); often, the first weak syllable is omitted, or an additional weak syllable is added at the end. Create a short



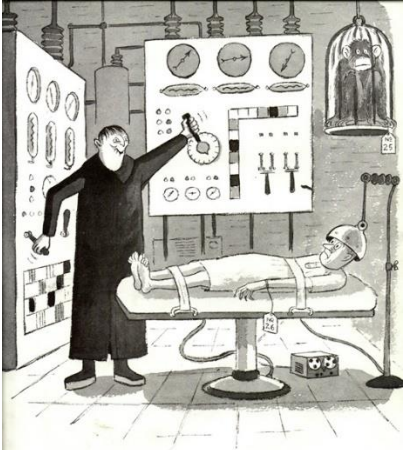
character study, introduce the character and a potential issue he is facing using anapestic tetrameter. Finally, Dr. Martin Luther King's fourteenth paragraph from his letter from jail is one of the best examples of periodic sentences. Choose a topic that is close to you and detail the effects/causes/reasons but reveal the 'purpose' or meaning to your composition for the very end. Do not exceed the word limit of the authors' compositions, for a minimum, make sure you use enough words to complete the objective of the assignment. Complete in MLA format (no Works cited page). Create a title for each of your compositions.

Journaling: Free journaling. Choose two topics of your own to explore.

Vocabulary/Literary Devices: Identify the allusions in the following chart and offer an analysis of what the cartoon is communicating.

Notes:

Literary Device Awareness Chart Week 6

Allusions in cartoons	Explain the meaning of this allusion
 <p>A cartoon by P. G. Anderson showing Noah and a dinosaur on a small island. Noah is looking at a small ark in the distance and saying, "Oh, crap! Was that TODAY?"</p>	
 <p>A cartoon by Mike Peters showing Goliath and David. Goliath is shouting, "GOLIATH'S ACHILLES' HEEL!" and David is responding, "HE JUST CALLED ME A MUSCLE BOUND MORON!"</p>	
 <p>A cartoon showing a doctor in a lab coat standing next to a patient lying on an operating table. The doctor is adjusting a dial on a control panel. The patient is wearing a helmet and has wires attached to their head. The control panel has various dials and buttons, and there are medical monitors in the background.</p>	

Rubric 22 Name _____ Grade _____

Author Imitation	Score
Imagery was strong and consistent throughout the James Joyce imitation. Titled.	/30
Maintained anapestic tetrameter for the majority of the Seuss piece. Titled.	/30
Successfully completed a periodic sentence for a chosen topic. Titled.	/30
Spelling/Grammar	/5
MLA Format	/5
Total	/100

Comments:

Timed Essays

Week 27

Timed Essays are best managed with practice and preparation. There are specific strategies you can use to improve how you communicate your ideas in a timed essay.

PREPARE:

1. Preview all prompts (if you have choices) and choose the one that you have the most information and interest to guide your essay.
2. Analyze the prompt, paying close attention to the 'key' words. Underline the topic and the directive. Is the prompt asking you to compare/contrast, choose a side, explore a topic?

PLAN

1. Start brainstorming. Jot down a key ideas that will help you support your position. Focus on compelling and specific ideas. Avoid general or broad approaches.
2. Narrow them down to 2-3 key ideas. Now start listing specific examples, quotes, evidence or details that will help support your position.
3. Revisit the prompt to confirm your ideas, examples, are still answering the prompt fully.
4. Create an outline. A four paragraph essay is just as effective as a five paragraph if you fully support your topic sentences with sufficient evidence and provide analysis.
5. Develop a thesis that is narrow, defensible, and compelling.
6. Avoid restating the prompt.
7. Write legibly! Use your journaling time to focus on improving your handwriting skills.

WRITE

1. Use a HOOK!!! Quote, anecdote, example, etc.
2. Establish your point and purpose quickly and in a compelling way.
3. Avoid summarizing, but lead the reader into a discovery of your ideas.
4. Avoid a long introduction and redundant statements. Make each consecutive statement add a new facet to your position.
5. Organize each body paragraph around a specific topic sentence. The topic sentence **MUST** make an assertion related to your thesis. Avoid general statements, set about to **PROVE** something.
6. Aim for two specific pieces of evidence/examples to prove your point. For each piece of evidence, provide commentary that will explain why/how this evidence supports your assertions.
7. Revisit the prompt, make sure your words have not veered from your objective.

8. Take time to write well. Pay as much attention to what you write as to how you write, watch your tone.
9. Use strong verbs, precise nouns, and a variety of adjectives.
10. Provide effective transitions that clarify and elevate your message.
11. AVOID any grandstanding, ranting, being dismissive of your position/abilities.
12. Conclude your essay by revisiting (not simply restating) each of your topics. Establish why one is more important and end your essay with a WOW closing statement..one that provokes further considerations.

REVIEW

1. Edit and proofread for spelling/grammatical errors.
2. Improve your transitional words/verbs.
3. Do not scribble out words, a simple single line through words you choose to replace is more professional and less cluttered.

The prompt:

To motivate students to do well on state tests, some schools have offered rewards such as iPods, parking permits, and gift certificates for high achievement on these exams. Some students believe that these incentives encourage them to take the tests more seriously. Others feel that this policy is unfair to students who struggle academically. In your opinion, should school districts offer rewards to students for high performance on state tests?

In your essay, take a position on this question. You may write about either one of the two points of view given, or you may present a different point of view on this question. Use specific reasons and examples to support your position.

Thirty minutes to complete the essay.

No homework this week...Spring BREAK! 😊

Peer Review Rubric Scoring Sheet

Use the following guidelines to score your peer's paper. You will have three minutes to read the essay and highlight 3-4 areas that need improvement.

- Shows a clear understanding of the prompt
- The essay takes a position on the issue
- Offers a critical context for discussion
- Addresses complexity by examining different perspectives on the issue
- Evaluates the implications/complications of the issue
- Ample development of ideas
- Ideas are specific and logical
- Most ideas are fully elaborated
- A clear focus is maintained throughout
- Organization is clear
- Organization may be somewhat predictable or it may grow from the writer's purpose
- Ideas are logically sequenced
- Most transitions reflect the writer's logic and are well integrated into the essay
- The introduction/conclusion are effective, clear, and well developed
- The essay shows a good command of language through syntax/strong vocabulary/and sentence length variety.
- There are no spelling/grammatical errors

Circle 3-4 areas the essay needs to improve upon, if you have time put a star next to 3-4 areas you felt they covered adequately.

Macbeth

Week 28

Duncan, King of Scotland, is informed that his generals Macbeth and Banquo have defeated the Norwegians and Scottish rebels in battle. As they return from war, Macbeth and Banquo meet three 'Weird Sisters.' The Weird Sisters predict Macbeth will become Thane of Cawdor, and will one day be king, and that Banquo will be the father of future kings. Macbeth is greatly impressed when Ross and Angus arrive and greet him with the title of Cawdor, proving one of the Weird Sisters' prophecies true.

King Duncan greets Macbeth with praise, but stops short of naming him 'Prince of Cumberland' – successor to the throne. Instead, he bestows that title on his eldest son, Malcolm. Duncan declares he will visit Macbeth's castle that evening. Macbeth writes to his wife telling her what has happened and of the King's plans. Lady Macbeth, seeing the opportunity, plots with her husband to kill King Duncan when he arrives. After his initial enthusiasm for the plan Macbeth changes his mind, but Lady Macbeth persuades him to carry out the murder. Macbeth kills Duncan and returns to his wife with the bloodied daggers. She returns the daggers to Duncan's room and smears the blood on Duncan's sleeping servants to make it seem as if they were the murderers. Her hands are now covered in blood.

Lady Macbeth and her husband retire for the night and are disturbed by knocking at the castle gates. Macduff arrives, and has a brief exchange with the porter. He discovers King Duncan is dead, and rouses the castle. Malcolm and his brother Donalbain, fearing blame for their father's death, flee abroad. Soon after, Ross and Macduff reflect on what has happened, and Macduff reports that Macbeth has been made King. Macbeth is concerned for his position and arranges the murder of Banquo and his son Fleance. Banquo is killed but Fleance escapes. At dinner that night Macbeth sees Banquo's ghost at the table and is terrified, much to the confusion of their guests. He decides to return to the Weird Sisters to discover his fate. They tell him he should fear Macduff, that no man of woman born can harm him and that he will never be vanquished until Birnam Wood comes to his castle at Dunsinane. They show him a vision of eight kings derived from Banquo.

Macbeth learns that Macduff has fled to England so he arranges the murder of Macduff's wife and children. In England, Macduff meets Malcolm, who tests Macduff's allegiance to Scotland by first painting a bleak picture of his own personality as a future king, then revealing his true character. They agree to fight together, with English support. During the meeting, Ross brings news of the murder of Macduff's family. In Scotland, a doctor, and a gentlewoman observe Lady Macbeth sleepwalking, imagining that she cannot cleanse her hands of Duncan's blood. The nobles gather, and Malcolm orders his men to camouflage themselves with tree branches as they attack, thus giving the appearance of Birnam Wood approaching Dunsinane. Macbeth learns that Lady Macbeth has died and fearing no man born of woman continues to fight. He kills Young Siward and discovers Macduff was born by caesarean section. Macduff kills Macbeth and Malcolm is proclaimed King.

Helpful Notes on Shakespearean plays:

The use of rhymed couplets: Shakespeare used rhymed couplets to signal the end of a scene, often in theaters there were no curtains to close a scene. Look for them throughout the play.

Varying the verse: Shakespeare varied his verse to capture a different ‘feel’ to the scene. Much like music accompaniment in movies, varying the verse helped create a mood or tenseness in the scene.

Blank verse: Except for a few scenes, *Macbeth* is written primarily in blank verse. This style of verse is most closely related to the spoken English language.

Diction: Shakespeare cleverly uses diction to display emotion, tone, and passion in *Macbeth*. Pay special attention to how this diction changes from character to character.

Vocabulary: Shakespeare’s broad use of the written word was carefully selected. Make sure as you read through to journal words that you are not familiar with. Each week you will be expected to complete a vocabulary journal of ten words to define from the reading selections.

Superstitions: One of the stronger themes in this play carries over to theater still to this day. No actor would ever say the word *Macbeth* in a theater – it would bring certain disaster. Actors, instead, call it “The Scottish Play” and the title character “the Scottish Lord” in order to avoid pronouncing the word. In actual fact, Constantine Stanislavski, Orson Welles and Charlton Heston all suffered some catastrophe during or just after a production of “The Scottish Play.” In 1849, more than 30 New Yorkers were killed when rioting broke out during a performance of the play. Abe Lincoln read it the night before he was assassinated. If someone else quotes from “The Scottish Play” inside a theater, you must utter the words “Angels and ministers of grace defend us!” Then the offender must leave the house, turn around widdershins (counterclockwise) three times, swear and knock to be readmitted.

Helpful Pronunciation:

Fleance	FLEE-uhns	Golgotha	GAWL-guh-thuh
Banquo	ban’kwo	Hecate	HEH-kiht
Seyton	SEE-tun (soft ‘t’)	Donalbain	Don’al-ban
Caithness	KAYTH-ness	Menteith	men-TEETH

Why is Shakespeare important? (credited to www.shakespeare-online.com)

Shakespeare’s ability to summarize the range of human emotions in simple yet profoundly eloquent verse is perhaps the greatest reason for his enduring popularity. If you cannot find words to express how you feel about love or music or growing older, Shakespeare can speak for you. No author in the

Western world has penned more beloved passages. Shakespeare's work is the reason John Bartlett compiled the first major book of familiar quotations.

Hamlet's Soliloquy:

To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep;
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks (70)
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despis'd love, the law's delay, (80)
The insolence of office and the spurns

William Shakespeare was the most remarkable storyteller that the world has ever known. Homer told of adventure and men at war, Sophocles and Tolstoy told of tragedies and of people in trouble. Terence and Mark Twain told comedic stories, Dickens told melodramatic ones, Plutarch told histories and Hans Christian Andersen told fairy tales. But Shakespeare told every kind of story – comedy, tragedy, history, melodrama, adventure, love stories and fairy tales – and each of them so well that they have become immortal. In all the world of storytelling he has become the greatest name. (*Stories from Shakespeare*, 11)

Shakespeare invented his share of stock characters, but his truly great characters – particularly his tragic heroes – are unequalled in literature, dwarfing even the sublime creations of the Greek tragedians. Shakespeare's great characters have remained popular because of their complexity; for example, we can see ourselves as gentle Hamlet, forced against his better nature to seek murderous revenge. For this reason Shakespeare is deeply admired by actors, and many consider playing a Shakespearean character to be the most difficult and most rewarding role possible.

Many of the common expressions now thought to be clichés were Shakespeare's creations. Chances are you use Shakespeare's expressions all the time even though you may not know it is the Bard you

are quoting. You may think that fact is "neither here nor there", but that's "the short and the long of it." Bernard Levin said it best in the following quote about Shakespeare's impact on our language:

If you cannot understand my argument, and declare "It's Greek to me", you are quoting Shakespeare; if you claim to be more sinned against than sinning, you are quoting Shakespeare; if you recall your salad days, you are quoting Shakespeare; if you act more in sorrow than in anger, if your wish is father to the thought, if your lost property has vanished into thin air, you are quoting Shakespeare; if you have ever refused to budge an inch or suffered from green-eyed jealousy, if you have played fast and loose, if you have been tongue-tied, a tower of strength, hoodwinked or in a pickle, if you have knitted your brows, made a virtue of necessity, insisted on fair play, slept not one wink, stood on ceremony, danced attendance (on your lord and master), laughed yourself into stitches, had short shrift, cold comfort or too much of a good thing, if you have seen better days or lived in a fool's paradise - why, be that as it may, the more fool you, for it is a foregone conclusion that you are (as good luck would have it) quoting Shakespeare; if you think it is early days and clear out bag and baggage, if you think it is high time and that that is the long and short of it, if you believe that the game is up and that truth will out even if it involves your own flesh and blood, if you lie low till the crack of doom because you suspect foul play, if you have your teeth set on edge (at one fell swoop) without rhyme or reason, then - to give the devil his due - if the truth were known (for surely you have a tongue in your head) you are quoting Shakespeare; even if you bid me good riddance and send me packing, if you wish I were dead as a door-nail, if you think I am an eyesore, a laughing stock, the devil incarnate, a stony-hearted villain, bloody-minded or a blinking idiot, then - by Jove! O Lord! Tut, tut! for goodness' sake! what the dickens! but me no buts - it is all one to me, for you are quoting Shakespeare.

Class Instruction: Review why Shakespeare is worthy to be studied, prepare for the class scene rewrites.

***Macbeth* Still Lives Assignment** (credited www.chshub.com)

You will be working as part of a group to rewrite, analyze, and perform a selected scene from *Macbeth*. You will be graded as a group, so it is important that each person does a good job. However, your individual participation will affect your own grade.

Directions: As a group, select a section of the play from the parts available (listed below) and then complete the following activities:

- Re-write the scene in present-day language in a contemporary setting, such as (for example) – a big-city business; a creepy rural town; a high-stakes political race; an important sports event, or a situation of your own choosing. **You must place your scene in a modern-day context and something BIG must be at stake!**
- You must (just as important!) preserve the original intent and meaning of the scene. You are not merely modernizing the Scottish play; you are creating a new scenario using Shakespeare's characters, themes, and lines. Stay true to the theme that ambition can be the source of one's destruction.
- Perform your scene either live or on video, using your re-written dialogue. (You do NOT have to memorize lines, but the more familiar you are with your lines, actions, etc., the better your group's grade.)
- As a group, divide the jobs so that each person has something important to do. If one member has no lines, that person's contribution to the group effort must be very obvious. Only ONE person in any group is permitted to have NO lines at all. All others must perform.
- Be creative! You are encouraged to use props and costumes.
- If you present your scene live, creative use of props and staging will count.
- If you present your scene on video, technical quality will count.
- Before presenting your scene, explain its significance to the class.
- Hand in the re-written scene, formatted correctly (MLA) and typed neatly. Include a list of all group members, a list of your props and a description of your setting. Only one copy is needed per group.
- Turn in your rubric with your scene..one for each member of your group.
- Complete the group evaluation form and complete it for each member of your group. Follow the directions carefully.

NOTE: The re-written version MUST BE YOUR ORIGINAL. (This means no SparkNotes, no *No Fear Shakespeare*, etc.)

Performance Selections – first come, first served (no class duplicates)

1. Act 1.3 lines 40-100 – five parts (Macbeth and Banquo meet the witches)
2. Act 1.5 lines 33-85 – three parts (Macbeth comes home; Lady M. has read letter)
3. Act 1.7 lines 30-95 – two parts (Lady M. talks Macbeth into killing Duncan)
4. Act 2.3 lines 41-121 – seven parts (Duncan's murder is discovered)
5. Act 4.2 lines 1-end – five parts (Macduff's family is killed)
6. Act 4.3 lines 181-260 – three parts (Macduff learns Macbeth ordered his family killed)
7. Act 5.1 lines 1-78 – three parts (Lady Macbeth sleepwalks)

PERFORMANCE DUE DATES: April 8th & April 15th

Rubric 23 Name: _____ Grade _____

EFFORT

5	7	10	Grade
There just wasn't enough time to do the whole thing...	Who would have believed a weekend would pass so quickly!	You really strained your brains! You haven't been out in weeks and your friends think you all died in the basement!	_____

CONNECTION TO LANGUAGE AND THEME

10	14	20	Grade
What was the name of that play again?	I'm glad you made some connections.	You took <u>Macbeth</u> to a whole new level!	_____

HOW YOUR VERSION RELATES TO THE ORIGINAL

10	14	20	Grade
Are you sure you know what this play is about?	You understand it okay, but could have made better decisions about content.	Your group interpreted Macbeth in a unique and powerful way! Hurrah!	_____

PRESENTATION

10	14	20	Grade
The group could have just phoned it in...	Adequate job.	Wow! Sensational! Check your messages – Spielberg may have called!	_____

OVERALL IMPRESSION

10	14	20	Grade
You hate Shakespeare even more than I thought...	Adequate job.	Outstanding! Impressive! Call the actors' union!	_____

INDIVIDUAL EFFORT

5	7	10	Grade
You're a real slacker.	You worked pretty well with your group. No one wanted to toss you off the island.	Solid worker, good leader – you did your group proud!	_____

Journaling: For one of your journaling pages, take on the role of one of the Macbeth characters...write a page that would reflect their character and attitude. For the second journaling page, write why you like or dislike studying Shakespeare.

Vocabulary: Use the Vocabulary Awareness Chart to record 10 words from the first two acts of Macbeth and offer definitions.

NOTES:

Vocabulary Awareness Chart -Shakespeare

Word	Definition
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	

Rubric 23 Name _____ Grade _____

Scene Rewrite	Score
Script reflected the theme of their assigned scene.	/30
Characters created strongly reflected their counterparts in the original play.	/30
Dialogue was modern yet still captured the emotion and meaning of the original scene.	/20
Peer review score	/10
MLA format	/10
Memorized lines (Bonus)	/5
Props/Setting (Bonus)	/5
Total	/100

Comments:

Peer Rubric:

List your Macbeth team members and give them a score between 1-5 for participation, contribution, work ethic, and total it. Turn this in after your presentation.

Name	Name	Name	Name	Name
Participation	Participation	Participation	Participation	Participation
Contribution	Contribution	Contribution	Contribution	Contribution
Work Ethic	Work Ethic	Work Ethic	Work Ethic	Work Ethic
Total	Total	Total	Total	Total

Macbeth

Week 29

Background history: (Bell Shakespeare Online Learning)

At just over 2,100 lines, *Macbeth* is one of Shakespeare's shortest plays – just over half the length of *Hamlet*. It is one of his bloodiest plays, featuring six slayings plus the death of Lady Macbeth, as well as the carnage wreaked on Macduff's household by Macbeth's hired murderers.

The play dates from around 1606, just before Shakespeare started writing his late romances. *Macbeth* is the last of Shakespeare's great tragedies, having been written after *Hamlet* (1600–1), *Othello* (1602–3) and *King Lear* (1605). It was written during the reign of King James I, who was the patron of Shakespeare's playing company, the King's Men.

Elizabeth I, Queen of England, died in 1603, with no heirs and the English crown passed to James VI of Scotland, the only child of Mary, Queen of Scots. Shakespeare wrote *Macbeth* in about 1606.

James had become King of Scotland at 13 months of age, when his mother was forced to abdicate, and was imprisoned. James grew up in the custody of Scottish nobles, aware of the strife around him at court, and the constant warring between the Scots and English. He grew up to be a shrewd man who managed to reconcile his warring nobles. He has described as the most effective ruler Scotland ever had. Always wanting to orchestrate between Scotland and England, he was delighted to come to England as King.

King James had strong opinions, particularly about the role and position of a king in a society, and about religion. He wrote on the evils of his time, witches (he believed he had been persecuted by witches who he believed were the agents of Satan, and tobacco. The English believed Scots were barbaric and believed James a buffoon. Soon after he arrived in England, there was an attempt to blow up the Houses of Parliament, known as the Gunpowder Plot. James's own father had been killed by gunpowder as he slept. James must have been terrified by the plot and Guy Fawkes was hanged for the plot.

Macbeth contains numerous references to the life and interests of King James, and to his reputed ancestors, including Banquo. The primary source for the play is Raphael Holinshed's *Chronicles*, specifically his 'Historie of Scotland'. Holinshed describes Macbeth and Banquo as co-conspirators in the murder of Duncan, but Shakespeare is careful to recast Banquo as entirely innocent. Holinshed emphasises Lady Macbeth's ambition and influence on her husband. He details Macbeth's 10 years as a good and responsible ruler, albeit with a heavy reliance on witches and wizards, before being brought down by Malcolm, complete with travelling Birnam Wood.

The early performance history of *Macbeth* is unclear. It may have been performed for King James in 1606, though no record exists. The earliest surviving definitive account of the play is from an audience member who attended a performance at the Globe theatre in 1611.

The Weird Sisters' comment that Banquo will found a line of kings is a direct reference to King James's claim to have descended from eleventh-century Scottish nobleman Banquo, Thane of Lochaber. Banquo of Lochaber was thought to have been the father of the first Stuart king from whom James was descended. The play's focus on good versus evil reflected King James's focus on reviewing the standards in the church and producing a new English version of the Bible, known today as the King James Bible. The appearance of the Weird Sisters was in part a reflection of James's fascination with the supernatural. In 1597 he had published a book entitled *Dæmonologie*, in which he argued that witches did indeed exist, and that they should be hunted down and killed.

The Weird Sisters are also part of a series of references in the play to the Gunpowder Plot of 1605, in which Catholic dissidents planned to assassinate King James, his son and the entire government in one explosion at the Houses of Parliament. The plot was discovered and the plotters brought to trial, during which the king carefully organised the public's outrage, including inventing Guy Fawkes Day (Gunpowder Treason Day as it was then known). The dissidents' act was linked to witchcraft and several plays were written in 1606–7, referring to the conspiracy.

Other links to the Gunpowder Plot in *Macbeth* include the murder of King Duncan, Malcolm's testing of Macduff's loyalty using deceptive language, and Macbeth and Lady Macbeth receiving their comeuppance for committing regicide. Also, the use of paradoxes such as 'fair is foul and foul is fair' and elements of the Porter's speech in Act 2 refer to the perceived equivocal nature of Catholic beliefs.

THEMES (credit <http://apsaunders.wikispaces.com/Macbeth>)

Macbeth takes seriously the question of whether or not fate (destiny) or human will (choice) determines a man's future. Shakespeare seems, ultimately, to be interested in what it is that causes a seemingly decent man (Macbeth) to commit evil acts. On the one hand, the play is set in motion by the weird sisters' prophesy that Macbeth will be king, which turns out to be true. It also often seems that outside forces (related to the weird sisters, who are in many ways associated with the three fates) control Macbeth's actions. On the other hand, the play goes out of its way to dramatize how Macbeth deliberates before taking action, which suggests that he alone controls the outcome of his own future. Alternatively, some critics suggest that Macbeth's fate may be set in stone but his choices determine the specific circumstances by which he arrives at or fulfills his destiny. In the end, the play leaves the question unanswered.

==Questions About Fate and Free Will==

1. What is Macbeth's initial response to the weird sisters' prophesy? Does his attitude change at some point? If so, when does the change occur?
2. Macbeth is repeatedly described as giving the witches his "rapt" attention. Why is that? What does this suggest about Macbeth?
3. Do all of the witches' prophesies come true?

What role does Lady Macbeth play in her husband's actions? Is she always involved in Macbeth's decision making?

Macbeth is often read as a cautionary tale about the kind of destruction ambition can cause. Macbeth is a man that at first seems content to defend his king and country against treason and rebellion and yet, his desire for power plays a major role in the way he commits the most heinous acts (with the help of his ambitious wife, of course). Once Macbeth has had a taste of power, he seems unable and unwilling to stop killing (men, women, and children alike) in order to secure his position on the throne. Selfishly, Macbeth puts his own desires before the good of his country until he is reduced to a mere shell of a human being. Of course, ambition isn't Macbeth's only problem. Be sure to read about the play's portrayal of "Fate and Free Will" also.

Essential Questions:

1. How does Macbeth's ambition overrun the witches prophesy?
2. Evaluate the difference in the projected outcome and the eventual outcomes based upon Macbeth and Lady Macbeth's ambition.

Macbeth is interested in exploring the qualities that distinguish a good ruler from a tyrant (what Macbeth clearly becomes by the play's end). It also dramatizes the unnaturalness of regicide (killing a king) but walks a fine line by portraying the killing of King Macbeth. Although the play is set in 11th century Scotland (a time when kings were frequently murdered), *Macbeth* has a great deal of contemporary relevance. In 1603, King James VI of Scotland was crowned King James I of England, becoming England's first Stuart monarch. The play alludes to an unsuccessful Catholic plot (the Gunpowder Plot of 1605) to blow up Parliament and King James. Shakespeare also pays homage to the Stuart political myth by portraying Banquo as King James's noble ancestor.

Essential Questions:

1. What kind of a ruler is King Duncan? How would you compare his leadership to that of Macbeth (once the latter is crowned king)?
2. What is the play's attitude toward the murder of King Duncan?
3. In Act iv, Scene iii, Malcolm pretends that he thinks he'll become a tyrant once he's crowned king. Why does he do this? What's Macduff's response? What's the overall purpose of this scene?

Does the play ever portray an ideal monarch? If your answer is yes, what textual evidence supports your claim? If your answer is no, why do you think the play never shows us a good king?

Class Instruction: History behind Macbeth and Theme Discussion.

Literature/Composition: Complete team projects. Complete the reading of Macbeth. Composition assignment- Option 1: Handwrite a letter (approximately one

and a half pages in length) to Macbeth explaining why you either agree or disagree with specific actions he has taken (with respect to Duncan, Banquo, Macduff's family, etc). Advise Macbeth on what he should do next and why. Option 2: Create a visual representation (drawing, collage, painting, etc.) of two characters from Macbeth, depicting each character's "true" characteristics (not just physicality). For each character's representation include a two paragraph rationale. (credit www.lcps.org)

Journaling: Choose a scene from the last acts that had the greatest impact on you. Second page of journaling can be a free write.

Vocabulary Awareness Chart: Complete VAC for the last acts in *Macbeth*.

Notes:

Vocabulary Awareness Chart –Shakespeare 2

Word	Definition
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	

Rubric 23 Name _____ Grade _____

<ul style="list-style-type: none">• Aesthetically formatted• Title: Labeled/Identified• Complete• Creative• Thoughtful	/100
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Macbeth Character Analysis

Week 30

ARCHETYPE ANALYSIS:

An archetype is a reference to a concept, a person or an object that has served as a prototype of its kind and is the original idea that has come to be used over and over again. Archetypes are literary devices that employ the use of a famous concept, person or object to convey a wealth of meaning. Archetypes are immediately identifiable and even though they run the risk of being overused, they are still the best examples of their kind.

ARCHETYPES in MACBETH:

Tragic Hero: Tragic Hero is a protagonist whose life is a series of misbegotten adventures. He is usually striving for something and fails to achieve it. Typically characterized by personal gain, misguidance, and pride.

Avenging Hero: The hero avenging not simply out for revenge but with a good and holy purpose.

Manipulative Therapist: Uses emotional sensors for signalling the weaknesses of people (Macbeth's tenseness and anxiety) to manipulate them 'lovingly' into a way that advances their own position because of their closeness to the source of power and fame.

Evil villain: The character's main role is to cause destruction out of a deep spite, evil usually towards the hero in the story.

Project Element	Description	Points Possible
Cover Page	<ul style="list-style-type: none"> Complete <ul style="list-style-type: none"> Illustration or design Project title MLA heading Parenthetical Citation Formatting 	5
Character Analysis Essay	<ul style="list-style-type: none"> See separate rubric (on the back). 	80
Works Cited	<ul style="list-style-type: none"> Title: Labeled/Identified Complete Formatting Located at the end of the project 	5
Appendix	<ul style="list-style-type: none"> Cover Page Each Component is Labeled/Identified (Title) Complete <ul style="list-style-type: none"> Minimum: Essay Pre-Write Notes, Outline, & Rough Draft, & Peer Review Formatting 	10

CLASS INSTRUCTION: Explanation of final paper requirements, introduction to archetype studies.

Literature/Composition: Complete your Archetype analysis, rough draft, rough draft needs to include cites, can be handwritten or typed.

Journaling: NO JOURNALING this week

Vocabulary: NO VOCABULARY this week

NOTES:

(credit Gottlieb Macbeth Project)

Character Analysis Pre-Writing Notes

Character: _____ Archetype: _____

Characteristic of the Archetype (Use your notes on archetypes!)	What does the character do/say to fulfill this archetype? (Using quotes will save you time later! 😊)	What does this information tell us about the character? (Think indirect characterization!)

What is it that Shakespeare is trying to teach us about humanity and/or human nature based on the character's fulfillment of the archetype?

Now, write a thesis using the template:

Shakespeare's development of _____ (character) in *Macbeth* as a(n)

_____ (archetype) supports the theme of _____

due to _____,

_____,

and _____.

Character Analysis Essay Outline

Title: _____

I. Introduction

A. Hook: _____

B. Brief Summary: _____

C. Thesis: _____

II. Body

A. Topic 1: _____

1. Quote/Action: _____

2. What it demonstrates: _____

3. Quote/Action: _____

4. What it demonstrates: _____

5. Synthesis Idea: _____

B. Topic 2: _____

1. Quote/Action: _____

2. What it demonstrates: _____

3. Quote/Action: _____

4. What it demonstrates: _____

5. Synthesis Idea: _____

C. Topic 3: _____

1. Quote/Action: _____

2. What it demonstrates: _____

3. Quote/Action: _____

4. What it demonstrates: _____

5. Synthesis Idea: _____

III. Conclusion

A. Re-state Thesis: _____

B. Synthesis: _____

C. Final Thought: _____

Character Analysis Essay Peer Review

Author: _____ Peer Reviewer: _____

1. What is the thesis statement of the essay?

2. In each body paragraph, underline the concrete detail the author uses to defend the thesis. Do not include summarization.

3. In each body paragraph, highlight the commentary/analysis the author uses to explain how the concrete detail is relevant to the thesis. In the margin, add suggestions for how the author can improve his/her commentary.

4. Circle any grammatical errors you find in the essay. Do not make corrections; only identify the errors by circling them. Errors you are identifying should include:

- Run-on sentences
- Fragments
- Contractions
- Capitalization errors
- Tense errors
- Unforgivables

5. List two things the author does well in the essay.

i. _____

ii. _____

6. List one way the author could improve the essay (excluding grammatical corrections).

i. _____

Turn Over!

Directions: Score each component of the essay using the rubric and the scale descriptors provided (in the box on the right). In the rationale column, explain your reasoning for each score.

Scale Descriptors of Expectations:

4 = exceeds
3 = meets
2 = developing
1 = emerging
0 = insufficient

Project Component	Description	Score	Rationale for Score
Introduction	The essay contains an introductory statement (hook) that draws the reader in.		
	The introduction contains a transition that move the reader from the introductory statement to the thesis by providing context to the essay's argument (a two to five sentence synopsis of the story that includes information relevant to the thesis).		
	The thesis statement is clearly stated and details the main idea of each body paragraph.		
Body Paragraphs	Each body paragraph begins with a topic sentence that sets up the paragraph's argument and is explained and supported throughout the paragraph.		
	Concrete detail used from <i>Macbeth</i> is... <ul style="list-style-type: none"> correctly quoted or paraphrased relevant to the argument of the paragraph appropriately embedded within one of the author's sentences 		
	The commentary on concrete detail (evidence) is... <ul style="list-style-type: none"> used to analyze, rather than summarize the story explains how the piece of evidence relates to the topic sentence and thesis statement provides insight about the play/character rather than merely restating the evidence 		
	Each body paragraph contains a concluding sentence that ties the ideas of the body paragraph to the thesis statement (synthesis, not summary).		
Conclusion	The thesis is restated in a different order from how it appears in the introductory paragraph.		
	There are at least 3 sentences of explanation to review how the thesis has been proved in the essay.		

Appendix E : Character Analysis Essay Checklist

Directions: Use the checklist to revise and edit your Character Analysis Essay after your essay has been peer reviewed.

Introduction

- ☐ The essay contains an introductory statement (hook) that draws the reader in.
- ☐ The introduction contains a transition that moves the reader from the introductory statement to the thesis by providing context to the essay's argument (a two to five sentence synopsis of the story that includes information relevant to the thesis).
- ☐ The thesis statement is one sentence that clearly states and details the main idea of each body paragraph.

Body Paragraphs

- ☐ Each body paragraph begins with a **topic sentence** that sets up the paragraph's argument and is explained and supported throughout the paragraph.
- ☐ **Concrete detail** used from *Macbeth* is...
 - correctly quoted or paraphrased
 - relevant to the argument of the paragraph
 - appropriately merged within the author's sentences
- ☐ The **commentary** on concrete detail (evidence) is...
 - used to analyze, rather than summarize the story
 - explains how the piece of evidence relates to the topic sentence and thesis statement
 - provides insight about the play/character and theme rather than merely restating the evidence
- ☐ Each body paragraph contains a concluding sentence that ties the ideas of the body paragraph to the thesis statement (NOT foreshadowing the topic of the next paragraph).

Conclusion

- ☐ The thesis is restated in a different order from how it appears in the introduction.
- ☐ There are at least 3 sentences of explanation to review how the thesis has been proved in the essay. This is a synthesis of why the argument is significant/matters, **not** a rehashing of the essay.

MLA Formatting & Written Quality

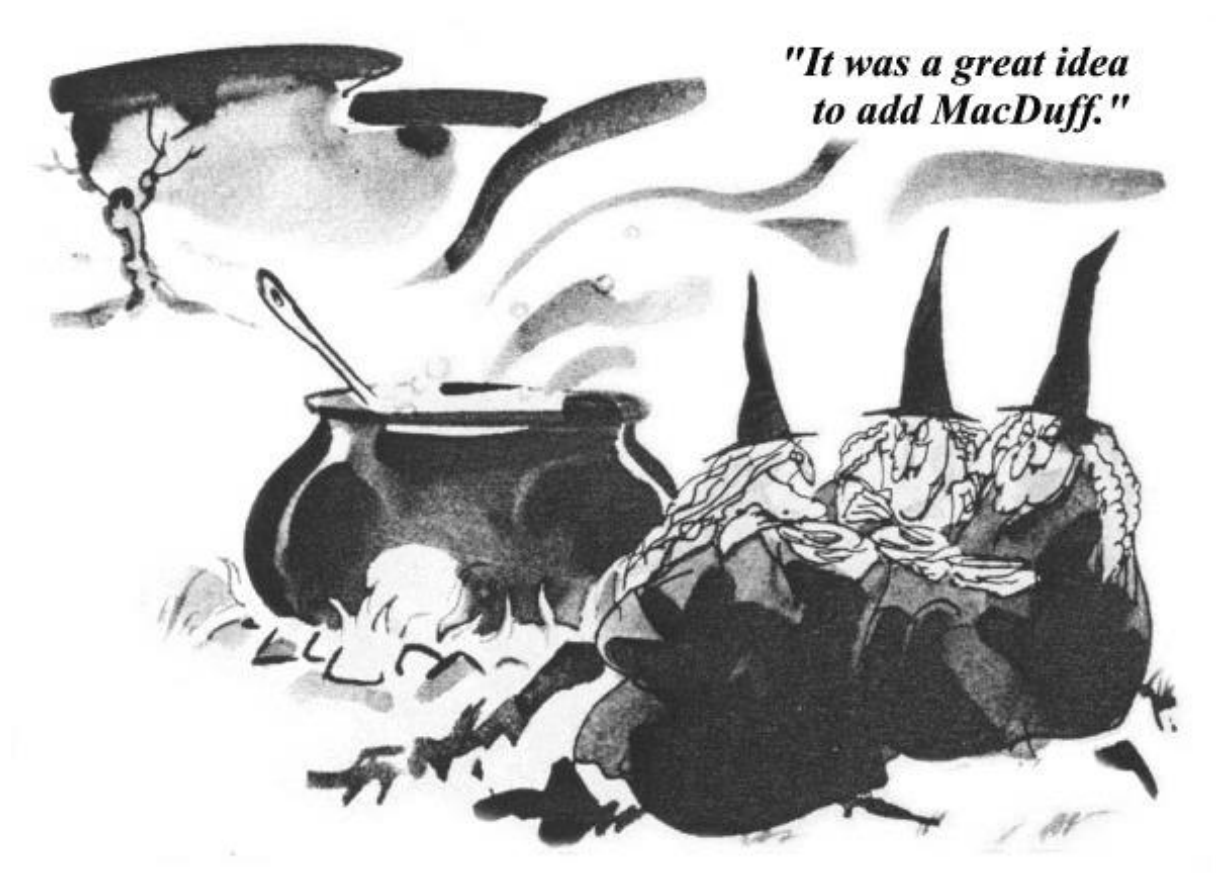
- ☐ The document adheres to MLA formatting conventions (spacing, title, font, margins, etc.).
- ☐ The essay is well-written. There are few to no contractions, capitalization errors, fragments, run-on sentences, or tense errors. The written quality of the essay does not detract from reading in any way.

Persuasive Essay Rubric: *Macbeth* Character Study

(80)	Emerging	Developing	Competent	Mastered
	0	2.0 (50%)	3.0 (75%)	4.0 (100%)
Essay Structure & Focus	No thesis is provided.	Lacks focus around an undeveloped thesis.	Adequately focuses and develops ideas with detail around a sufficient thesis.	Focuses & develops ideas around a strong thesis in a sustained & compelling way with creativity & insight.
Commentary	Commentary is absent.	Inferential claims are unclear. Commentary may be provided but does not connect to claims or evidence.	Defends inferential connections with support and clarity. Commentary explains inferential connections.	Makes clear, convincing, defensible, inferential connections to the text with important & relevant evidence. Commentary shows deep understanding of piece.
Concrete Detail	No concrete detail	Contains serious flaws in use of concrete details.	Organizes ideas in a satisfactory manner with adequate concrete details.	Effectively organizes ideas in a clear, logical, and coherent manner using concrete detail to enhance the central idea.
MLA Style Conventions	Contains 6 or more errors in MLA style conventions.	Meets few MLA style conventions within the paper. There are 4 errors.	Meets most MLA style conventions within the paper. There are 2 errors.	Conforms to all MLA style conventions within the paper. Paper contains no MLA errors.
	Works Cited does not conform to MLA conventions; contains 10+ errors.	The Works Cited conforms to most MLA style conventions; there are 6-7 errors.	The Works Cited conforms to most MLA style conventions; there are 2-3 errors.	The Works Cited conforms to all MLA style conventions.
G.U.M. (Grammar, Usage, & Mechanics)	Uses inappropriate sentence structure and word choice.	Uses sentence structure and word choices that are highly limited or simplistic. Sentences are predictable.	Uses a variety of sentence structures and word choice, but occasionally displays some wordiness or ineffective diction.	Uses multiple sentence structures and word choices effectively and with a sense of control for stylistic effect.
	Overwhelms the reader with serious violations of Standard English rules	Flaws in standard English rules that sometimes impedes meaning; consistently misuses the conventions.	Several errors in Standard English rules that do not impede meaning; indicates basic understanding of conventions.	Commits no errors in Standard English rules including: tenses, run/on and fragmented sentences, and punctuation usage.
	The author uses simplistic or weak word choice.	The author misuses advanced vocabulary (denotatively, part of speech, etc.).	Advanced vocabulary is used correctly in the assignment, but does not include vocabulary words.	Advanced vocabulary is consistently used correctly in the assignment (includes 2+ vocabulary words).
Rough Draft/Character Analysis/Peer Review Notes ____/20		Comments:		

Macbeth

Week 30



Class Instruction: Complete Peer Review forms for Rough Drafts

Composition/Literature: Complete Final Draft, be sure to review rubric!

Journaling: None

Vocabulary: None

Macbeth/Virtues

Week 31

EXTRA CREDIT:

Shakespeare's vocabulary was almost 30,000 words. The vocabulary of the average person today is closer to 10,000. Shakespeare invented words and wrote images/phrases that we use every day. See how well you can match Shakespeare's words with their meanings today. Write the matching letter from Column B next to the correct match in Column A.

Column A	Column B
1. Sear (sere)	a. Dark, cloudy
2. Hie	b. Make red
3. Palter	c. Entangle
4. Kerns	d. Descendants
5. Hereafter	e. Soul
6. Lily-livered	f. Wounded
7. Mouth-honour	g. Entrails
8. Bane	h. Thrift
9. Murky	i. Dry, withered
10. Perturbation	j. Of the Fates
11. Foisons	k. Foot soldiers
12. Luxurious	l. In the future
13. Blood-boltered	m. Ruin
14. Chaudron	n. Lip service
15. Beldams	o. Goods, resources
16. Kite	p. Sun
17. Seeling	q. Darling
18. Scotched	r. Clotted
19. Eternal jewel	s. Trifle
20. Posterity	t. Hurry
21. Weird	u. Cowardly
22. The traveling lamp	v. Bird of prey
23. Incarnadine	w. Disturbance
24. Husbandry	x. Old hags
25. Trammel up	y. Eyes sewn shut
26. Minion	z. Lustful

Benjamin Franklin's Thirteen Virtues

by Ron Kurtus (revised 18 January 2012)

Around 1730, while in his late 20s, American publisher and future statesman Benjamin Franklin listed thirteen virtues that he felt were important guides for living. Along with each virtue, Franklin included a principle to follow that—in his opinion—would define a person of good character.

These virtues can be divided into personal behavior and social character traits. Franklin tried to follow these guides in his life, although he often went astray. These thirteen virtues may be worthwhile to consider following in your own life.

Questions you may have are:

- What are the thirteen virtues?
- What did Franklin do with these virtues?
- Can you follow them?

This lesson will answer those questions.

Virtues

Since Franklin's thirteen virtues and their principles are classified as adherence character traits or rules, I've divided them into *personal* and *social* traits.

Personal traits

The eight personal virtues relate to your attitudes toward activities and their challenges. Good personal character traits will better your chances of success in achieving your goals.

Temperance: "Eat not to dullness; drink not to elevation."

Order: "Let all your things have their places; let each part of your business have its time."

Resolution: "Resolve to perform what you ought; perform without fail what you resolve."

Frugality: "Make no expense but to do good to others or yourself; i.e., waste nothing."

Moderation: "Avoid extremes; forbear resenting injuries so much as you think they deserve."

Industry: "Lose no time; be always employed in something useful; cut off all unnecessary actions."

Cleanliness: "Tolerate no uncleanness in body, clothes, or habitation."

Tranquility: "Be not disturbed at trifles, or at accidents common or unavoidable."

Note that some of the items in Franklin's list of virtues are not strictly behavior traits, since they may depend on personality or genetic inclinations. For example, some people have genetic inclinations toward eating or drinking alcohol in excess. Try as they may, it might be extremely difficult for them to follow the temperance guidelines.

However, it does not mean such a person has poor personal character or would not succeed in his or her activities. But it does mean that the person fails to follow Franklin's guidelines.

Social traits

These five social virtues that Franklin stated concern attitudes you should have toward people with whom you have dealings. Good social character traits result in other people wanting to do business with you or to have relationships with you.

Silence: "Speak not but what may benefit others or yourself; avoid trifling conversation."

Sincerity: "Use no hurtful deceit; think innocently and justly, and, if you speak, speak accordingly."

Justice: "Wrong none by doing injuries, or omitting the benefits that are your duty."

Chastity: "Rarely use venery but for health or offspring, never to dullness, weakness, or the injury of your own or another's peace or reputation."

Humility: "Imitate Jesus and Socrates."

Following to these principles shows good social character traits.

Franklin's application

Ben Franklin tried to live his life following these virtues, but he often failed.

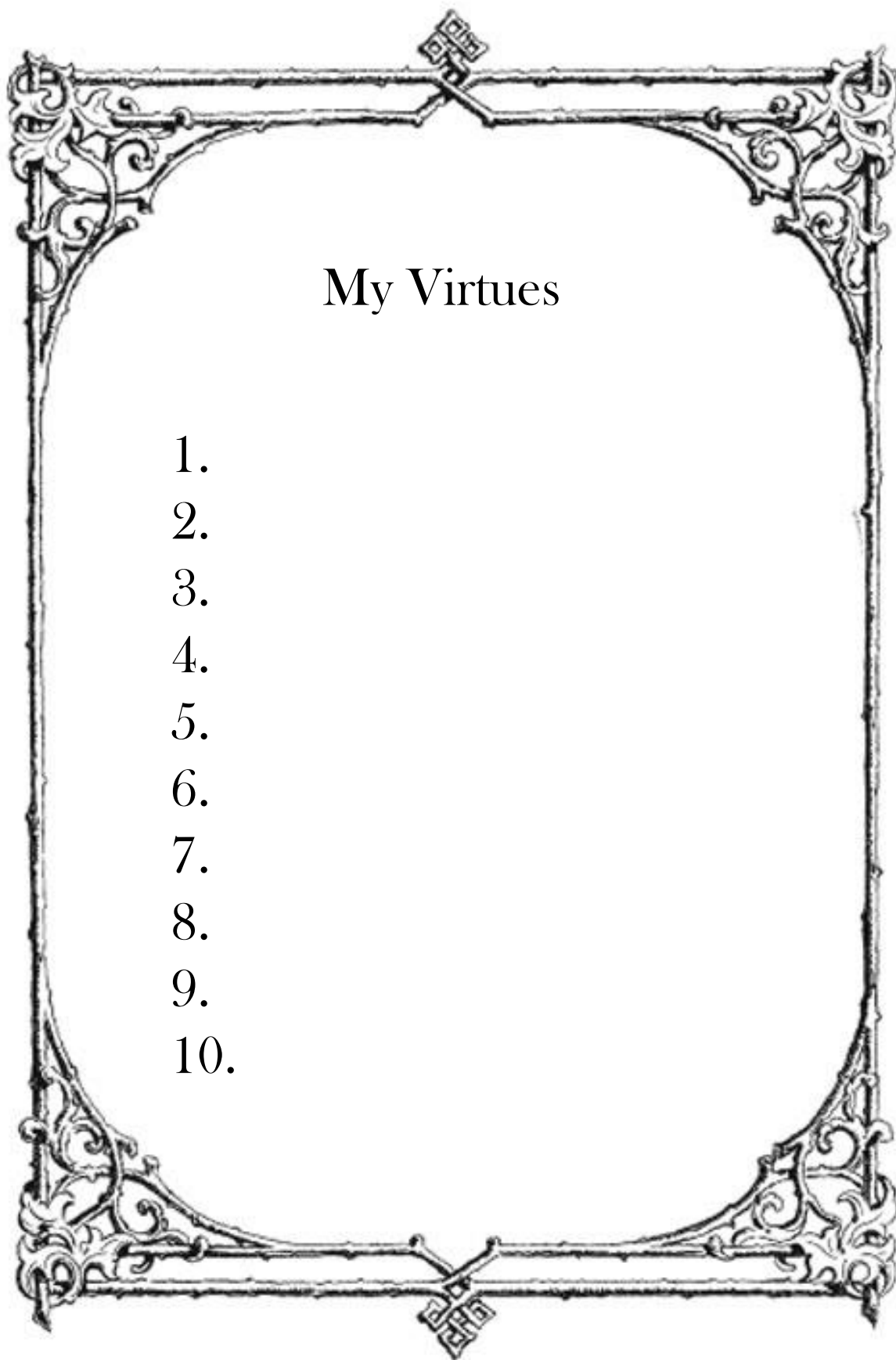
Good intentions

Franklin placed each one of the virtues on a separate page in a small book that he kept with him for most of his life. He would evaluate his performance with regard to each of them on a daily basis. He would also select one of the virtues to focus on for a full week.

Franklin also often emphasized these virtues in his *Poor Richard's Almanack*.

Later, in a letter to his son William, Franklin listed the virtues and recommended that William also follow them.

Your Assignment: Create your own list of your top 10 virtues. They may reflect Franklin's or be your own. Over the next six days, focus on one of your ten for each day, write a paragraph detailing how well you succeeded or failed in your mission to be virtuous. Give specific examples, avoid generalities. You will be asked to read one of your virtues in class next week. Type them (no MLA needed) and make sure each paragraph has a minimum of seven sentences that reflect the skills you have practiced this year in English composition.



My Virtues

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

*Lord God, your Spirit of wisdom fills the earth and teaches us
your ways.*

*Look upon these students. Let them enjoy their learning and
take delight in new discoveries. Help them to persevere in their
studies and give them the desire to learn all things well.*

*Look upon these teachers. Let them strive to share their
knowledge with gentle patience and endeavor always to bring
the truth to eager minds.*

*Grant that students and teachers alike may follow Jesus Christ,
the way, the truth, and the life, for ever and ever.*

Vocabulary

Vocabulary Lists

The purpose of the vocabulary assignments is to become familiar with new vocabulary at the same time as you are practicing your writing skills, incorporating rhetorical devices such as word choice, sentence fluency, figurative language, imagery, voice, creative conventions, organization, ideas and details. Use the resources made available to you and incorporate them into the writing assignments, both freewrites and sentence fluency. Juniors may choose which list they wish to use, Seniors must use their own.

With each vocabulary list:

- Review the vocabulary words and be sure you understand their denotation (dictionary definition) as well as the connotation (feeling associated with the word).

Free-write

- The first assignment will be to choose ten words to use in a free write. This can be a short story, an essay on a topic of interest, or an editorial on an issue about which you feel strongly. – each of these is a minimum of 14 sentences. Additionally, you may choose to write a poem. A poem must be at least 14 lines long and incorporate poetic devices (rhyme, rhythm, figurative language, alliteration, assonance, consonance, etc)
- Use five of the words in sentences as directed in your weekly vocabulary assignment.

All Vocabulary Assignments

- Using MLA format, type the assignment and underline each vocabulary word. Be sure to include the proper margins (1" all around), heading, pagination (last name and page numbering through header), and a title.
- Be sure to edit after completing the assignment to detect any areas in need of revision or corrections.

Name	Jones 1
Mrs. Hall	
English Composition	
Date (i.e. 11 Nov 2013)	
Vocabulary 3 – Compound Sentences	

Junior Vocabulary List

1. **abbreviate** -- (v) to shorten, abridge
2. **abstinence** -- (n) the act of refraining from pleasurable activity, e.g., eating or drinking
3. **adulation** -- (n) high praise
4. **adversity** -- (n) misfortune, an unfavorable turn of events
5. **aesthetic** -- (adj) pertaining to beauty or the arts
6. **amicable** -- (adj) friendly, agreeable
7. **anachronistic** -- (adj) out-of-date, not attributed to the correct historical period
8. **anecdote** -- (n) short, usually funny account of an event
9. **anonymous** -- (adj) nameless, without a disclosed identity
10. **antagonist** -- (n) foe, opponent, adversary
11. **arid** -- (adj) extremely dry or deathly boring
12. **assiduous** -- (adj) persistent, hard-working
13. **asylum** -- (n) sanctuary, shelter, place of refuge
14. **benevolent** -- (adj) friendly and helpful
15. **camaraderie** -- (n) trust, sociability amongst friends
16. **censure** -- (v) to criticize harshly
17. **circuitous** -- (adj) indirect, taking the longest route
18. **clairvoyant** -- (adj) exceptionally insightful, able to foresee the future
19. **collaborate** -- (v) to cooperate, work together
20. **compassion** -- (n) sympathy, helpfulness or mercy
21. **compromise** -- (v) to settle a dispute by terms agreeable to both sides
22. **condescending** -- (adj) possessing an attitude of superiority, patronizing
23. **conditional** -- (adj) depending on a condition, e.g., in a contract
24. **conformist** -- (n) person who complies with accepted rules and customs
25. **congregation** -- (n) a crowd of people, an assembly
26. **convergence** -- (n) the state of separate elements joining or coming together
27. **deleterious** -- (adj) harmful, destructive, detrimental
28. **demagogue** -- (n) leader, rabble-rouser, usually appealing to emotion or prejudice

29. **digression** -- (n) the act of turning aside, straying from the main point, esp. in a speech or argument
30. **diligent** -- (adj) careful and hard-working
31. **discredit** -- (v) to harm the reputation of, dishonor or disgrace
32. **disdain** -- (v) to regard with scorn or contempt
33. **divergent** -- (adj) separating, moving in different directions from a particular point
34. **empathy** -- (n) identification with the feelings of others
35. **emulate** -- (v) to imitate, follow an example
36. **enervating** -- (adj) weakening, tiring
37. **enhance** -- (v) to improve, bring to a greater level of intensity
38. **ephemeral** -- (adj) momentary, transient, fleeting
39. **evanescent** -- (adj) quickly fading, short-lived, esp. an image
40. **exasperation** -- (n) irritation, frustration
41. **exemplary** -- (adj) outstanding, an example to others
42. **extenuating** -- (adj) excusing, lessening the seriousness of guilt or crime, e.g., of mitigating factors
43. **florid** -- (adj) red-colored, flushed; gaudy, ornate
44. **fortuitous** -- (adj) happening by luck, fortunate
45. **frugal** -- (adj) thrifty, cheap
46. **hackneyed** -- (adj) clichéd, worn out by overuse
47. **haughty** -- (adj) arrogant and condescending
48. **hedonist** -- (n) person who pursues pleasure as a goal
49. **hypothesis** -- (n) assumption, theory requiring proof
50. **impetuous** -- (adj) rash, impulsive, acting without thinking
51. **impute** -- (v) to attribute an action to particular person or group
52. **incompatible** -- (adj) opposed in nature, not able to live or work together
53. **inconsequential** -- (adj) unimportant, trivial
54. **inevitable** -- (adj) certain, unavoidable
55. **integrity** -- (n) decency, honesty, wholeness
56. **intrepid** -- (adj) fearless, adventurous
57. **intuitive** -- (adj) instinctive, untaught
58. **jubilant** -- (n) joy, celebration, exultation

59. **lobbyist** -- (n) person who seeks to influence political events
60. **longevity** -- (n) long life
61. **mundane** -- (adj) ordinary, commonplace
62. **nonchalant** -- (adj) calm, casual, seeming unexcited
63. **novice** -- (n) apprentice, beginner
64. **opulent** -- (adj) wealthy
65. **orator** -- (n) lecturer, speaker
66. **ostentatious** -- (adj) showy, displaying wealth
67. **parched** -- (adj) dried up, shriveled
68. **perfidious** -- (adj) faithless, disloyal, untrustworthy
69. **precocious** -- (adj) unusually advanced or talented at an early age
70. **pretentious** -- (adj) pretending to be important, intelligent or cultured
71. **procrastinate** -- (v) to unnecessarily delay, postpone, put off
72. **prosaic** -- (adj) relating to prose; dull, commonplace
73. **prosperity** -- (n) wealth or success
74. **provocative** -- (adj) tending to provoke a response, e.g., anger or disagreement
75. **prudent** -- (adj) careful, cautious
76. **querulous** -- (adj) complaining, irritable
77. **rancorous** -- (adj) bitter, hateful
78. **reclusive** -- (adj) preferring to live in isolation
79. **reconciliation** -- (n) the act of agreement after a quarrel, the resolution of a dispute
80. **renovation** -- (n) repair, making something new again
81. **resilient** -- (adj) quick to recover, bounce back
82. **restrained** -- (adj) controlled, repressed, restricted
83. **reverence** -- (n) worship, profound respect
84. **sagacity** -- (n) wisdom
85. **scrutinize** -- (v) to observe carefully
86. **spontaneity** -- (n) impulsive action, unplanned events
87. **spurious** -- (adj) lacking authenticity, false
88. **submissive** -- (adj) tending to meekness, to submit to the will of others
89. **substantiate** -- (v) to verify, confirm, provide supporting evidence

- 90. **subtle** -- (adj) hard to detect or describe; perceptive
- 91. **superficial** -- (adj) shallow, lacking in depth
- 92. **superfluous** -- (adj) extra, more than enough, redundant
- 93. **suppress** -- (v) to end an activity, e.g., to prevent the dissemination of information
- 94. **surreptitious** -- (adj) secret, stealthy
- 95. **tactful** -- (adj) considerate, skillful in acting to avoid offense to others
- 96. **tenacious** -- (adj) determined, keeping a firm grip on
- 97. **transient** -- (adj) temporary, short-lived, fleeting
- 98. **venerable** -- (adj) respected because of age
- 99. **vindicate** -- (v) to clear from blame or suspicion
- 100. **wary** -- (adj) careful, cautious

Senior Vocabulary List

A

abjure

(v.) to reject, renounce (To prove his honesty, the president *abjured* the evil policies of his wicked predecessor.)

abrogate

(v.) to abolish, usually by authority (The Bill of Rights assures that the government cannot *abrogate* our right to a free press.)

acerbic

(adj.) biting, bitter in tone or taste (Jill became extremely *acerbic* and began to cruelly make fun of all her friends.)

acrimony

(n.) bitterness, discord (Though they vowed that no girl would ever come between them, Biff and Trevor could not keep *acrimony* from overwhelming their friendship after they both fell in love with the lovely Teresa.)

acumen

(n.) keen insight (Because of his mathematical *acumen*, Larry was able to figure out in minutes problems that took other students hours.)

adumbrate

(v.) to sketch out in a vague way (The coach *adumbrated* a game plan, but none of the players knew precisely what to do.)

alacrity

(n.) eagerness, speed (For some reason, Chuck loved to help his mother whenever he could, so when his mother asked him to set the table, he did so with *alacrity*.)

anathema

(n.) a cursed, detested person (I never want to see that murderer. He is an *anathema* to me.)

antipathy

(n.) a strong dislike, repugnance (I know you love me, but because you are a liar and a thief, I feel nothing but *antipathy* for you.)

approbation

(n.) praise (The crowd welcomed the heroes with *approbation*.)

arrogate

(v.) to take without justification (The king *arrogated* the right to order executions to himself exclusively.)

ascetic

(adj.) practicing restraint as a means of self-discipline, usually religious (The priest lives an *ascetic* life devoid of television, savory foods, and other pleasures.)

aspersion

(n.) a curse, expression of ill-will (The rival politicians repeatedly cast *aspersions* on each other's integrity.)

assiduous

(adj.) hard-working, diligent (The construction workers erected the skyscraper during two years of *assiduous* labor.)

B

blandish

(v.) to coax by using flattery (Rachel's assistant tried to *blandish* her into accepting the deal.)

WORDS WITH PURPOSE

boon

(*n.*) a gift or blessing (The good weather has been a *boon* for many businesses located near the beach.)

brusque

(*adj.*) short, abrupt, dismissive (The captain's *brusque* manner offended the passengers.)

buffet

(*v.*) to strike with force (The strong winds buffeted the ships, threatening to capsize them.) (*n.*) an arrangement of food set out on a table (Rather than sitting around a table, the guests took food from our buffet and ate standing up.)

burnish

(*v.*) to polish, shine (His mother asked him to burnish the silverware before setting the table.)

buttress

(*v.*) to support, hold up (The column buttresses the roof above the statue.)

(*n.*) something that offers support (The buttress supports the roof above the statues.)

C

cacophony

(*n.*) tremendous noise, disharmonious sound (The elementary school orchestra created a cacophony at the recital.)

cajole

(*v.*) to urge, coax (Fred's buddies cajoled him into attending the bachelor party.)

calumny

(*n.*) an attempt to spoil someone else's reputation by spreading lies (The local official's calumny ended up ruining his opponent's prospect of winning the election.)

capricious

(*adj.*) subject to whim, fickle (The young girl's capricious tendencies made it difficult for her to focus on achieving her goals.)

clemency

(*n.*) mercy (After he forgot their anniversary, Martin could only beg Maria for clemency.)

cogent

(*adj.*) intellectually convincing (Irene's arguments in favor of abstinence were so cogent that I could not resist them.)

concomitant

(*adj.*) accompanying in a subordinate fashion (His dislike of hard work carried with it a concomitant lack of funds.)

conflagration

(*n.*) great fire (The conflagration consumed the entire building.)

contrite

(*adj.*) penitent, eager to be forgiven (Blake's contrite behavior made it impossible to stay angry at him.)

conundrum

(*n.*) puzzle, problem (Interpreting Jane's behavior was a constant conundrum.)

credulity

(*n.*) readiness to believe (His credulity made him an easy target for con men.)

cupidity

(*n.*) greed, strong desire (His cupidity made him enter the abandoned gold mine despite the obvious dangers.)

cursory

(*adj.*) brief to the point of being superficial (Late for the meeting, she cast a cursory glance at the agenda.)

D

decry

(v.) to criticize openly (The kind video rental clerk decried the policy of charging customers late fees.)

defile

(v.) to make unclean, impure (She defiled the calm of the religious building by playing her banjo.)

deleterious

(adj.) harmful (She experienced the deleterious effects of running a marathon without stretching her muscles enough beforehand.)

demure

(adj.) quiet, modest, reserved (Though everyone else at the party was dancing and going crazy, she remained demure.)

deprecate

(v.) to belittle, depreciate (Always over-modest, he deprecated his contribution to the local charity.)

deride

(v.) to laugh at mockingly, scorn (The bullies derided the foreign student's accent.)

desecrate

(v.) to violate the sacredness of a thing or place (They feared that the construction of a golf course would desecrate the preserved wilderness.)

desiccated

(adj.) dried up, dehydrated (The skin of the desiccated mummy looked like old paper.)

diaphanous

(adj.) light, airy, transparent (Sunlight poured in through the diaphanous curtains, brightening the room.)

diffident

(adj.) shy, quiet, modest (While eating dinner with the adults, the diffident youth did not speak for fear of seeming presumptuous.)

discursive

(adj.) rambling, lacking order (The professor's discursive lectures seemed to be about every subject except the one initially described.)

dissemble

(v.) to conceal, fake (Not wanting to appear heartlessly greedy, she dissembled and hid her intention to sell her ailing father's stamp collection.)

dither

(v.) to be indecisive (Not wanting to offend either friend, he dithered about which of the two birthday parties he should attend.)

E

ebullient

(adj.) extremely lively, enthusiastic (She became ebullient upon receiving an acceptance letter from her first-choice college.)

effrontery

(n.) impudence, nerve, insolence (When I told my aunt that she was boring, my mother scolded me for my effrontery.)

effulgent

(adj.) radiant, splendorous (The golden palace was effulgent.)

WORDS WITH PURPOSE

egregious

(adj.) extremely bad (The student who threw sloppy joes across the cafeteria was punished for his egregious behavior.)

enervate

(v.) to weaken, exhaust (Writing these sentences enervates me so much that I will have to take a nap after I finish.)

ephemeral

(adj.) short-lived, fleeting (She promised she'd love me forever, but her "forever" was only ephemeral: she left me after one week.)

eschew

(v.) to shun, avoid (George hates the color green so much that he eschews all green food.)

evanescent

(adj.) fleeting, momentary (My joy at getting promoted was evanescent because I discovered that I would have to work much longer hours in a less friendly office.)

evince

(v.) to show, reveal (Christopher's hand-wringing and nail-biting evince how nervous he is about the upcoming English test.)

exculpate

(v.) to free from guilt or blame, exonerate (My discovery of the ring behind the dresser exculpated me from the charge of having stolen it.)

execrable

(adj.) loathsome, detestable (Her pudding is so execrable that it makes me sick.)

exigent

(adj.) urgent, critical (The patient has an exigent need for medication, or else he will lose his sight.)

expiate

(v.) to make amends for, atone (To expiate my selfishness, I gave all my profits to charity.)

expunge

(v.) to obliterate, eradicate (Fearful of an IRS investigation, Paul tried to expunge all incriminating evidence from his tax files.)

extant

(adj.) existing, not destroyed or lost (My mother's extant love letters to my father are in the attic trunk.)

extol

(v.) to praise, revere (Violet extolled the virtues of a vegetarian diet to her meat-loving brother.)

F

fallacious

(adj.) incorrect, misleading (Emily offered me cigarettes on the fallacious assumption that I smoked.)

fastidious

(adj.) meticulous, demanding, having high and often unattainable standards (Mark is so fastidious that he is never able to finish a project because it always seems imperfect to him.)

fatuous

(adj.) silly, foolish (He considers himself a serious poet, but in truth, he only writes fatuous limericks.)

fecund

(adj.) fruitful, fertile (The fecund tree bore enough apples to last us through the entire season.)

feral

(adj.) wild, savage (That beast looks so feral that I would fear being alone with it.)

fetid

(adj.) having a foul odor (I can tell from the fetid smell in your refrigerator that your milk has spoiled.)

florid

(adj.) flowery, ornate (The writer's florid prose belongs on a sentimental Hallmark card.)

fractious

(adj.) troublesome or irritable (Although the child insisted he wasn't tired, his fractious behavior—especially his decision to crush his cheese and crackers all over the floor—convinced everyone present that it was time to put him to bed.)

G**garrulous**

(adj.) talkative, wordy (Some talk-show hosts are so garrulous that their guests can't get a word in edgewise.)

grandiloquence

(n.) lofty, pompous language (The student thought her grandiloquence would make her sound smart, but neither the class nor the teacher bought it.)

gregarious

(adj.) drawn to the company of others, sociable (Well, if you're not gregarious, I don't know why you would want to go to a singles party!)

H**hackneyed**

(adj.) unoriginal, trite (A girl can only hear "I love you" so many times before it begins to sound hackneyed and meaningless.)

hapless

(adj.) unlucky (My poor, hapless family never seems to pick a sunny week to go on vacation.)

harangue

(n.) a ranting speech (Everyone had heard the teacher's harangue about gum chewing in class before.)

(v.) to give such a speech (But this time the teacher harangued the class about the importance of brushing your teeth after chewing gum.)

hegemony

(n.) domination over others (Britain's hegemony over its colonies was threatened once nationalist sentiment began to spread around the world.)

I**iconoclast**

(n.) one who attacks common beliefs or institutions (Jane goes to one protest after another, but she seems to be an iconoclast rather than an activist with a progressive agenda.)

ignominious

(adj.) humiliating, disgracing (It was really ignominious to be kicked out of the dorm for having an illegal gas stove in my room.)

impassive

(adj.) stoic, not susceptible to suffering (Stop being so impassive; it's healthy to cry every now and then.)

imperious

(adj.) commanding, domineering (The imperious nature of your manner led me to dislike you at once.)

impertinent

(adj.) rude, insolent (Most of your comments are so impertinent that I don't wish to dignify them with an answer.)

impervious

(adj.) impenetrable, incapable of being affected (Because of their thick layer of fur, many seals are almost impervious to the cold.)

impetuous

(adj.) rash; hastily done (Hilda's hasty slaying of the king was an impetuous, thoughtless action.)

impinge

(v.) to impact, affect, make an impression (The hail impinged the roof, leaving large dents.) (v.) to encroach, infringe (I apologize for impinging upon you like this, but I really need to use your bathroom. Now.)

implacable

(adj.) incapable of being appeased or mitigated (Watch out: Once you shun Grandma's cooking, she is totally implacable.)

impudent

(adj.) casually rude, insolent, impertinent (The impudent young man looked the princess up and down and told her she was hot even though she hadn't asked him.)

inchoate

(adj.) unformed or formless, in a beginning stage (The country's government is still inchoate and, because it has no great tradition, quite unstable.)

incontrovertible

(adj.) indisputable (Only stubborn Tina would attempt to disprove the incontrovertible laws of physics.)

indefatigable

(adj.) incapable of defeat, failure, decay (Even after traveling 62 miles, the indefatigable runner kept on moving.)

ineffable

(adj.) unspeakable, incapable of being expressed through words (It is said that the experience of playing with a dolphin is ineffable and can only be understood through direct encounter.)

inexorable

(adj.) incapable of being persuaded or placated (Although I begged for hours, Mom was inexorable and refused to let me stay out all night after the prom.)

ingenuous

(adj.) not devious; innocent and candid (He must have writers, but his speeches seem so ingenuous it's hard to believe he's not speaking from his own heart.)

inimical

(adj.) hostile (I don't see how I could ever work for a company that was so cold and inimical to me during my interviews.)

iniquity

(n.) wickedness or sin ("Your iniquity," said the priest to the practical joker, "will be forgiven.")

insidious

(adj.) appealing but imperceptibly harmful, seductive (Lisa's insidious chocolate cake tastes so good but makes you feel so sick later on!)

intransigent

(adj.) refusing to compromise, often on an extreme opinion (The intransigent child said he would have 12 scoops of ice cream or he would bang his head against the wall until his mother fainted from fear.)

inure

(v.) to cause someone or something to become accustomed to a situation (Twenty years in the salt mines inured the man to the discomforts of dirt and grime.)

WORDS WITH PURPOSE

invective

(n.) an angry verbal attack (My mother's irrational invective against the way I dress only made me decide to dye my hair green.)

inveterate

(adj.) stubbornly established by habit (I'm the first to admit that I'm an inveterate coffee drinker—I drink four cups a day.)

J

jubilant

(adj.) extremely joyful, happy (The crowd was jubilant when the firefighter carried the woman from the flaming building.)

juxtaposition

(n.) the act of placing two things next to each other for implicit comparison (The interior designer admired my juxtaposition of the yellow couch and green table.)

L

laconic

(adj.) terse in speech or writing (The author's laconic style has won him many followers who dislike wordiness.)

languid

(adj.) sluggish from fatigue or weakness (In the summer months, the great heat makes people languid and lazy.)

largess

(n.) the generous giving of lavish gifts (My boss demonstrated great largess by giving me a new car.)

latent

(adj.) hidden, but capable of being exposed (Sigmund's dream represented his latent paranoid obsession with other people's shoes.)

legerdemain

(n.) deception, slight-of-hand (Smuggling the French plants through customs by claiming that they were fake was a remarkable bit of legerdemain.)

licentious

(adj.) displaying a lack of moral or legal restraints (Marilee has always been fascinated by the licentious private lives of politicians.)

limpid

(adj.) clear, transparent (Mr. Johnson's limpid writing style greatly pleased readers who disliked complicated novels.)

M

maelstrom

(n.) a destructive whirlpool which rapidly sucks in objects (Little did the explorers know that as they turned the next bend of the calm river a vicious maelstrom would catch their boat.)

magnanimous

(adj.) noble, generous (Although I had already broken most of her dishes, Jacqueline was magnanimous enough to continue letting me use them.)

malediction

(n.) a curse (When I was arrested for speeding, I screamed maledictions against the policeman and the entire police department.)

WORDS WITH PURPOSE

malevolent

(adj.) wanting harm to befall others (The malevolent old man sat in the park all day, tripping unsuspecting passersby with his cane.)

manifold

(adj.) diverse, varied (The popularity of Dante's *Inferno* is partly due to the fact that the work allows for manifold interpretations.)

maudlin

(adj.) weakly sentimental (Although many people enjoy romantic comedies, I usually find them maudlin and shallow.)

mawkish

(adj.) characterized by sick sentimentality (Although some nineteenth-century critics viewed Dickens's writing as mawkish, contemporary readers have found great emotional depth in his works.)

mendacious

(adj.) having a lying, false character (The mendacious content of the tabloid magazines is at least entertaining.)

mercurial

(adj.) characterized by rapid change or temperamentality (Though he was widely respected for his mathematical proofs, the mercurial genius was impossible to live with.)

modicum

(n.) a small amount of something (Refusing to display even a modicum of sensitivity, Henrietta announced her boss's affair in front of the entire office.)

morass

(n.) a wet swampy bog; figuratively, something that traps and confuses (When Theresa lost her job, she could not get out of her financial morass.)

multifarious

(adj.) having great diversity or variety (This Swiss Army knife has multifarious functions and capabilities. Among other things, it can act as a knife, a saw, a toothpick, and a slingshot.)

munificence

(n.) generosity in giving (The royal family's munificence made everyone else in their country rich.)

myriad

(adj.) consisting of a very great number (It was difficult to decide what to do Friday night because the city presented us with myriad possibilities for fun.)

N

nadir

(n.) the lowest point of something (My day was boring, but the nadir came when I accidentally spilled a bowl of spaghetti on my head.)

nascent

(adj.) in the process of being born or coming into existence (Unfortunately, my brilliant paper was only in its nascent form on the morning that it was due.)

nefarious

(adj.) heinously villainous (Although Dr. Meanman's nefarious plot to melt the polar icecaps was terrifying, it was so impractical that nobody really worried about it.)

neophyte

(n.) someone who is young or inexperienced (As a neophyte in the literary world, Malik had trouble finding a publisher for his first novel.)

WORDS WITH PURPOSE

O

obdurate

(adj.) unyielding to persuasion or moral influences (The obdurate old man refused to take pity on the kittens.)

obfuscate

(v.) to render incomprehensible (The detective did not want to answer the newspaperman's questions, so he obfuscated the truth.)

oblique

(adj.) diverging from a straight line or course, not straightforward (Martin's oblique language confused those who listened to him.)

obsequious

(adj.) excessively compliant or submissive (Mark acted like Janet's servant, obeying her every request in an obsequious manner.)

obstreperous

(adj.) noisy, unruly (Billy's obstreperous behavior prompted the librarian to ask him to leave the reading room.)

obtuse

(adj.) lacking quickness of sensibility or intellect (Political opponents warned that the prime minister's obtuse approach to foreign policy would embroil the nation in mindless war.)

odious

(adj.) instilling hatred or intense displeasure (Mark was assigned the odious task of cleaning the cat's litter box.)

officious

(adj.) offering one's services when they are neither wanted nor needed (Brenda resented Allan's officious behavior when he selected colors that might best improve her artwork.)

opulent

(adj.) characterized by rich abundance verging on ostentation (The opulent furnishings of the dictator's private compound contrasted harshly with the meager accommodations of her subjects.)

ostensible

(adj.) appearing as such, seemingly (Jack's ostensible reason for driving was that airfare was too expensive, but in reality, he was afraid of flying.)

P

palliate

(v.) to reduce the severity of (The doctor trusted that the new medication would palliate her patient's discomfort.)

pallid

(adj.) lacking color (Dr. Van Helsing feared that Lucy's pallid complexion was due to an unexplained loss of blood.)

panacea

(n.) a remedy for all ills or difficulties (Doctors wish there was a single panacea for every disease, but sadly there is not.)

paragon

(n.) a model of excellence or perfection (The mythical Helen of Troy was considered a paragon of female beauty.)

WORDS WITH PURPOSE

pariah

(n.) an outcast (Following the discovery of his plagiarism, Professor Hurley was made a pariah in all academic circles.)

parsimony

(n.) frugality, stinginess (Many relatives believed that my aunt's wealth resulted from her parsimony.)

pathos

(n.) an emotion of sympathy (Martha filled with pathos upon discovering the scrawny, shivering kitten at her door.)

paucity

(adj.) small in quantity (Gilbert lamented the paucity of twentieth-century literature courses available at the college.)

pejorative

(adj.) derogatory, uncomplimentary (The evening's headline news covered an international scandal caused by a pejorative statement the famous senator had made in reference to a foreign leader.)

pellucid

(adj.) easily intelligible, clear (Wishing his book to be pellucid to the common man, Albert Camus avoided using complicated grammar when composing *The Stranger*.)

penurious

(adj.) miserly, stingy (Stella complained that her husband's penurious ways made it impossible to live the lifestyle she felt she deserved.)

perfidious

(adj.) disloyal, unfaithful (After the official was caught selling government secrets to enemy agents, he was executed for his perfidious ways.)

perfunctory

(adj.) showing little interest or enthusiasm (The radio broadcaster announced the news of the massacre in a surprisingly perfunctory manner.)

pernicious

(adj.) extremely destructive or harmful (The new government feared that the Communist sympathizers would have a pernicious influence on the nation's stability.)

perspicacity

(adj.) shrewdness, perceptiveness (The detective was too humble to acknowledge that his perspicacity was the reason for his professional success.)

pertinacious

(adj.) stubbornly persistent (Harry's parents were frustrated with his pertinacious insistence that a monster lived in his closet. Then they opened the closet door and were eaten.)

petulance

(n.) rudeness, irritability (The nanny resigned after she could no longer tolerate the child's petulance.)

pithy

(adj.) concisely meaningful (My father's long-winded explanation was a stark contrast to his usually pithy statements.)

platitude

(n.) an uninspired remark, cliché (After reading over her paper, Helene concluded that what she thought were profound insights were actually just platitudes.)

plethora

(n.) an abundance, excess (The wedding banquet included a plethora of oysters piled almost three feet high.)

polemic

(n.) an aggressive argument against a specific opinion (My brother launched into a polemic against my arguments that capitalism was an unjust economic system.)

portent

(n.) an omen (When a black cat crossed my sister's path while she was walking to school, she took it as a portent that she would do badly on her spelling test.)

precocious

(adj.) advanced, developing ahead of time (Derek was so academically precocious that by the time he was 10 years old, he was already in the ninth grade.)

prescient

(adj.) to have foreknowledge of events (Questioning the fortune cookie's prediction, Ray went in search of the old hermit who was rumored to be prescient.)

primeval

(adj.) original, ancient (The first primates to walk on two legs, called Australopithecus, were the primeval descendants of modern man.)

probity

(n.) virtue, integrity (Because he was never viewed as a man of great probity, no one was surprised by Mr. Samson's immoral behavior.)

proclivity

(n.) a strong inclination toward something (In a sick twist of fate, Harold's childhood proclivity for torturing small animals grew into a desire to become a surgeon.)

promulgate

(v.) to proclaim, make known (The film professor promulgated that both in terms of sex appeal and political intrigue, Sean Connery's James Bond was superior to Roger Moore's.)

propensity

(n.) an inclination, preference (Dermot has a propensity for dangerous activities such as bungee jumping.)

propitious

(adj.) favorable (The dark storm clouds visible on the horizon suggested that the weather would not be propitious for sailing.)

prosaic

(adj.) plain, lacking liveliness (Heather's prosaic recital of the poem bored the audience.)

proscribe

(v.) to condemn, outlaw (The town council voted to proscribe the sale of alcohol on weekends.)

protean

(adj.) able to change shape; displaying great variety (Among Nigel's protean talents was his ability to touch the tip of his nose with his tongue.)

prurient

(adj.) eliciting or possessing an extraordinary interest in sex (David's mother was shocked by the discovery of prurient reading material hidden beneath her son's mattress.)

puerile

(adj.) juvenile, immature (The judge demanded order after the lawyer's puerile attempt to object by stomping his feet on the courtroom floor.)

pugnacious

(adj.) quarrelsome, combative (Aaron's pugnacious nature led him to start several barroom brawls each month.)

pulchritude

(n.) physical beauty (Several of Shakespeare's sonnets explore the pulchritude of a lovely young man.)

WORDS WITH PURPOSE

punctilious

(adj.) eager to follow rules or conventions (Punctilious Bobby, hall monitor extraordinaire, insisted that his peers follow the rules.)

quagmire

(n.) a difficult situation (We'd all like to avoid the kind of military quagmire characterized by the Vietnam War.)

querulous

(adj.) whiny, complaining (If deprived of his pacifier, young Brendan becomes querulous.)

quixotic

(adj.) idealistic, impractical (Edward entertained a quixotic desire to fall in love at first sight in a laundromat.)

rancor

(n.) deep, bitter resentment (When Eileen challenged me to a fight, I could see the rancor in her eyes.)

rebuke

(v.) to scold, criticize (When the cops showed up at Sarah's party, they rebuked her for disturbing the peace.)

recalcitrant

(adj.) defiant, unapologetic (Even when scolded, the recalcitrant young girl simply stomped her foot and refused to finish her lima beans.)

rectitude

(n.) uprightness, extreme morality (The priest's rectitude gave him the moral authority to counsel his parishioners.)

replete

(adj.) full, abundant (The unedited version was replete with naughty words.)

reprobate

(adj.) evil, unprincipled (The reprobate criminal sat sneering in the cell.)

reprove

(v.) to scold, rebuke (Lara reproved her son for sticking each and every one of his fingers into the strawberry pie.)

repudiate

(v.) to reject, refuse to accept (Kwame made a strong case for an extension of his curfew, but his mother repudiated it with a few biting words.)

rescind

(v.) to take back, repeal (The company rescinded its offer of employment after discovering that Jane's resume was full of lies.)

restive

(adj.) resistant, stubborn, impatient (The restive audience pelted the band with mud and yelled nasty comments.)

ribald

(adj.) coarsely, crudely humorous (While some giggled at the ribald joke involving a parson's daughter, most sighed and rolled their eyes.)

rife

(adj.) abundant (Surprisingly, the famous novelist's writing was rife with spelling errors.)

ruse

(n.) a trick (Oliver concocted an elaborate ruse for sneaking out of the house to meet his girlfriend while simultaneously giving his mother the impression that he was asleep in bed.)

S

sacrosanct

(adj.) holy, something that should not be criticized (In the United States, the Constitution is often thought of as a sacrosanct document.)

sagacity

(n.) shrewdness, soundness of perspective (With remarkable sagacity, the wise old man predicted and thwarted his children's plan to ship him off to a nursing home.)

salient

(adj.) significant, conspicuous (One of the salient differences between Alison and Nancy is that Alison is a foot taller.)

sanctimonious

(adj.) giving a hypocritical appearance of piety (The sanctimonious Bertrand delivered stern lectures on the Ten Commandments to anyone who would listen, but thought nothing of stealing cars to make some cash on the side.)

sanguine

(adj.) optimistic, cheery (Polly reacted to any bad news with a sanguine smile and the chirpy cry, "When life hands you lemons, make lemonade!")

scurrilous

(adj.) vulgar, coarse (When Bruno heard the scurrilous accusation being made about him, he could not believe it because he always tried to be nice to everyone.)

serendipity

(n.) luck, finding good things without looking for them (In an amazing bit of serendipity, penniless Paula found a \$20 bill in the subway station.)

servile

(adj.) subservient (The servile porter crept around the hotel lobby, bowing and quaking before the guests.)

solicitous

(adj.) concerned, attentive (Jim, laid up in bed with a nasty virus, enjoyed the solicitous attentions of his mother, who brought him soup and extra blankets.)

solipsistic

(adj.) believing that oneself is all that exists (Colette's solipsistic attitude completely ignored the plight of the homeless people on the street.)

somnolent

(adj.) sleepy, drowsy (The somnolent student kept falling asleep and waking up with a jerk.)

spurious

(adj.) false but designed to seem plausible (Using a spurious argument, John convinced the others that he had won the board game on a technicality.)

staid

(adj.) sedate, serious, self-restrained (The staid butler never changed his expression no matter what happened.)

stolid

(adj.) expressing little sensibility, unemotional (Charles's stolid reaction to his wife's funeral differed from the passion he showed at the time of her death.)

stupefy

(v.) to astonish, make insensible (Veronica's audacity and ungratefulness stupefied her best friend, Heather.)

WORDS WITH PURPOSE

surfeit

(n.) an overabundant supply or indulgence (After partaking of the surfeit of tacos and tamales at the All-You-Can-Eat Taco Tamale Lunch Special, Beth felt rather sick.)

surmise

(v.) to infer with little evidence (After speaking to only one of the students, the teacher was able to surmise what had caused the fight.)

surreptitious

(adj.) stealthy (The surreptitious CIA agents were able to get in and out of the house without anyone noticing.)

sycophant

(n.) one who flatters for self-gain (Some see the people in the cabinet as the president's closest advisors, but others see them as sycophants.)

T

tacit

(adj.) expressed without words (I interpreted my parents' refusal to talk as a tacit acceptance of my request.)

taciturn

(adj.) not inclined to talk (Though Jane never seems to stop talking, her brother is quite taciturn.)

tantamount

(adj.) equivalent in value or significance (When it comes to sports, fearing your opponent is tantamount to losing.)

temerity

(n.) audacity, recklessness (Tom and Huck entered the scary cave armed with nothing but their own temerity.)

tenuous

(adj.) having little substance or strength (Your argument is very tenuous, since it relies so much on speculation and hearsay.)

timorous

(adj.) timid, fearful (When dealing with the unknown, timorous Tallulah almost always broke into tears.)

torpid

(adj.) lethargic, dormant, lacking motion (The torpid whale floated, wallowing in the water for hours.)

tractable

(adj.) easily controlled (The horse was so tractable, Myra didn't even need a bridle.)

transient

(adj.) passing through briefly; passing into and out of existence (Because virtually everyone in Palm Beach is a tourist, the population of the town is quite transient.)

transmute

(v.) to change or alter in form (Ancient alchemists believed that it was possible to transmute lead into gold.)

trenchant

(adj.) effective, articulate, clear-cut (The directions that accompanied my new cell phone were trenchant and easy to follow.)

truculent

(adj.) ready to fight, cruel (This club doesn't really attract the dangerous types, so why was that bouncer being so truculent?)

turgid

(adj.) swollen, excessively embellished in style or language (The haughty writer did not realize how we all really felt about his turgid prose.)

turpitude

(n.) depravity, moral corruption (Sir Marcus's chivalry often contrasted with the turpitude he exhibited with the ladies at the tavern.)

U

ubiquitous

(adj.) existing everywhere, widespread (It seems that everyone in the United States has a television. The technology is ubiquitous here.)

umbrage

(n.) resentment, offense (He called me a lily-livered coward, and I took umbrage at the insult.)

unctuous

(adj.) smooth or greasy in texture, appearance, manner (The unctuous receptionist seemed untrustworthy, as if she was only being helpful because she thought we might give her a big tip.)

undulate

(v.) to move in waves (As the storm began to brew, the placid ocean began to undulate to an increasing degree.)

upbraid

(v.) to criticize or scold severely (The last thing Lindsay wanted was for Lisa to upbraid her again about missing the rent payment.)

usurp

(v.) to seize by force, take possession of without right (The rogue army general tried to usurp control of the government, but he failed because most of the army backed the legally elected president.)

V

vacillate

(v.) to fluctuate, hesitate (I prefer a definite answer, but my boss kept vacillating between the distinct options available to us.)

vacuous

(adj.) lack of content or ideas, stupid (Beyoncé realized that the lyrics she had just penned were completely vacuous and tried to add more substance.)

vapid

(adj.) lacking liveliness, dull (The professor's comments about the poem were surprisingly vapid and dull.)

variegated

(adj.) diversified, distinctly marked (Each wire in the engineering exam was variegated by color so that the students could figure out which one was which.)

venerate

(v.) to regard with respect or to honor (The tribute to John Lennon sought to venerate his music, his words, and his legend.)

veracity

(n.) truthfulness, accuracy (With several agencies regulating the reports, it was difficult for Latifah to argue against its veracity.)

verdant

(adj.) green in tint or color (The verdant leaves on the trees made the world look emerald.)

vex

(v.) to confuse or annoy (My little brother vexes me by poking me in the ribs for hours on end.)

vicarious

(adj.) experiencing through another (All of my lame friends learned to be social through vicarious involvement in my amazing experiences.)

vicissitude

(n.) event that occurs by chance (The vicissitudes of daily life prevent me from predicting what might happen from one day to the next.)

WORDS WITH PURPOSE

vilify

(v.) to lower in importance, defame (After the Watergate scandal, almost any story written about President Nixon sought to vilify him and criticize his behavior.)

viscous

(adj.) not free flowing, syrupy (The viscous syrup took three minutes to pour out of the bottle.)

vitriolic

(adj.) having a caustic quality (When angry, the woman would spew vitriolic insults.)

vituperate

(v.) to berate (Jack ran away as soon as his father found out, knowing he would be vituperated for his unseemly behavior.)

W

wanton

(adj.) undisciplined, lewd, lustful (Vicky's wanton demeanor often made the frat guys next door very excited.)

winsome

(adj.) charming, pleasing (After such a long, frustrating day, I was grateful for Chris's winsome attitude and childish naivete.)

wistful

(adj.) full of yearning; musingly sad (Since her pet rabbit died, Edda missed it terribly and was wistful all day long.)

wizened

(adj.) dry, shrunken, wrinkled (Agatha's grandmother, Stephanie, had the most wizened countenance, full of leathery wrinkles.)

Z

zenith

(n.) the highest point, culminating point (I was too nice to tell Nelly that she had reached the absolute zenith of her career with that one hit of hers.)

zephyr

(n.) a gentle breeze (If not for the zephyrs that were blowing and cooling us, our room would've been unbearably hot.)

Vocabulary Awareness Chart Week 1

This chart is to be completed for each literary assignment per week. By the end of 16 weeks you should have 15 completed sheets. Keep these in your folder, they will be checked during notebook checks. We will review words weekly, be prepared.

Word	Know it	Seen it; don't know it	No idea	Short definition
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				

Vocabulary Awareness Chart Week 2

Word	Know it	Seen it; don't know it	No idea	Short Definition
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				

Vocabulary Awareness Chart Week 3

Word	Know it	Seen it; don't know it	No idea	Short definition
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				

Vocabulary Awareness Chart

Week 4

Word	Know it	Seen it; don't know it	No idea	Short Definition
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				

Vocabulary Awareness Chart Week 5

Word	Know it	Seen it; don't know it	No idea	Short Definition
1.				
2.				
3.				
4.				
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6.				
7.				
8.				
9.				
10.				

Vocabulary Awareness Chart Week 6

Word	Know it	Seen it; don't know it	No idea	Short Definition
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				

Vocabulary Awareness Chart Week 7

Word	Know it	Seen it; don't know it	No idea	Short Definition
1.				
2.				
3.				
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6.				
7.				
8.				
9.				
10.				

Vocabulary Awareness Chart Week 8

Word	Know it	Seen it; don't know it	No idea	Short Definition
1.				
2.				
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6.				
7.				
8.				
9.				
10.				

Vocabulary Awareness Chart

Week 9

Word	Know it	Seen it; don't know it	No idea	Short Definition
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				

Vocabulary Awareness Chart

Week 10

Word	Know it	Seen it; don't know it	No idea	Short Definition
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				

Vocabulary Awareness Chart

Week 11

Word	Know it	Seen it; don't know it	No idea	Short Definition
1.				
2.				
3.				
4.				
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6.				
7.				
8.				
9.				
10.				

Vocabulary Awareness Chart

Week 12

Word	Know it	Seen it; don't know it	No idea	Short Definition
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				

Vocabulary Awareness Chart

Week 13

Word	Know it	Seen it; don't know it	No idea	Short Definition
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				

Vocabulary Awareness Chart

Week 14

Word	Know it	Seen it; don't know it	No idea	Short Definition
1.				
2.				
3.				
4.				
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6.				
7.				
8.				
9.				
10.				

Vocabulary Awareness Chart

Week 15

Word	Know it	Seen it; don't know it	No idea	Short Definition
1.				
2.				
3.				
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5.				
6.				
7.				
8.				
9.				
10.				

WORDS WITH PURPOSE

Root Word Lists: (Second Semester)

A

ACER, ACID, ACRI (bitter, sour, sharp) acerbity acrid (bitter, sharp) acrimony
exacerbate

AGRI, AGRO (field, farm) agrarian (relating to land or land ownership; farmrelated)
agriculture agronomist

AMBUL (walk) ambulance perambulator somnambulist (a sleepwalker)

ANNI, ANNU, ENNI (year) anniversary annuity centennial perennial

ANTE (before) antebellum (before the war) antecedent

ANTHROP (man, human) anthropoid anthropology (the study of humans and their
cultures) misanthrope (one who hates men)

ARCH (ruler, first) anarchy (a state without a government; no ruler or rules)
archaeology archaic archenemy archetype architect (the creator of an original
plan or first design for a building) archive endarchy (government from an inner center
of control) genarch (the head of a family) monarch (sole ruler, king) oligarchy
(government in the hands of the few) panarchy (government by all; universal rule)
patriarch (male head of a family; male leader or ruler) pentarchy (government by five
rulers or five powers) ASTER, ASTRO (star)

asterozoa (the starfish family; a star-shaped animal) asterisk (a mark looking like a
tiny star used to note something special) astrolabe (instrument used to find the
altitude of a star in order to determine latitude) astrology (study of how the
position of stars and planets influences human behavior) astronomy (the science
of the stars, planets, and other heavenly bodies) disastrous (calamitous; ill-starred;
causing serious, sudden harm)

AUD, AUS (hear, listen) audience (group assembled to hear a speaker, play, concert,
etc.) audile (one who relies mainly on the sense of hearing, or who learns best by
listening) audiophile (a devotee of high-fidelity sound reproduction) audiophone (a

WORDS WITH PURPOSE

hearing aid) audition auscultation (listening to sounds in the chest, etc., often with the aid of a stethoscope)

AVI (bird) aviary (a place for raising birds) aviatrix aviculture B

BELLI (war) antebellum (before the war) bellicose (warlike; argumentative) belligerent rebellion

BEN, BON (good) Benedict (a male name which means "Blessed") benediction (a blessing or prayer; "good" words) benefice (the gift of an income to a priest of a church) beneficiary (one who is made recipient of something good) benevolent (being good-hearted; doing or wishing good to others) benign bona fide (in good faith; without dishonesty, fraud, or deceit) bonanza (an unusually rich vein of gold or silver in a mine) bonbon (a small fancy candy, as a chocolate-covered cream, so as to be doubly good) bonhomie (good nature; pleasant affable manner; amiability) bonify (to convert into good) bon mot (an apt, clever, or witty remark; repartee; a good "comeback") bonny (sweet and attractive, as a "bonny" child) bonus (something extra which is especially good, usually extra pay) bon vivant (a person who enjoys good food and drink and other luxuries) boon bounty

BIBL (book) bibliography (a list of the books, articles, etc., used or referred to by a writer) bibliolatriy (excessive respect or worship of books, esp. of the Bible) bibliomancy (prediction based on a passage chosen at random from a book, esp. from the Bible) bibliomania (a craze for collecting books, esp. rare ones) bibliopegy (the art of bookbinding) bibliophile (a lover of books; one who reads many books) bibliopole (a bookseller, esp. one dealing in rare works)

BIO (life) autobiography biology (the study of living things) biopsy C

CAPIT, CAPT (head, chief, leader) capital capitulation caption decapitate per capita

CEDE, CEED, CESS (move, go) ancestor (one who came before, as father or grandfather) antecedent cessation intercede (go between two litigants) precede (to go before) recession

WORDS WITH PURPOSE

CHROM (color) achromatic (colorless) chromatology (the science or study of colors)
chromatosis (unnatural pigmentation of the skin; odd complexion color) chromosome
polychrome

CHRON (time) anachronism (something occurring out of its proper time; not in
historical order) chronic (continuing for a long time; continual; repeatedly)
chronicle (a record of events in order of time) chronology (the science of recording
events by period and by date)

chronometer (instrument to keep time; watch; clock) diachronic (concerned with
changes occurring over a period of time, as in language, fashion, etc.) synchronize
(to make agree in time; to cause simultaneous events)

CIDE (kill) genocide (the killing of a race)

CIRC, CIRCUM (around) circuitous circumference circumlocution circumvent

CISE (cut) concise incision (a cut) incisor scissors

CLAIM, CLAM (declare, call out) acclamation (a vote by voice, or calling out, rather
than actual counting) claimant clamor (a loud outcry or uproar) exclamation
proclamation

CLAR (clear) clarify (to make clear) clarity clarion declaration

CLUD, CLUS (shut) conclusion (the end; something completely shut up or finished)
exclusive (not shared; snobbish; shutting out other considerations) include (to
enclose, contain; to shut up or in as part of a whole) preclude (to prevent; to
eliminate, or shut out, in advance) recluse (hermit; a shut-in; one who lives in
isolation) secluded (shut off or kept apart from others; isolated; withdrawn;
private)

COGNOSC, GNOSI (know) agnosia (inability to know, or recall, familiar objects)
agnostic (one who believes people cannot know whether God exists) cognate
cognizant (aware) diagnosis incognito prognosticate recognize

COR, CORP (body) corporation (people legally functioning as a single entity or body)
corporeal (having a material body; of the flesh) corporify (to embody) corpulent

WORDS WITH PURPOSE

(being excessively fat, or obese; too much body) corpuscle (a cell that floats in the blood) corpus delicti (body of victim in murder case; also all other physical evidence) incorporate (to make into an association, or body, of persons by legal enactment)

COR, COUR (heart) cordial courageous discord

CRED (believe) accreditation (official recognition or belief; certified as meeting certain set standards) credentials (proof that one has a right to confidence and belief in one's identity and abilities) credo (a statement of one's principle beliefs) credulous (inclined to believe readily; gullible; naive) discredit (to reject as untrue, disbelieve; to cast doubt upon)

D

DEM (people) demagogue (one who tries to arouse the people's anger; a rabblouser) endemic (native to a particular place or people) epidemic (spreading rapidly among people; contagious human disease) pandemic (universal, general; spec. a disease affecting all people)

DENT, DONT (tooth) dentifrice denture indent trident

DERM (skin) dermatology (the science or study of skin disorders) dermatoplasty (plastic surgery of the skin; skin grafts) ectoderm (outer layer of animal embryo cells from which nervous system, skin, hair, teeth, etc., are developed) epidermis hypodermic

DIC, DICT (say, speak) addictive contradict (to speak against; to declare wrong) diction dictum (the statement, or order, of an absolute, powerful ruler) malediction (a curse; slander; saying bad things about someone) predict (prophecy, foretell, to say what one believes will happen) verdict

DUC, DUCT (lead) abduct (to lead away by force; kidnap) aqueduct (an artificial channel for leading, or bringing, water from one place to another) conductor (one who leads, guides, or directs a large group, such as an orchestra, for a joint purpose) inductile (inflexible, unyielding; not easily led, not malleable) Il Duce (duke, chief, leader; title assumed by Mussolini) seduce (to lead apart or astray; to corrupt)

WORDS WITH PURPOSE

traduce (to say malicious things about, defame, villify, slander; to lead along, mock, ridicule)

F

FAC, FEC, FIC (make) amplification (making something bigger; an enlargement)
artifact (a manmade object) calorific (making heat) de facto defective (made poorly; faulty; lacking in something) deification (making a god out of something)
efficacy (the ability to produce the wanted effect) efficient (made or done economically) facile (easy to do; easily achieved) facsimile (a exact copy; made like the original in every detail) factotum (one who can do many things) fecund (fertile; productive; able to reproduce or make offspring) infection magnificent (made grandly; strikingly attractive) perfect personification (making an object resemble a person) proficient (able to do things well) putrefaction (decay, whatever makes a thing rotten) sufficient

FED, FID (trust, faith) affidavit (true faithful statement made on oath to a trustworthy witness) bona fide (in good faith; genuine) confidant (the person one can trust; someone faithful)

infidel (one who has no faith) perfidy (treachery; deliberate breaking of faith; betrayal of trust)

FER (bring, bear) circumference infer (or inference...) odoriferous proffer (to bring forward, to offer) transfer

FIN (end, limit) affinity definition (to distinguish meaning precisely by setting down the boundaries or ends of characteristic qualities) finale (the end section of a musical composition) fin de siecle (end of the century) finial (decorative part at the tip or end of a lamp, gable, spire, etc.) finite finesse (complete, perfected; the end of effort infinity

FLU (flow) affluent (plentiful, abundant; wealthy; flowing freely) effluent (outflow of a sewer or septic tank; a stream flowing out of a body of water) fluctuate (to flow, or wave, in an unsteady motion; shifting back and forth) fluency fluivose (flowing freely) influence (to persuade others to follow or flow with one's ideas) influx

WORDS WITH PURPOSE

G

GEN (race, kind, birth) congenital (existing as such at birth; inherited) endogenous (developing from within; internal growth) eugenics (breeding for race improvement; "good" births) genarch (head of a family, tribe, or race) generate (to give birth to) genesis (origin; beginning; account of creation or birth of a race) genitals (the reproductive organs) genre (a species, a kind, a type) indigenous (native; inborn, innate) ontogeny (biological development of the individual) miscegeneration (marriage or sexual relations between a man and a woman of different races) parthenogenesis (virgin birth, reproduction by the development of an unfertilized ovum, etc.) phylogeny (the origin and evolution of a species)

progenitor (forefather, ancestor, source of a family or race; originator, precursor)
progeny (offspring, descendants, children)

GEO (earth, ground) geobios (life on earth) geocentric (measuring from the center of the earth) geography geology geometry

GRAPH (write) autograph (a person's own signature or handwriting) calligraphy (elegant handwriting) cryptograph (a device for writing or solving code or cipher) graphology (study of handwriting to determine character and personality) lexicographer (one who writes a dictionary) paragraph (short written piece focused on a limited subject; mark made beside the writing to note beginning of another particular point) stenographer topography (drawing and writing maps to represent the surface features; relief map)

GRAT (pleasing) congratulation gratuity ingratitude

GREG (group, flock, herd) aggregate congregation egregious (standing out from the group in an unfavorable sense) gregarious segregation

H

HETERO (different) heterodox heterogynous (having two different kinds of females, reproductive and nonreproductive, as ants and bees) heterosexual

HOM (man) homage (to show respect or reverence to another man) hombre homicide

WORDS WITH PURPOSE

HOMO (same) homogenized

homonym (words which have the same sound, but are different in meaning)

homosexual

HYDR (water) dehydrate (to remove water; to dry out completely) hydrant

hydraulic hydrophytes hydrotherapy (treatment of disease by the scientific use of water)

J

JECT (throw) abject eject interject projectile (an object thrown forward; bullet, missile, etc.) reject trajectory (the path of an object that has been thrown or shot)

L

LOC, LOCO (place) dislocate (to displace) in loco parentis locus

LOG, LOCU, LOQU (word, speech) apology circumlocution (indirect roundabout way of speech) colloquial colloquy dialogue elocution (style of speaking; lessons in proper speech) eloquent (expressing oneself well verbally; a way with words) epilogue eulogy logolatry (the worship of logic) logodaedaly (playing with words; verbal legerdemain) logographer (a speech writer) logomachy (war of words) logopedics (science of treating speech defects) logorrhea (a flux of words; excessively talkative or wordy) Logos (the word; the rational principle in the universe) loquacious (talkative; garrulous) monologue (a speech by one person) obloquy (blame, abuse, speech against another) prologue soliloquy (a long speech to oneself) syllogism ventriloquist

LUC, LUM, LUS (light, shine) elucidate (to shed light upon by clear and specific explanation) elucubrate (express with great effort; work hard) illuminate (to make bright; light up) illustrious lackluster (dull; lightless; absence of brightness) lucid (clear; bright; filled with light) Lucifer (Satan's angelic name before his fall, meaning "Bearer of the Light") lucubrate (to work, study, or write laboriously, especially late at night; to work by candlelight) lumen (a unit of light) luminaire (a lighting unit with all equipment and accessories) luminary (a heavenly body; someone who shines in his profession) luminescence (brightness, incandescence, light-projecting) luminous (full of light; brilliant) luster (sparkle; gloss; glaze) pellucid (easy to

WORDS WITH PURPOSE

understand; clear and simple in style; allowing light through) translucent (material which lets light shine through)

M

MAL (bad) dismal (depressing, miserable, gloomy; evil days) maladjusted maladroitness (clumsy; awkward; inept) malady (sickness; disease) malapropism (humorous misuse of words) malapropos (inappropriate; not fitting) malaria malcontent (rebellious; discontented; bad tempered) malediction (slander; curse; "bad" words) malefaction malevolence (ill will; viciousness; the state of wishing harm to others) malfeasance (evil conduct, especially by a public official) malice (ill will, as "with malice toward none") maliferous (disease bringing; productive of evil) malign (to defame unjustly; to slander; to speak ill of others) malignant (injurious; tending to produce death, extremely evil) malingering (to pretend to be ill or otherwise incapacitated in order to escape duty or work; shirk) MAN, MAIN (hand)

emancipation (liberation; freedom from another's hands or control) legerdemain (light-handed magic tricks; sleight of hand) manacles (handcuffs; chains for the limbs) manicure (the care of the hands and fingernails) manifest (apparent to the senses, obvious, revealed at hand, evident) manumit (to send from one's hands or control; free from slavery; liberate) maneuver (to perform shrewdly; to lead by some scheme; to take in hand and manage skillfully) manipulation (skillful handling or operation; artful control; shrewd influence) manuscript (a literary work not yet printed; a handwritten work)

MATER, MATR (mother) maternal maternity matrilineal matrix

MEM, MIM (remember) commemorative immemorial memento mimesis mimic memorabilia

METER, METR (measure) asymmetrical chronometer (clock, watch; instrument for measuring time) immense (unmeasurable) isometrics mete (to measure; to assign by appropriate or proportional measure) parameter pedometer (instrument for measuring distance walked) perimeter (measured distance around a closed plane figure) plegometer (instrument for measuring and recording the force of blows) symmetry (similarity of measurement on both sides; bilateral) telemeter (device to

WORDS WITH PURPOSE

measure the distance of an object far from the viewer; a range finder)
thermometer (instrument for measuring heat)

MIS, MIT (send) missive (a note which can be sent by messenger) emissary (person sent to perform a specific, often secret, duty) intermission intermittent (periodic; sent at intervals) remiss (failure to send a response; negligent; lax; careless) remit emit (to radiate or send out; to discharge or issue forth)

mittimus (writ or warrant sending a person convicted of crime to prison)

MOR (fool) moron

MOR, MORT (death) immortal (deathless; not subject to death) memento mori (any reminder of death) morbid (unhealthy interest in horror and death; diseased, pathological; gruesome, grisly, horrible) morgue (where the dead are kept to be examined before burial) moribund (dying, coming to an end; having little or no vital force left) mortgage (dead pledge; pledging of property to a creditor as security for the payment of a debt) mortician (undertaker, funeral director, one who prepares the dead for burial) mortification (gangrene, rotting or dead tissue; physical self-punishment by fasting and scourging; shame, humiliation, chagrin) mortmain (transfer of property to a corporate body, such as a church or school, for perpetual or undying ownership) mortuary (a place where dead bodies are kept before burial) mortuous (deathlike; lifeless) post mortem (a detailed examination or evaluation done after death) rigor mortis (progressive stiffening of muscles occurring several hours after death because of coagulation of muscle protein)

MUT (change) commute (to change a punishment to one that is less severe) immutable (changeless; not subject to change) mutability (fickleness; inconstancy; frequent change) mutagen transmutation (conversion; metamorphosis; change from one form or nature to another) condition

N

NAIS, NASC, NAT (to be born) innate (inborn, natural) naive Nativity (a scene representing the birth of Jesus Christ) prenatal (before birth) renaissance (a rebirth)

WORDS WITH PURPOSE

NOV, NEO (new) innovate (to bring in something new; to create something original)
neophyte (one who is new to a faith or calling) nouveau riche (one who has suddenly
become very rich) novalia (newly plowed fields)

Novanglian (New Englander) novantique (new, yet old) novatrix (a female
innovator) novel (strange; not formerly known; new) novice (one who is new at
an enterprise; a beginner) renovate (to make like new again) O

OPUS, OPER (work) cooperation opera opus

P

PAC (peace) Pacific pacifier pacifist (one who refuses to fight; a believer in peace)
Pax Romana

PAN (all) panacea pandemic (existing over a whole area...) pandemonium
panorama pantheon

PARA (beside, alongside, position) parable paradox parallel paralysis paranoia
parapet paraphrase parasite parody

PATER, PATR (father) compatriot paternal patron patronymic (the father's name
added to the child's; last name) PED, POD (foot) biped

centipede impede (to bar or hinder progress; to obstruct walking) pedal (relating
to the foot) pedate (like a foot; footlike) pedestal (the bottom, or foot, of a statue
or column) pedestrian (done on foot, walking; prosaic, lacking imagination, ordinary)
pedicure (care of the feet, especially trimming and polishing of toenails) pedigerous
(having feet) pedometer (instrument for measuring distance walked) pedomotor
(machine driven by the power of the feet, such as skates or a bicycle) podagra
(gout, especially in the big toe) podiatry (branch of medicine which treats diseases of
the foot) podium (a platform on which to stand) quadruped (an animal with four
feet) tripod (a structured poem using verses of three metrical feet)

PEN, PEND (hang) appendage (a thing which hangs on; leftover; tail) appendix
dependency impending (hanging over one, as in doom) pendant (an ornament that
hangs around the neck) pendulous (hanging loosely) pendulum perpendicular
suspension

WORDS WITH PURPOSE

PHIL (love) audiophile bibliophile Philadelphia philanderer (a male flirt; one who loves indiscriminately) philanthropist (one who loves mankind) philatelist philematology (the science of kissing) philharmonic philodemic (loving the people) philodox (one who loves the opinions he himself holds) philogeant (a lover of all good things) philogynist (one who is fond of women) philology philosophy (a love of wisdom or knowledge) philter (a love potion)

PHOB (fear) neophobia (fear of new things)

PHON (sound) cacophony (an unpleasant sound) euphony (a pleasant sound)

phoneme phonetic phonics symphony (harmony of sounds)

PHOTO, PHOS (light) phosphorus photobiotic (requiring light to live) photokinesis (movement induced by light) photon (a unit of light intensity) photopathy (a disease caused by light) symphony (harmony of sounds) photopathy (a disease caused by light) photostat photosynthesis telephoto

PON, POS (place, put) appositive component composition deposit (to put into a bank) deposition opponent posit (set firmly in place; assert; declare) postpone (place later; delay, or put off) posture (placement of the limbs of the body; carriage) preposition

PORT (carry) deportment (manner of bearing, or carrying, oneself; demeanor; conduct) export import portable portage (carrying of boats and supplies overland between navigable rivers) portemonnaie (a purse or pocketbook; object in which one carries money) portfolio (carrying case for representative works, such as manuscripts or drawings) portmanteau (traveling bag, large carrying case, suitcase)

PSYCH (mind) psychedelic

PUNCT (point, dot) compunction punctilious punctographic punctual

PYR (fire) empyrean

? pyramid pyre pyrotechnics

R

WORDS WITH PURPOSE

RECT (straight, correct) correct rectangle rectify rectitude

ROG, ROGA (ask, beg) abrogate arrogant derogatory interrobang
(punctuation mark combining the question and the exclamation) interrogate (to question)

S

SANGUI (blood) consanguinity sangfroid (cold-blooded) sanguine

SAT, SATIS (enough) insatiable satiety saturation

SCI (know) conscience conscious omniscient (all knowing; told from several or all viewpoints) prescient (apparent knowledge of things before they happen; foretelling)
science (a branch of knowledge)

SCRIB, SCRIP (write, draw) circumscribe (to draw a line around; to set limits to something) conscription inscribe (to write or carve words on stone) manuscript (handwritten) postscript (an note added after a piece of writing) proscribe scribble (meaningless or illegible writing)

Scribe (a scrivener; a public writer; one who writes for others; a clerk) scrip (a list; paper money; a means) Scripture (sacred writing)

SOPH (wise) sophic sophisticate (a worldly-wise person) sophomore

SPEC, SPIC (see, watch) circumspect conspicuous introspection perspective perspicacity (sharp judgment...) prospectus retrospective spectator spectrum

STA, STI, SIST (stand firm, steady) ecstasy (a state of being out of oneself for joy; rapture) circumstance consistency obstacle (a hindrance; that which stands in the way) resistance stamina (power to withstand; endurance) stanchion (a standing brace or support) static (word used to describe an unchanging literary character who stands as is; not moving or progressing) stationary (fixed; unmoving) stature (height in a natural standing position) status (position, rank, standing) substitute (to stand in for another; take the place of) thermostat (a device for maintaining a steady temperature)

STRU, STRUCT (build) construe (to deduce the meaning...) structure (a building)

WORDS WITH PURPOSE

T

TEM, TEMP (time) extemporaneous temporal (lasting only for a time; not permanent)

TEN, TENT (hold) retention (memory...)

tenacious (holding on tightly; not giving up) tenant tenure

THE, THEO (god) apotheosis atheist (one who does not believe in the existence of God) polytheism theody

TOR, TORT (turn, twist) contortionist (person who can twist his body into unnatural position; as a circus acrobat) distort (misrepresent; misstate; pervert; twist out of shape) extortion (getting something by threats or violence; actually wresting or twisting something away from someone) retort (to twist another's words so as to insult them; to turn an insult back upon its source) tornado (a violent turning column of air; a twister; a whirlwind) torque (force which acts to produce rotation or turning of an object) (a twisting or wrenching effect exerted by a force acting at a distance on a body, equal to the force multiplied by the perpendicular distance between the line of action of the force and the center of rotation at which it is exerted) torticollis (contraction of the neck muscles which causes the head to be twisted to an abnormal position)

TRACT (draw, pull) abstract attractive distraction extraction protract (to draw further; to drag out, as a legal case) tractable

V

VALE, VALI, VALU (strength, worth, valor) ad valorem convalescence equivalent evaluate invalid valedictory validate VEN (come) advent (an arrival) circumvent

convention (the act of coming together for a meeting) intervene (to come between)

VER (true, real) aver (to state positively; affirm; declare to be true) cinema verite (realistic documentary film form using unobtrusive techniques to record most natural conditions possible) In vino veritas ("In wine, there is truth." --Pliny the Elder) veracious (habitually honest and truthful) veracity (truth; accuracy) verdict (opinion

WORDS WITH PURPOSE

of a jury in a court of law; statement of the truth) verification (proof; the act of proving to be true) verisimilitude (plausibility; the appearance of being true or real)

VERS, VERT (turn) adversary advertize avert (to turn away) convert obverse pervert subversive versatile vertigo

VIC, VICIS (change, substitute, deputy) vicarious vicissitude (or vicissitudinary...)

VICT, VINC (conquer) convince (to win over; to conquer another in argument) evict (throw out) invincible (cannot be defeated or conquered) Invictus (unconquered; undefeated) vanquish victory vincible (can be defeated; conquerable)

VID, VIS (see) envision evident (apparent; obvious; easily seen) providence revision visage (the face, or look, of a person; what we see on a face) vista

VIT, VIV (alive, life) bon vivant (one who lives the good life; one who lives well) joie de vivre (pleasure in being alive; a zest for living) la dolce vita (the good life) revive (to bring back to life)

survival (living through and beyond an ordeal; rising above a life-threatening experience) vitamin (one of the essential food constituents necessary for life) vitality (state or quality of being alive) viticetum vitiferous vivace (in a brisk, lively, spirited manner) vivacity (animated; full of life; lively) vivarium (a box, enclosed in glass, in which plants and animals are kept alive) viveur (one who lives it up) viviparous (bearing live young, not eggs) vivisect (cut for investigation) vivisepture (the practice of burying people alive)

VOC, VOK (call, voice) advocate avocation convocation evocative provocation vocation (a call to serve in a particular profession)

Z

ZO (animal) protozoa zodiac zoology (the study of animals)

Writing Resources

Syntax

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

Diction

Words can be...

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

Sentence Structure

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

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

WORDS WITH PURPOSE

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

Sentence Structures	
simple sentence	contains one subject and one verb

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

WORDS WITH PURPOSE

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

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Other variety of sentences:

Loose sentence	makes complete sense if brought to a close before the actual ending We reached Edmonton/that morning/after a turbulent flight/and some exciting experiences.
Periodic sentence	makes sense only when the end of the sentence is reached That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.
Balanced sentence	the phrases and clauses balance each other by virtue of their likeness of structure, meaning, or length He maketh me to lie down in green pastures; he leadeth me beside the still waters
Natural order of a sentence	involves constructing a sentence so the subject comes before the predicate Oranges grow in California.
Inverted order of a sentence (sentence inversion)	involves constructing a sentence so the predicate comes before the subject (this is a device in which normal sentence patterns are reversed to create an emphatic or rhythmic effect) In California grow oranges.
Split order of a sentence	divides the predicate into two parts with the subject coming in the middle In California oranges grow.
Juxtaposition	a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit The apparition of these faces in the crowd; /Petals on a wet, black bough.
Parallel structure (parallelism)	refers to a grammatical or structural similarity between sentences or parts of a sentence; it involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased He was walking, running and jumping for joy.
Repetition	a device in which words, sounds, and ideas are used more than once to enhance rhythm and create emphasis “...government of the people, by the people, for the people, shall not perish from the earth”

WORDS WITH PURPOSE

Rhetorical question	a question that expects no answer; it is used to draw attention to a point and is generally stronger than a direct statement If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin's arguments?
Rhetorical fragment	a sentence fragment used deliberately for a persuasive purpose or to create a desired effect Something to consider.
Anaphora	the repetition of the same word or group of words at the beginning of successive clauses "We shall fight on the beaches, we shall fight on the landinggrounds, we shall fight in the fields and in the streets, we shall fight in the hills."
Asyndeton	a deliberate omission of conjunctions in a series of related clauses "I came, I saw, I conquered."
Chiasmus/Antimetabole	a sentence strategy in which the arrangement of ideas in the second clause is a reversal of the first "Ask not what your country can do for you; ask what you can do for your country"
Polysyndeton	the deliberate use of many conjunctions for special emphasis to highlight quantity or mass of detail or to create a flowing, continuous sentence pattern
	The meal was huge – my mother fixed okra and green beans and ham and apple pie and green pickled tomatoes and ambrosia salad and all manner of fine country food – but no matter how I tried, I could not consume it to her satisfaction.
Stichomythia	dialogue in which the endings and beginnings of each line echo each other, taking on a new meaning with each new line "Hamlet, thou hast thy father much offended. Mother, you have my father much offended."
Zeugma	the use of the verb that has two different meanings with objects that complement both meanings He stole both her car and her heart that fateful night.

WORDS WITH PURPOSE

DIDLS

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

WORDS WITH PURPOSE

Firstname Lastname

Last Name Page#

Mrs. Tara Hall

English Composition I (for junior) II (for senior)

28 July 2013

Center Title, Do Not Bold or Underline

This is a template for formatting a research paper in MLA format. The paper has one-inch margins all around. Each page has a header of last name and page number. The paper will be doublespaced throughout, no extra space between sections or paragraphs. The entire paper, including the heading and title, needs to be in the same type and size of font. This template uses Times New Roman 12pt font. Because it is easy to read, this font is definitely appropriate for high school essays. Make sure that the essay is left aligned, not fully justified. One space between sentences is standard; however, double-spacing between sentences is okay. Hit the enter key only once at the end of each paragraph.

In MLA format, you document your research in parenthetical citations. This allows you to “acknowledge your sources by keying brief parenthetical citations in your text to an alphabetical list of works that appears at the end of the paper” (Gibaldi 142). Notice that in this brief citation the period goes after the parenthesis. The information in parenthesis should be as brief as possible. You will use the author’s last name or a shortened title for unsigned works. If you used the key information (author’s last name or the title of an unsigned work) in your text, do not repeat it in the parenthesis. Gibaldi explains:

The information in your parenthetical references in the text must match the corresponding information in the entries in your list of works cited. For a typical works-

cited-list entry, which begins with the name of the author (or editor, translator, or narrator), the parenthetical reference begins with the same name. . . . If the work is listed by title, use the title, shortened or in full. (238-239)

Notice how the long quote was set off by an extra one-inch margin rather than quotations marks, and in this case, the period goes before the parenthetical citation. Refer to Purdue's Online Writing Lab for clarification on specific questions.

After the last paragraph in an MLA style essay, force the document to begin a new page for the Works Cited page. The Works Cited page will still have the one-inch margins all the way around and have the heading of last name and page number. This page will also be double-spaced throughout with no extra space between entries. Items in a Works Cited page will be alphabetized by the first word of each entry (author's last name or title of work). Each entry will use a hanging indent, in which lines after the first indent half an inch. Because the URLs in a Works Cited page are not underlined, remove the hyperlinks so that URLs will be formatted correctly. To do this, right click on the hyperlink and select remove hyperlink. The sample Works Cited page that follows has templates for some of the most common types of sources used. For more information refer to Purdue University's Online Writing Lab (http://owl.english.purdue.edu/handouts/research/r_mla.html).

WORDS WITH PURPOSE

Last Name Page #

Works Cited

Andrews, Joseph. *MLA Handbook for Writers of Research Papers*. 6th ed. New York: MLA, 2003. Print.

Lastname, Firstname. *Title of the Book*. City of Publication: Publisher, Year. Print.

Lastname, Firstname. "Title of the Article." *Name of the Scholarly Journal* Volume.Issue (Date): first page-last page. Print.

Editor, author, or compiler name (if available). *Name of Web Site*. Version number. Name of institution/organization affiliated with the site (sponsor or publisher), date of resource creation (if available). Web. Date of access.

Bernstein, Mark. "10 Tips on Writing the Living Web." *A List Apart: For People Who Make Websites*. A List Apart Mag., 16 Aug. 2002. Web. 4 May 2009.

TIP: www.easybib.com a GREAT resource for formatting MLA Cites correctly. Enter your information correctly in the fields provided and make sure you click MLA cites..not APA or Chicago Manual of Style.

The Thesis Statement:

- tells the reader how you will interpret the significance of the subject matter under discussion.
- is a road map for the paper; in other words, it tells the reader what to expect from the rest of the paper.
- directly answers the question asked of you. A thesis is an interpretation of a question or subject, not the subject itself. The subject, or topic, of an essay might be World War II or Moby Dick; a thesis must then offer a way to understand the war or the novel.
- makes a claim that others might dispute.
- is usually a single sentence somewhere in your first paragraph that presents your argument to the reader. The rest of the paper, the body of the essay, gathers and organizes evidence that will persuade the reader of the logic of your interpretation.

If your assignment asks you to take a position or develop a claim about a subject, you may need to convey that position or claim in a thesis statement near the beginning of your draft. The assignment may not explicitly state that you need a thesis statement because your instructor may assume you will include one. When in doubt, ask your instructor if the assignment requires a thesis statement. When an assignment asks you to analyze, to interpret, to compare and contrast, to demonstrate cause and effect, or to take a stand on an issue, it is likely that you are being asked to develop a thesis and to support it persuasively.

A thesis is the result of a lengthy thinking process. Formulating a thesis is not the first thing you do after reading an essay assignment. Before you develop an argument on any topic, you have to collect and organize evidence, look for possible relationships between known facts (such as surprising contrasts or similarities), and think about the significance of these relationships. Once you do this thinking, you will probably have a “working thesis,” a basic or main idea, an argument that you think you can support with evidence but that may need adjustment along the way.

Writers use all kinds of techniques to stimulate their thinking and to help them clarify relationships or comprehend the broader significance of a topic and arrive at a thesis statement. (See Writing Resource Folder on Brainstorming)

When reviewing your first draft and its working thesis, ask yourself the following:

- *Do I answer the question?* Re-reading the question prompt after constructing a working thesis can help you fix an argument that misses the focus of the question.
- *Have I taken a position that others might challenge or oppose?* If your thesis simply states facts that no one would, or even could, disagree with, it's possible that you are simply providing a summary, rather than making an argument.
- Is my thesis statement specific enough?

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Thesis statements that are too vague often do not have a strong argument. If your thesis contains words like “good” or “successful,” see if you could be more specific: *why* is something “good”; *what specifically* makes something “successful”?

- *Does my thesis pass the “So what?” test?* If a reader’s first response is, “So what?” then you need to clarify, to forge a relationship, or to connect to a larger issue.
- *Does my essay support my thesis specifically and without wandering?* If your thesis and the body of your essay do not seem to go together, one of them has to change. It’s o.k. to change your working thesis to reflect things you have figured out in the course of writing your paper. Remember, always reassess and revise your writing as necessary.
- *Does my thesis pass the “how and why?” test?* If a reader’s first response is “how?” or “why?” your thesis may be too open-ended and lack guidance for the reader. See what you can add to give the reader a better take on your position right from the beginning.

Examples

Suppose you are taking a course on 19th-century America, and the instructor hands out the following essay assignment: Compare and contrast the reasons why the North and South fought the Civil War. You turn on the computer and type out the following:

The North and South fought the Civil War for many reasons, some of which were the same and some different.

This weak thesis restates the question without providing any additional information. You will expand on this new information in the body of the essay, but it is important that the reader know where you are heading. A reader of this weak thesis might think, “What reasons? How are they the same? How are they different?” Ask yourself these same questions and begin to compare Northern and Southern attitudes (perhaps you first think, “The South believed slavery was right, and the North thought slavery was wrong”). Now, push your comparison toward an interpretation—why did one side think slavery was right and the other side think it was wrong? You look again at the evidence, and you decide that you are going to argue that the North believed slavery was immoral while the South believed it upheld the Southern way of life. You write:

While both sides fought the Civil War over the issue of slavery, the North fought for moral reasons while the South fought to preserve its own institutions.

Now you have a working thesis! Included in this working thesis is a reason for the war and some idea of how the two sides disagreed over this reason. As you write the essay, you will probably begin to characterize these differences more precisely, and your working thesis may start to seem too vague. Maybe you decide that both sides fought for moral reasons, and that they just focused on different

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moral issues. You end up revising the working thesis into a final thesis that really captures the argument in your paper:

While both Northerners and Southerners believed they fought against tyranny and oppression, Northerners focused on the oppression of slaves while Southerners defended their own right to self-government.

Compare this to the original weak thesis. This final thesis presents a way of *interpreting* evidence that illuminates the significance of the question. *Keep in mind that this is one of many possible interpretations of the Civil War—it is not the one and only right answer to the question.* There isn't one right answer; there are only strong and weak thesis statements and strong and weak uses of evidence.

Let's look at another example. Suppose your literature professor hands out the following assignment in a class on the American novel: Write an analysis of some aspect of Mark Twain's novel *Huckleberry Finn*. "This will be easy," you think. "I loved *Huckleberry Finn*!" You grab a pad of paper and write:

Mark Twain's Huckleberry Finn is a great American novel.

Why is this thesis weak? Think about what the reader would expect from the essay that follows: you will most likely provide a general, appreciative summary of Twain's novel. The question did not ask you to summarize; it asked you to analyze. Your professor is probably not interested in your opinion of the novel; instead, she wants you to think about *why* it's such a great novel—what do Huck's adventures tell us about life, about America, about coming of age, about race relations, etc.? First, the question asks you to pick an aspect of the novel that you think is important to its structure or meaning—for example, the role of storytelling, the contrasting scenes between the shore and the river, or the relationships between adults and children. Now you write:

In Huckleberry Finn, Mark Twain develops a contrast between life on the river and life on the shore.

Here's a working thesis with potential: you have highlighted an important aspect of the novel for investigation; however, it's still not clear what your analysis will reveal. Your reader is intrigued, but is still thinking, "So what? What's the point of this contrast? What does it signify?" Perhaps you are not sure yet, either. That's fine—begin to work on comparing scenes from the book and see what you discover. Free write, make lists, jot down Huck's actions and reactions. Eventually you will be able to clarify for yourself, and then for the reader, why this contrast matters. After examining the evidence and considering your own insights, you write:

Through its contrasting river and shore scenes, Twain's Huckleberry Finn suggests that to find the true expression of American democratic ideals, one must leave "civilized" society and go back to nature.

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This final thesis statement presents an interpretation of a literary work based on an analysis of its content. Of course, for the essay itself to be successful, you must now present evidence from the novel that will convince the reader of your interpretation.

General Guidelines on writing style:

1. Papers should not exceed the page limits/word count that have been set for each assignment.
2. All papers should be double-spaced, use a standard 12-point font, and have margins of no less than 1 inch.
3. Watch out for over-using the verb “to be” in all of its manifestations! This is the most common writing crutch of all, and it can suck the life out of even the liveliest idea. Rather than using, “is,” “are,” “have been,” and “there are” throughout your paper, look for active verbs that will express your ideas more vividly and precisely.
4. Be sure that the tenses of your verbs are consistent throughout your paper. The standard practice in writing about literature is to use the present tense consistently, even if the work of literature describes events using the past tense. This will give your writing greater immediacy and help you to avoid awkward compound tenses such as “would have been arriving” or “had always been going.”
5. Avoid paragraphs that are overly short or long. Each paragraph should develop a single idea and allow you to connect it to the surrounding ideas.
6. Don't announce that you're going to do something; just do it! You should avoid ponderous statements about your own or the author's intention, such as “In this paper I will . . .” or “In this scene, Dostoevsky conveys the idea that . . .”
7. All quoted passages that take up 4 or more lines of your paper should be set off as a block quotation. Block quotations are set off from the body of your paper, single-spaced, and indented twice. Do not use quotation marks to introduce or conclude block quotations, but simply preserve the punctuation of the original text. You should not use a smaller font or italics for block quotations.
8. Always spell-check and proofread your paper before you turn it in. Proofreading is especially important, since spell checkers can often insert strange and embarrassing words into your paper that you might not catch when you're looking at the computer screen.
9. Read your composition aloud, either to yourself or a willing/unwilling ear 😊. Awkward phrasing, choppy sentences, repetitive word choice can often be found by simply reading it aloud.

Paragraph Construction:

“Tell ‘em, teach ‘em, tell ‘em again.”

The paragraph of your compositions are its bricks and mortar. Each paragraph is a self-contained logical argument, crafted to stand on its own (like an abstract, or a letter to the editor of Nature) or to be strung together to form a larger thing of persuasive beauty. All the best writers in science write gorgeous, tight paragraphs. Most of the good science writers I know personally take great pride in the fact that they write well. Furthermore, they are constantly on the lookout for ways to hone their style. Here are some key principles toward making your paragraphs sparkle.

Evaluating paragraphs

GOOD:	clearly focused, well-developed, organized
BAD:	no main point, rambling, too long or too short

1) Have a compelling and descriptive topic sentence. The main point of a paragraph should usually be found in its first sentence. This acts as a topic sentence or a mini-thesis for the paragraph. **STICK TO THIS POINT THROUGHTOUT THE PARAGRAPH.** The topic sentence is the guidepost that tells the reader what to expect. It sets up the coming argument. Sentences that do not support the main point create choppy, rambling paragraphs. Here are two ways of recognizing a good topic sentence:

- 1) Is the rest of the paragraph about the topic sentence?
- 2) If you go through your composition, highlighting just the topic sentences, is the manuscript still coherent?

2) Develop the main point sufficiently. The topic sentence raises expectations. Now you follow through with the meat of your argument: a set of logically connected sentences that clearly and concisely builds your case. This is directly related to paragraph length. Although paragraph length will vary by composition, there are general rules to go by: think of three-sentences as bare minimum (which is often far too short), two pages is an absolute maximum (which will most likely either bore or confuse the reader). A main point can be successfully developed in 612 sentences.

3) The juicy example. Remember, you are teaching your reader about something. The logic may be exact and true, but sans a compelling example that connects in multiple ways to your logic, your argument risks being a perfect, abstract thing: lovely to look at but without substance. The quality of your support examples is often the difference between a strong argument and a weak one.

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4) Mixing up your sentence structure—Often when a paragraph lacks ‘umph,’ the sentence structure is at fault. A writer who has wonderful ideas, yet expresses them in sentences longer than 25 words, will fail to yield a strong argument. The same goes for the succinct writer, keeping sentence length less than 10 words results in a choppy work. The solution is not to go all Dickens (unless you are really, really good) or Dr. Seuss. You know what I mean by that. Just spitting out a staccato series of noun-verb-noun sentences hoping that your reviewer doesn’t secretly enter you in some faux Hemingway contest. But you can mix it up a bit. Give your readers some opportunities to catch their breath as your brilliant logic rolls over them like the hills of the Shire.

5) Make paragraphs coherent. This rule is related to consistency (in structure, point of view, verb tense, etc.), using strong transitions, and using parallel structures within the paragraphs.

Example of parallel in word choice:

Parallel: The production manager was asked to write his report quick ly , accurate ly , and thorough ly .

Not Parallel: The teacher said that he was a poor student because he wait ed until the last minute to study for the exam, complet ed his lab reports in a careless manner, and his motivation was low.

Example of parallel in clauses:

Parallel: The coach told the players that they should get a lot of sleep, that they should not eat too much, and that they should do some warm-up exercises before the game.

Not Parallel: The coach told the players that they should get a lot of sleep, that they should not eat too much, and to do some warm-up exercises before the game.

If your introduction or thesis contains a certain number of elements, structure your paper so that it is parallel to the order in which those elements appear.

Example: Thesis: Wordsworth uses themes of hallucination, sleep, and death to illustrate the ties between reality and the world of the mind.

Paragraph one: Focus on hallucination.

Paragraph two: Focus on sleep.

Paragraph three: Focus on death.

5) Summary sentence. Sometimes your example is so stunning in its power that it will seal the deal. More often than not a strong summary statement is required. It serves two purposes. First, the summary sentence is your opportunity to introduce some repetition precisely where your reader is expecting it (remember: *tell’em, teach’em, tell’em again*). Second, the summary sentence can point the reader to where you want to go next. In short, the topic sentence telegraphs your composition’s logic, but the summary sentence gives your writing its flow.

WORDS WITH PURPOSE

So when you're working on your next essay, remember that the best compositions are built one paragraph at a time. Writing an effective paragraph is perhaps the single most important communication skill to acquire in your high school years. It is a skill that the best writers hone and one that we all universally admire. And that's a big step toward getting your ideas out there.

We close with the quote gleaned from Copyblogger's *Ernest Hemingway's top 5 tips for writing well*:

"I write one page of masterpiece to ninety one pages of bleep," Hemingway confided to F. Scott Fitzgerald in 1934. "I try to put the bleep in the wastebasket." Edit, edit, edit.

Transitions

In this crazy, mixed-up world of ours, transitions glue our ideas and our essays together. This handout will introduce you to some useful transitional expressions and help you employ them effectively.

The function and importance of transitions

In both academic writing and professional writing, your goal is to convey information clearly and concisely, if not to convert the reader to your way of thinking. Transitions help you to achieve these goals by establishing logical connections between sentences, paragraphs, and sections of your papers. In other words, transitions tell readers what to do with the information you present to them. Whether single words, quick phrases or full sentences, they function as signs for readers that tell them how to think about, organize, and react to old and new ideas as they read through what you have written.

Transitions signal relationships between ideas such as: “Another example coming up—stay alert!” or “Here’s an exception to my previous statement” or “Although this idea appears to be true, here’s the real story.” Basically, transitions provide the reader with directions for how to piece together your ideas into a logically coherent argument. Transitions are not just verbal decorations that embellish your paper by making it sound or read better. They are words with particular meanings that tell the reader to think and react in a particular way to your ideas. In providing the reader with these important cues, transitions help readers understand the logic of how your ideas fit together.

Signs that you might need to work on your transitions

How can you tell whether you need to work on your transitions? Here are some possible clues:

Your instructor has written comments like “choppy,” “jumpy,” “abrupt,” “flow,” “need signposts,” or “how is this related?” on your papers. Your readers (instructors, friends, or classmates) tell you that they had trouble following your organization or train of thought. You tend to write the way you think—and your brain often jumps from one idea to another pretty quickly. You wrote your paper in several discrete “chunks” and then pasted them together. You are working on a group paper; the draft you are working on was created by pasting pieces of several people’s writing together.

Organization

Since the clarity and effectiveness of your transitions will depend greatly on how well you have organized your paper, you may want to evaluate your paper’s organization before you work on transitions. In the margins of your draft, summarize in a word or short phrase what each paragraph is about or how it fits into your analysis as a whole. This exercise should help you to see the order of and connection between your ideas more clearly.

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If after doing this exercise you find that you still have difficulty linking your ideas together in a coherent fashion, your problem may not be with transitions but with organization. For help in this area (and a more thorough explanation of the “reverse outlining” technique described in the previous paragraph), please see the Writing Center’s handout on organization.

How transitions work

The organization of your written work includes two elements: (1) the order in which you have chosen to present the different parts of your discussion or argument, and (2) the relationships you construct between these parts. Transitions cannot substitute for good organization, but they can make your organization clearer and easier to follow. 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.

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.

Types of transitions

Now that you have a general idea of how to go about developing effective transitions in your writing, let us briefly discuss the types of transitions your writing will use.

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The types of transitions available to you are as diverse as the circumstances in which you need to use them. A transition can be a single word, a phrase, a sentence, or an entire paragraph. In each case, it functions the same way: first, the transition either directly summarizes the content of a preceding sentence, paragraph, or section or implies such a summary (by reminding the reader of what has come before). Then it helps the reader anticipate or comprehend the new information that you wish to present.

1. Transitions between sections—particularly in longer works, it may be necessary to include transitional paragraphs that summarize for the reader the information just covered and specify the relevance of this information to the discussion in the following section.
2. Transitions between paragraphs—If you have done a good job of arranging paragraphs so that the content of one leads logically to the next, the transition will highlight a relationship that already exists by summarizing the previous paragraph and suggesting something of the content of the paragraph that follows. A transition between paragraphs can be a word or two (however, for example, similarly), a phrase, or a sentence. Transitions can be at the end of the first paragraph, at the beginning of the second paragraph, or in both places.
3. Transitions within paragraphs—As with transitions between sections and paragraphs, transitions within paragraphs act as cues by helping readers to anticipate what is coming before they read it. Within paragraphs, transitions tend to be single words or short phrases.

Transitional expressions

Effectively constructing each transition often depends upon your ability to identify words or phrases that will indicate for the reader the kind of logical relationships you want to convey. The table below should make it easier for you to find these words or phrases. Whenever you have trouble finding a word, phrase, or sentence to serve as an effective transition, refer to the information in the table for assistance. Look in the left column of the table for the kind of logical relationship you are trying to express. Then look in the right column of the table for examples of words or phrases that express this logical relationship.

Keep in mind that each of these words or phrases may have a slightly different meaning. Consult a dictionary or writer's handbook if you are unsure of the exact meaning of a word or phrase.

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LOGICAL RELATIONSHIP

TRANSITIONAL EXPRESSION

Similarity also, in the same way, just as ... so too, likewise, similarly

Exception/Contrast but, however, in spite of, on the one hand ... on the other hand, nevertheless, nonetheless, notwithstanding, in contrast, on the contrary, still, yet

Sequence/Order first, second, third, ... next, then, finally

Time after, afterward, at last, before, currently, during, earlier, immediately, later, meanwhile, now, recently, simultaneously, subsequently, then

Example for example, for instance, namely, specifically, to illustrate

Emphasis even, indeed, in fact, of course, truly

Place/Position above, adjacent, below, beyond, here, in front, in back, nearby, there

Cause and Effect accordingly, consequently, hence, so, therefore, thus

Additional Support or Evidence additionally, again, also, and, as well, besides, equally important, further, furthermore, in addition, moreover, then

Conclusion/Summary finally, in a word, in brief, briefly, in conclusion, in the end, in the final analysis, on the whole, thus, to conclude, to summarize, in sum, to sum up, in summary

The Writing Center, University of North Carolina at Chapel Hill

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Additional Transitional Word Choices Mild Transitions are fine but sometimes stronger ones help		
	Milder	Stronger
Addition	a further x and and then then also too next another	further furthermore moreover in addition additionally besides again equally important
	other nor	first, second finally, last
Comparison	just as ... so too a similar x another x like	similarly comparable in the same way likewise

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Contrast	but yet and yet still otherwise or though but another rather	however still nevertheless on the other hand on the contrary even so notwithstanding for all that in contrast alternatively at the same time though this may be otherwise instead nonetheless conversely
Time	then now soon afterward later shortly earlier recently first, second, third next before after today tomorrow	meanwhile at length presently at last finally immediately thereafter at that time subsequently eventually currently in the meantime in the past in the future
Purpose	to do this so that	to this end with this object for this purpose
		for that reason because of this x

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Place	there here beyond nearby next to	at that point opposite to adjacent to on the other side in the front in the back
Result	so and so then	hence therefore accordingly consequently thus thereupon as a result in consequence
Example	that is specifically in particular for one thing	for example for instance an instance of this this can be seen in

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Summary and Emphasis	in sum generally after all by the way in general incidentally naturally I hope at least it seems in brief I suppose	in short on the whole as I said in other words to be sure in fact indeed clearly of course anyway remarkably I think assuredly definitely without doubt for all that on the whole in any event importantly certainly
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General Guidelines for developing your topic and writing a good literature paper: (Extra Reminders)

1. You should develop and shape your paper topic so that you find it interesting and compelling. Don't assume that you can't start writing your paper until you've fully understood what you're going to write about. In fact, it's best to begin with some **PROBLEM** you've noticed in the text, a question we haven't completely answered in class, or something you don't entirely understand. Your **THESIS** should identify the problem you're addressing and indicate how the material you discuss in your paper helps to solve this problem.
2. Make sure that your argument has a **STRUCTURE**. In other words, your argument should unfold in a way that is clear and logical to your reader. This type of clear structure requires good transitions between paragraphs and sections of your paper to connect the individual ideas you discuss. Weak transitions usually signal that you haven't thought through your ideas and their relationship to one another.
3. Argue for your point of view by **QUOTING** the texts you discuss. You will not be able to make a strong case for your ideas without textual support. In addition, you should analyze the details in the passages that you quote. All lengthy quotations should be followed by substantive analysis of the passage you have cited. Remember that the text can never "speak for itself"!
4. Use your **INTRODUCTION** and/or **CONCLUSION** to talk about why the problem you're addressing is interesting or relevant. You should avoid filler sentences such as, "Literature poses timeless questions," or "Dostoevsky was a great novelist." Your introduction and conclusion allow you to discuss why the topic you've chosen interests you so much, as well as additional questions your paper might bring up but not have the space to answer.
5. Provide **CITATIONS** for all passages you quote in your paper. If you are only quoting primary sources, you may simply use page numbers in parentheses after the passages you quote. If you are using secondary sources, be sure to cite them correctly and consistently in your paper.
6. Always give your paper a **TITLE**. Your title should describe what you're writing about and arouse your reader's curiosity.

Verb Choice

Verbs form the bedrock of English prose. Every sentence and every clause in English is built around a verb (an action) and a subject that performs that action. Along with indicating what action takes place, verbs also tell us who or what acts and what object they act on as well as when the action takes place and for how long. If you want to improve the style, clarity or concision of your writing, you need to pay attention to what verbs you choose.

Being Verbs, Transitive Verbs, and Intransitive Verbs (Action)

- Being Verbs are all forms of the verb “to be” (am, are, is, were). They indicate a state of being or existence rather than any specific action. Being verbs can be followed by predicate nominatives or predicate adjectives (sometimes called subject compliments) SV(PN/PA) Being verbs work like an equals sign, so the PN or PA will either be equivalent to or will modify the subject of the sentence. For example, “Bill is my brother” or “We are lost.”
- Transitive Verbs transfer an action from the subject of the sentence to the direct object. In other words, they tell us that a subject performs an action on the direct object. Transitive verbs must be followed by a direct object. If a sentence has an indirect object, it will come between the transitive verb and its direct object. SV(io)DO For example, “Sean grilled a steak” or “Liz sent John an email.”
- Intransitive Verbs indicate a specific action, but they do not transfer their action to a direct object. They indicate actions like thinking or walking that are not performed on any identifiable object. Transitive verbs are often followed by prepositional phrases that help complete the action. SV For example, “The vase shattered” or “Sam heard about intransitive verbs.” Some verbs have both transitive and intransitive forms, and those different forms often have significantly different meanings. For instance, the verb “to smell” indicates a very different thing in the intransitive “Mark smelled” than in the transitive “Mark smelled the flowers.”

Tense and Aspect (Time and Duration)

Tense indicates time and can be past, present or future. Aspect indicates duration (whether the action is completed, ongoing, recurrent, etc.) and can be simple, perfect, progressive, or perfect progressive. All verbs have both tense and aspect, and we use aspect+tense to describe a verb’s action: i.e., past perfect, present progressive, etc. (For a detailed description of tense and aspect, see the Undergraduate Writing Center’s handout “How Do I Choose the Right Verb Tense.”) Most academic writing uses the present tense to refer to texts, no matter when they were written. In general, you should avoid unexpected or accidental shifts in verb tense. Be careful not to confuse the auxiliary verbs used to make complex tenses with either a being verb or a passive voice construction.

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Active and Passive (Voice)

The voice of a verb indicates its relationship to the grammatical subject of a sentence. Subjects perform the action of an active voice verb, but they receive the action of a verb in the passive voice. The classic example of passive voice looks something like this: “Bill hit the ball” (active) vs. “The ball was hit (by Bill).” Because the passive voice takes more words and obscures the actor in the sentence, your writing will be more clear and concise if you write in the active voice. Some disciplines recommend using the passive voice to highlight the action performed over the actor who performed it.

Number and Person (Agreement)

Verbs must agree with their subjects in number (singular or plural) and person (first person, second person, third person). Number indicates whether the subject is singular (one) or plural (two or more). Number agreement is mostly an issue with irregular verbs like “to be” and “to have.” You can consult a writer’s handbook or a number of online sources for the conjugations of irregular verbs. Note that compound subjects joined by “and” typically take plural verbs. For example, “Mark and Li are cooking dinner tonight.” It is easiest to understand person by thinking of pronouns. First person (I, me, we, us) refers to the speaker or the speaker plus at least one more person, second person (you) refers to the person being addressed, and third person (he, him, she, her, they, them, their) refers to one or more person(s) who is neither the speaker nor the person being addressed. While regular verbs do not change with person, verbs with third person singular subjects add a final -s. For example, “Most cats hate water, but my cat loves it.”

Phrasal Verbs (Verbs with Prepositions)

Some verbs change their meaning significantly when followed by certain prepositions. For example, the verb “look” means many different things when followed by “down,” “down on,” “up,” “up to” or “into.” We call these verb+preposition pairs “phrasal verbs.” (You can find a short list of phrasal verbs on the UWC’s “Verbs That Take Prepositions” handout.) You can find extensive lists in phrasal-verb dictionaries, advanced learners dictionaries, dictionaries of American idioms and in a number of online resources.

Choosing Strong Verbs

Clear, concise, forceful writing requires well-chosen verbs. Choosing strong verbs clarifies your language for your readers, and, by forcing you to think carefully about what you are saying, it can help you better understand your own ideas. It is often easier to rewrite a sentence or portion of a sentence around your new verb than it is to try finding a perfect one-to-one substitution for a weak verb.

- Use transitive or intransitive verbs, sometimes called “action verbs,” as much as possible and save being verbs for when they are absolutely necessary. For example, “Gourmets are food lovers” is

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not as strong a choice as “Gourmets love food.” Notice that the action verb “love” used to replace the being verb “are” was already implied in the original sentence by the noun “lovers.” Concrete action verbs often hide in plain sight, so check your sentence for the action you need to describe and make sure the central verb expresses that action.

- Choose specific action verbs for the actions you are describing. Because they can describe a wide variety of actions, common action verbs like “to use” and “to have” can hide the real action of your sentences. For instance, “I used a hammer to drive nails into the shingles” is not as strong as either “I hammered the nails into the shingles” or “I drove the nails into the shingles with a hammer.” While too much creativity in verb choice can be distracting in certain contexts, you should choose the most specific verb appropriate for your writing context.
- Avoid relying on adverbs to make your action specific. For instance, “Rene moved quickly to the door” is neither as strong nor as specific as “Rene ran to the door” or “dashed” or “jumped,” etc. Too many adverbs can also clutter up your sentences, impede clarity and wreck your style. Using adverbs sparingly also increases their impact when you need to use them.
- Use the active voice unless you have a very good reason to use a passive construction. If you need to use the passive voice (in science writing, etc.), choose verbs that express specific, concrete actions.
- In a complex sentence, the verb at the center of your independent clause should carry the main action of the sentence. By definition, the main action should not take place in a subordinate clause.

Discovering an Issue to Argue About

Probably the best way to get started on an argumentative essay, whether you're working on your own or with others, is to list several possible topics for this project. Jot down as many current issues that you can think of, even if you haven't yet formed strong opinions about them. Just make sure that they *are* issues--matters open to discussion and debate. For example, "Cheating on Exams" is hardly an issue: few would dispute that cheating is wrong. More controversial, however, would be a proposal that students caught cheating should automatically be dismissed from school.

As you list possible topics, keep in mind that your eventual goal is not simply to vent your feelings on an issue but to support your views with valid information. For this reason, you *might* want to steer clear of topics that are highly charged with emotion or just too complicated to be dealt with in a short essay--topics such as capital punishment, for instance, or the war in Afghanistan.

Of course, this doesn't mean that you have to restrict yourself to trivial issues or to ones that you care nothing about. Rather, it means that you should consider topics you *know* something about and are prepared to deal with thoughtfully in a short essay of 500 or 600 words. A well-supported argument on the need for a campus child-care center, for instance, would probably be more effective than a collection of unsupported opinions on the need for free, universal child-care services in the United States.

Exploring an Issue

Once you have listed several possible topics, select one that appeals to you, and freewrite on this issue for ten or fifteen minutes. Put down some background information, your own views on the subject, and any opinions you have heard from others. You might then want to join a few other students in a brainstorming session: invite ideas on *both* sides of each issue you consider, and list them in separate columns.

As an example, the table below contains notes taken during a brainstorming session on a proposal that students should not be required to take physical-education courses. As you can see, some of the points are repetitious, and some may appear more convincing than others. As in any good brainstorming session, ideas have been proposed, not judged (that comes later). By first exploring your topic in this way, considering both sides of the issue, you should find it easier to focus and plan your argument in succeeding stages of the writing process.

Proposal: Physical Education Courses Should Not Be Required

PRO (Support Proposal)	CON (Oppose Proposal)
1. PE grades unfairly lower the GPAs of some good students	1. Physical fitness is a critical part of education: "A sound mind in a sound body."
2. Students should exercise on their own time, not for credit.	2. Students need an occasional break from lectures, textbook, and exams.
3. School is for study, not play.	3. A few hours of PE courses never hurt anybody.

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4. One gym course can't turn a poor athlete into a good one.	4. What good is improving your mind if your body is going to pieces?
5. Do taxpayers realize that they are paying for students to bowl and play badminton?	5. PE courses teach some valuable social skills.
6. PE courses can be dangerous.	6. Most students enjoy taking PE courses.

Planning an Argument

Planning the argument means deciding on the three or four points that best support your proposal. You may find these points in the lists you have already drawn up, or you may combine certain points from these lists to form new ones. Compare the points below with the ones given earlier on the issue of required physical-education courses:

Proposal: Students should not be required to take physical-education courses.

1. Although physical fitness is important for everyone, it can be achieved better through extracurricular activities than in required physical-education courses.
2. Grades in physical-education courses may have a harmful effect on the GPAs of students who are academically strong but physically challenged.
3. For students who are not athletically inclined, physical-education courses can be humiliating and even dangerous.

Notice how the writer has drawn on *both* of his original lists, "pro" and "con," to develop this three-point plan. Likewise, you may support a proposal by arguing *against* an opposing view as well as by arguing *for* your own.

As you draw up your list of key arguments, start thinking ahead to the next step, in which you must support each of these observations with specific facts and examples. In other words, you must be prepared to *prove* your points. If you're not ready to do that, you should explore your topic further, perhaps in a follow-up brainstorming session, before researching your topic online or in the library.

Remember that feeling strongly about an issue does not automatically enable you to argue about it effectively. You need to be able to back up your points clearly and convincingly with up-to-date, accurate information.

SOCRATIC DISCUSSIONS

Background

The Socratic method of teaching is based on Socrates' theory that it is more important to enable students to think for themselves than to merely fill their heads with "right" answers. Therefore, he regularly engaged his pupils in dialogues by responding to their questions with questions, instead of answers. This process encourages divergent thinking rather than convergent.

Students are given opportunities to "examine" a common piece of text, whether it is in the form of a novel, poem, art print, or piece of music. After "reading" the common text "like a love letter", open-ended questions are posed.

Open-ended questions allow students to think critically, analyze multiple meanings in text, and express ideas with clarity and confidence. After all, a certain degree of emotional safety is felt by participants when they understand that this format is based on dialogue and not discussion/debate.

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, once teachers and students learn to dialogue, they find that the ability to ask meaningful questions that stimulate thoughtful interchanges of ideas is more important than "the 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.

Pre-Seminar Question-Writing:

Before you come to a Socratic Discussion, please read the assigned text (novel section, poem, essay, article, etc.) and write at least one question in each of the following categories:

WORLD CONNECTION QUESTION:

Write a question connecting the text to the real world.

Example: If you were given only 24 hours to pack your most precious belongings in a back pack and to get ready to leave your home town, what might you pack? (After reading the first 30 pages of NIGHT).

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CLOSE-ENDED QUESTION:

Write a question about the text that will help everyone in the class come to an agreement about events or characters in the text. This question usually has a "correct" answer.

Example: What happened to Hester Prynne's husband that she was left alone in Boston without family? (after the first 4 chapters of THE SCARLET LETTER).

OPEN-ENDED QUESTION:

Write an insightful question about the text that will require proof and group discussion and "construction of logic" to discover or explore the answer to the question.

Example: Why did Gene hesitate to reveal the truth about the accident to Finny that first day in the infirmary? (after mid-point of A SEPARATE PEACE).

UNIVERSAL THEME/ CORE QUESTION:

Write a question dealing with a **theme(s)** of the text that will encourage group discussion about the universality of the text.

Example: After reading John Gardner's GRENDL, can you pick out its existential elements?

LITERARY ANALYSIS QUESTION:

Write a question dealing with HOW an author chose to compose a literary piece. How did the author manipulate point of view, characterization, poetic form, archetypal hero patterns, for example? Example: In MAMA FLORA'S FAMILY, why is it important that the story is told through flashback?

Guidelines for Participants in a Socratic Seminar

1. Refer to the text when needed during the discussion. A seminar is not a test of memory. You are not "learning a subject"; your goal is to understand the ideas, issues, and values reflected in the text.
2. It's OK to "pass" when asked to contribute.
3. Do not participate if you are not prepared. A seminar should not be a bull session.
4. Do not stay confused; ask for clarification.
5. Stick to the point currently under discussion; make notes about ideas you want to come back to.
6. Don't raise hands; take turns speaking.

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7. Listen carefully.
8. Speak up so that all can hear you.
9. Talk to each other, not just to the leader.
10. Discuss ideas rather than each other's opinions.
11. You are responsible for the seminar, even if you don't know it or admit it.

Expectations of Participants in a Socratic Seminar

When I am evaluating your Socratic Seminar participation, I ask the following questions about participants. Did they....

Speak loudly and clearly?

Cite reasons and evidence for their statements?

Use the text to find support?

Listen to others respectfully?

Stick with the subject?

Talk to each other, not just to the leader?

Paraphrase accurately?

Ask for help to clear up confusion?

Support each other?

Avoid hostile exchanges?

Question others in a civil manner? Seem prepared?

What is the difference between dialogue and debate?

- Dialogue is collaborative: multiple sides work toward shared understanding.

Debate is oppositional: two opposing sides try to prove each other wrong.

- In dialogue, one listens to understand, to make meaning, and to find common ground.

In debate, one listens to find flaws, to spot differences, and to counter arguments.

- Dialogue enlarges and possibly changes a participant's point of view.

Debate defends assumptions as truth.

- Dialogue creates an open-minded attitude: an openness to being wrong and an openness to change.

Debate creates a close-minded attitude, a determination to be right.

- In dialogue, one submits one's best thinking, expecting that other people's reflections will help improve it rather than threaten it.

In debate, one submits one's best thinking and defends it against challenge to show that it is right.

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- Dialogue calls for temporarily suspending one's beliefs.
Debate calls for investing wholeheartedly in one's beliefs.
- In dialogue, one searches for strengths in all positions.
In debate, one searches for weaknesses in the other position.
- Dialogue respects all the other participants and seeks not to alienate or offend.
Debate rebuts contrary positions and may belittle or deprecate other participants.
- Dialogue assumes that many people have pieces of answers and that cooperation can lead to a greater understanding.
Debate assumes a single right answer that somebody already has.
- Dialogue remains open-ended.
Debate demands a conclusion.

Dialogue is characterized by:

- suspending judgment
- examining our own work without defensiveness
- exposing our reasoning and looking for limits to it
- communicating our underlying assumptions
- exploring viewpoints more broadly and deeply
- being open to disconfirming data
- approaching someone who sees a problem differently not as an adversary, but as a colleague in common pursuit of better solution.

Socratic Seminar: Participant Rubric

A Level Participant	<p>Participant offers enough solid analysis, without prompting, to move the conversation forward</p> <p>Participant, through her comments, demonstrates a deep knowledge of the text and the question</p> <p>Participant has come to the seminar prepared, with notes and a marked/annotated text</p> <p>Participant, through her comments, shows that she is actively listening to other participants</p> <p>Participant offers clarification and/or follow-up that extends the conversation</p> <p>Participant's remarks often refer back to specific parts of the text.</p>
B Level Participant	<p>Participant offers solid analysis without prompting</p> <p>Through comments, participant demonstrates a good knowledge of the text and the question</p> <p>Participant has come to the seminar prepared, with notes and a marked/annotated text</p> <p>Participant shows that he/she is actively listening to others and offers clarification and/or follow-up</p>
C Level Participant	<p>Participant offers some analysis, but needs prompting from the seminar leader</p> <p>Through comments, participant demonstrates a general knowledge of the text and question</p> <p>Participant is less prepared, with few notes and no marked/annotated text</p> <p>Participant is actively listening to others, but does not offer clarification and/or follow-up to others' comments</p> <p>Participant relies more upon his or her opinion, and less on the text to drive her comments</p>
D or F Level Participant	<p>Participant offers little commentary</p> <p>Participant comes to the seminar ill-prepared with little understanding of the text and question</p> <p>Participant does not listen to others, offers no commentary to further the discussion</p> <p>Participant distracts the group by interrupting other speakers or by offering off topic questions and comments.</p> <p>Participant ignores the discussion and its participants</p>

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SOCRATIC SEMINAR PREPARATION

Name: _____ Period: _____

Topic: _____ Date: _____

World Connection Question:

Close-Ended Question:

Open-Ended Question:

Universal Theme/Core Question:

Literary Analysis Question:

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Additional Notes:

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Socratic Seminar Individual Response Form

[illegible]

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Audience Member Notes	
Group A B (circle one)	
Content	Process
<p>Which parts of the text were referred to the most?</p> <p>What point or idea that should have been discussed wasn't?</p> <p>Did the group get off topic? How did this affect the seminar?</p> <p>What ideas/questions/conclusions about the text do you now have based on this group's discussion?</p> <p>Any additional insights you'd like to share.</p>	<p>Who seems to be the leader of the group? Why do you believe this? Give an example.</p> <p>What were the quiet people doing? What was their body language?</p> <p>What are the ways that some people express agreement? Disagreement?</p> <p>Any additional insights you would like to share.</p>
<p>Discuss your overall impression of how this group did in today's seminar. BE SPECIFIC! Include the letter grade you think they deserve.</p>	

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Rhetorical Devices List

Anecdote A brief story or tale told by a character in a piece of literature

Perspective A character's view of the situation or events in the story

Idiom An idiom is a figure of speech – a phrase that means something other than its literal meaning. For example: *get cold feet* (meaning: become timid), or *rat race* (meaning= struggle for success).

Aphorism A concise statement designed to make a point or illustrate a commonly held belief. The writings of Benjamin Franklin contain many aphorisms, such as "Early to bed and early to rise/Make a man healthy, wealthy, and wise."

Contradiction A direct opposition between things compared; inconsistency

Apostrophe A figure of speech in which a person, thing, or abstract quality is addressed as if present; for example, the invocation to the muses usually found in epic poetry.

Oxymoron A figure of speech that combines two apparently contradictory elements, as in "jumbo shrimp" or "deafening silence."

Allusion —A figure of speech which makes brief, even casual reference to a historical or literary figure, event, or object to create a resonance in the reader or to apply a symbolic meaning to the character or object of which the allusion consists. For example, in John Steinbeck's *Of Mice and Men*, the surname of the protagonist, George Milton, is an allusion to John Milton, author of *Paradise Lost*, since by the end of the novel, George has lost the dream of having a little ranch of his own to share with his friend Lennie.

Syllogism A form of deduction. An extremely subtle, sophisticated, or deceptive argument

Satire A literary style used to make fun of or ridicule an idea or human vice or weakness

Bildungsroman A novel or story whose theme is the moral or psychological growth of the main character.

Devices A particular word pattern or combination of words used in a literary work to evoke a desired effect or arouse a desired reaction in the reader

Foil A person or thing that makes another seem better by contrast

Epistolary A piece of literature contained in or carried on by letters

Epitaph A piece of writing in praise of a deceased person

Parody A satirical imitation of a work of art for purpose of ridiculing its style or subject.

Delayed sentence A sentence that withholds its main idea until the end. For example: Just as he bent to tie his shoe, a car hit him.

Sarcasm A sharp caustic remark. A form of verbal irony in which apparent praise is actually bitterly or harshly critical. For example, a coach saying to a player who misses the ball, "Nice catch."

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Expletive A single word or short phrase intended to emphasize surrounding words. Commonly, expletives are set off by commas. Examples: in fact, of course, after all, certainly

Irony A situation or statement characterized by significant difference between what is expected or understood and what actually happens or is meant. Irony is frequently humorous, and can be sarcastic when using words to imply the opposite of what they normally mean

Eulogy A speech or writing in praise of a person or thing; an oration in honor of a deceased person

Paradox A statement that seems contradictory, but is actually true.

Epiphany A sudden or intuitive insight or perception into the reality or essential meaning of something usually brought on by a simple or common occurrence or experience

Onomatopoeia A word capturing or approximating the sound of what it describes, such as buzz or hiss.

Diction An author's choice of words to convey a tone or effect

Utopia An imaginary place of ideal perfection. The opposite of a dystopia. —An imaginary place where people live dehumanized, often fearful lives.

Hyperbole An overstatement characterized by exaggerated language

Deus ex machina As in Greek theater, use of an artificial device or contrived solution to solve a difficult situation, usually introduced suddenly and unexpectedly

Antagonist Character or force in a literary work that opposes the main character, or protagonist

Analogy Comparison of two things that are alike in some respects. Metaphors and similes are both types of analogy

Inductive Conclusion or type of reasoning whereby observation or information about a part of a class is applied to the class as a whole. Contrast with deductive.

Nostalgia Desire to return in thought or fact to a former time

Chiasmus Figure of speech by which the order of the terms in the first of parallel clauses is reversed in the second. "Has the Church failed mankind, or has mankind failed the Church?"-- T. S. Eliot,

Thesis Focus statement of an essay; premise statement upon which the point of view or discussion in the essay is based.

Antithesis—The juxtaposition of sharply contrasting ideas in balanced or parallel words or phrases.

Litote Form of understatement in which the negative of the contrary is used to achieve emphasis and intensity. For example, "She is not a bad cook." Or "No man ever followed his genius until it misled him." Thoreau

Doppelganger Ghostly counterpart of a living person or an alter ego

WORDS WITH PURPOSE

Zeugma Grammatically correct linkage of one subject with two or more verbs or a verb with two or more direct objects. The linking shows a relationship between ideas more clearly.

Ethos In dramatic literature, the moral element that determines a character's actions, rather than thought or emotion.

Propaganda Information or rumor deliberately spread to help or harm a person, group, or institution

Didactic Intended for teaching or to teach a moral lesson Formal Language Language that is lofty, dignified, or impersonal

Allegory Narrative form in which characters and actions have meanings outside themselves; characters are usually personifications of abstract qualities

Abstract Not related to the concrete properties of an object; pertaining to ideas, concepts, or qualities, as opposed to physical attributes

In medias res Opening a story in the middle of the action, requiring filling in past details by exposition or flashback.

Colloquial Ordinary language; the vernacular. For example, depending on where in the United States you live, a sandwich is called a sub, a grinder, or a hero.

Isocolon Parallel structure in which the parallel elements are similar not only in grammatical structure, but also in length. For example, "An envious heart makes a treacherous ear" (Their Eyes Were Watching God, Zora Neale Hurston).

Aesthetic Pertaining to the value of art for its own sake or for form

Juxtaposition Placing of two items side by side to create a certain effect, reveal an attitude, or accomplish some other purpose

Elegy Poem or prose lamenting the death of a particular person. Perhaps the most famous elegy is Thomas Grey's poem, "Elegy Written in a Country Churchyard."

Antihero Protagonist of a literary work who does not embody the traditional qualities of a hero (e.g., honor, bravery, kindness, intelligence); for example, the protagonists created by Byron in Don Juan and Childe Harold, and the characters of Rosencrantz and Guildenstern in Tom Stoppard's Rosencrantz and Guildenstern Are Dead

Catharsis Purification or cleansing of the spirit through the emotions of pity and terror as a witness to a tragedy.

Epigraph Quote set at the beginning of a literary work or at its divisions to set the tone or suggest a theme.

Motif Recurrent device, formula, or situation that often serves as a signal for the appearance of a character or event

Parallelism Recurrent syntactical similarity where several parts of a sentence or several sentences are expressed alike to show that the ideas in the parts or sentences equal in importance. It also adds balance,

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rhythm, and clarity to the sentence. For example, "I have always searched for, but never found the perfect painting for that wall."

Anaphora regular repetition of the same word or phrase at the beginning of successive phrases or clauses. For example, "We shall fight in the trenches. We shall fight on the oceans. We shall fight in the sky."

Anadiplosis Repetition of the last word of one clause at the beginning of the next clause. For example, "The crime was common, common be the pain." (Alexander Pope) Appeals to: authority, emotion, logic

Rhetorical arguments in which the speaker: either claims to be an expert or relies on information provided by experts (appeal to authority), attempts to affect the listener's personal feelings (appeal to emotion), or attempts to persuade the listener through use of deductive reasoning (appeal to logic).

Imagery Sensory details in a work; the use of figurative language to evoke a feeling, call to mind an idea, or describe an object. Imagery involves any or all of the five senses

Euphemism Substitution of a milder or less direct expression for one that is harsh or blunt. For example, using "passed away" for "dead."

Genre Term used to describe literary forms, such as tragedy, comedy, novel, or essay Voice The acknowledged or unacknowledged source of words of the story; the speaker, a "person" telling the story or poem.

Tone The attitude a literary work takes towards its subject and theme. It reflects the narrator's attitude.

Theme The central or dominant idea or concern of a work; the main idea or meaning

Protagonist The chief character in a work of literature

Denotation The dictionary definition of a word; the direct and specific meaning

Mood The feeling or ambience resulting from the tone of a piece as well as the writer/narrator's attitude and point of view. The effect is created through descriptions of feelings or objects that establish a particular feeling such as gloom, fear, or hope

Realism The literary practice of attempting to describe life and nature without idealization and with attention to detail

Prose The ordinary form of written language without metrical structure, as distinguished from poetry or verse

Audience The person(s) reached by a piece of writing.

Asyndeton The practice of omitting conjunctions between words, phrases, or clauses. In a list, it gives a more extemporaneous effect and suggests the list may be incomplete. For example, "He was brave, fearless, afraid of nothing."

Deductive The reasoning process by which a conclusion is drawn from set of premises and contains no more facts than these premises

WORDS WITH PURPOSE

Assonance The repetition of identical or similar vowel sounds, usually in successive or proximate words.

Alliteration The repetition of initial consonant sounds or any vowel sounds within a formal grouping, such as a poetic line or stanza, or in close proximity in prose

Consonance The repetition of two or more consonants with a change in the intervening vowels, such as pitter-patter, splish-splash, and click-clack.

Invective The use of angry and insulting language in satirical writing

Point of view The view the reader gets of the action and characters in a story

Persona The voice or figure of the author who tells and structures the story and who may or may not share of the values of the actual author.

Syntax The way words are put together to form phrases, clauses, and sentences. It is sentence structure and how it influences the way a reader perceives a piece of writing.

Canon (canonical)— The works of an author that have been accepted as authentic.

Foreshadow To hint at or present things to come in a story or play

Begging the question To sidestep or evade the real problem.

Personification Treating an abstraction or nonhuman object as if it were a person by giving it human qualities.

Anachronism Use of historically inaccurate details in a text; for example, depicting a 19th-century character using a computer. Some authors employ anachronisms for humorous effect, and some genres, such as science fiction or fantasy, make extensive use of anachronism

Ambiguity —Use of language in which multiple meanings are possible. Ambiguity can be unintentional through insufficient focus on the part of the writer; in good writing, ambiguity is frequently intentional in the form of multiple connotative meanings, or situations in which either the connotative or the denotative meaning can be valid in a reading.

Connotation What is implied by a word. For example, the words sweet, gay, and awesome have connotations that are quite different from their actual definitions.

Transition words Words and devices that bring unity and coherence to a piece of writing. Examples: however, in addition, and on the other hand.

WORDS WITH PURPOSE

Allusions

In a short story, essay, novel, poem, etc., an allusion is a reference to something in history, literature, the Bible, mythology, etc. used to make a larger point with fewer words.

Writers use allusions because allusions allow the writer to say a lot with a few words. Some allusions are easy for most people to understand (universal) while others are recognized by few readers (obscure).

Most allusions come from the Bible, literature, history, or Greek mythology (“It was a Herculean feat”) and art. Review the following list of allusions and try to incorporate them into your writings/weekly sentences/and highlight them when you find them in a text. They are useful tools to help you become a more effective writer.

Stealing someone’s thunder

In the seventeenth century, playwright John Dennis invented the sound effect of rattling a sheet of tin to mimic thunder. He used this effect in the one of his own plays, and the play was denounced by other playwrights and critics. However, his sound effect was widely copied. Frustrated, Dennis proclaimed that his rivals would not accept his play but were happy to “steal my thunder.”

To “steal someone’s thunder” is either to take credit for the idea of another or to lessen the effect of another’s idea by suggesting the same idea first.

Examples

After Jeffrey proposed his money-saving idea to his boss, he was astonished that the boss stole this thunder and presented the idea to the board as if the boss had thought of it himself.

The principal was anxious to see the gleeful reaction when she announced the pay raise to the teachers the next day, but her thunder was stolen when news of the raise appeared in the morning paper.

Witch Hunt

In 1692, in Salem, Massachusetts, hysteria about supposed witches led to arrest of many people, and the execution of twenty. Often, the accused were simply social outcasts and were convicted on flimsy evidence that could neither be proved nor disproved.

A “witch hunt” refers to a campaign against a particular group of people, often those holding unorthodox opinions or behaving in an unconventional manner. **Examples**

The McCarthy hearings during the 1950s are often described as a witch hunt because a national hysteria arose about people’s supposed connections to the communist party, and much of the evidence accepted as a truth was mere hearsay.

Despite denials by athletes and repeated testing for banned substance, some sports writers continue the witch hunt. The writer assume that any athlete who excels dramatically must be cheating in some manner, even when all evidence indicates that there has been no wrongdoing.

WORDS WITH PURPOSE

Throw Down Gauntlet

In the days of knighthood and chivalry, if a knight wanted to challenge another knight to a duel, he would throw down his heavy glove or ‘gauntlet’ If the challenged knight picked up the gauntlet, this indicated that he had accepted the challenge.

“Throwing down the gauntlet” refers to issuing a challenge, especially issuing that challenge in a dramatic manner. **Examples**

Karen and Amy, both sprinters, argued continuously about who would do better at longer distance. Finally Amy threw down the gauntlet and challenge Karen to a two-mile race.

Our parents threw down the gauntlet, offering fifty dollars to any of us who could go an entire week without watching television or playing video games.

The Muses

In Greek mythology, the Muses were nine goddesses who presided over the arts. They gave inspiration to mortals. Typically, an epic begins with an invocation to the Muse, in which the poet asks the muses to inspire him as he writes or sings story.

Today, a “Muses” is someone’s source of inspiration, especially in artistic, creative endeavors.

Examples

It is common for fashion designers to select a particular woman as a Muses, keeping her in mind as he or she designs a new line of clothing.

I really felt I needed to work on the song I am writing this weekend, but it seemed the Muses had abandoned me. I couldn’t seem to make any progress at all.

Kafkaesque

Franz Kafka (1883-1924) was a Czech, German-speaking writer, whose works often dealt with surreal, anxiety producing situations. For example, in *The Metamorphosis*, the main character awakens to discover that he has been transformed into a giant cockroach.

The adjective “Kafkaesque” refers to a situation or experience that is bizarre, surreal, or anxietyproducing.

Examples

At the amusement park, we walked across a platform that was completely stationary, but the circular walls were rotating around the platform. This produced a Kafkaesque feeling that I was falling, and I had to close my eyes in order to walk steadily the platform.

When we traveled to Greece last summer, it was Kafkaesque not being able to read any signs on the road or even to recognize the alphabet in which they were written.

WORDS WITH PURPOSE

Tower of Babel

According to the Book of Genesis, Noah's descendants decided to build a tower that would reach to heaven itself. Concerned that mankind was becoming too powerful, God decided to introduce different language so that the people could not understand each other and thus could not complete the tower.

"Tower of Babel" or simply "Babel" can refer to any noisy confusion. This confusion may or may not be caused by the presence of different languages.

Examples

It was like Babel on the first day of summer camp, with friends who hadn't seen each other for a year reuniting and seemingly all talking at once.

When the delegates from all the different nations arrived for the conference, the lobby sounded like the original Tower of Babel.

Pollyanna

Pollyanna is a character in children's stories written by Eleanor H. Porter. She is a little girl who teaches everyone she meets to play the "glad game," a game which a person tries to find something to be glad about in any situation, no matter how bad the situation is.

A "Pollyanna" has come to refer to someone who is unusually optimistic and always looking at the bright side.

The term often has connotation of being excessively cheerful and naïve. **Examples**

I hate to sound like a Pollyanna, but I think maybe it's a good thing you lost your job. I believe now you will have the opportunity to find a position that will be more fulfilling for you.

The mayor must be living in some Pollyanna dream world if he thinks the city is getting better and better under his leadership. Almost every problem the city faces worsened since he took office.

Pavlov's Dogs/Pavlovian

Ivan Pavlov (1849-1936) was a Russian scientist best known for his research on conditioned response. In his experiments, Pavlov rang a bell while presenting food to dogs. Seeing the food caused the dogs to salivate. Eventually, even without the food, when Pavlov rang the bell, the dog would automatically begin to salivate because they had been conditioned to associate the bell with food.

"Pavlov's dogs" is a phrase that refers to someone who automatically or instinctively responds to or obeys a signal. The adjective "Pavlovian" refers to such an automatic, unthinking response.

WORDS WITH PURPOSE

Examples

When the bell rang, the students, like Pavlov's dogs, began packing up their books as if the class was over even though the class had only been in progress for ten minutes.

Many people, in a Pavlovian response, head to the refrigerator the minute a television commercial comes on.

The Handwriting on the Wall

According to the Book of Daniel, Belshazzar, the king of Babylon, gave a great banquet, at which the guest praised the gods of silver, gold, bronze, wood, iron, and stone. Suddenly, a human hand appeared and wrote mysterious words on the wall. Daniel translated the writing, saying it prophesied that Belshazzar's reign was over. That night, the king was killed.

The phrase "handwriting on the wall" refers to an indication that doom or misfortune is coming.

Examples

I took boss's suggestion that I might want to start updating my resume to be the handwriting on the wall; I knew it wouldn't be long until my job, like many others in our company, would be cut.

I was completely shocked when my boyfriend broke up with me, but my friends said I should have seen the handwriting on the wall when he kept "forgetting" to call me began to spend all his free time with his buddies.

Albatross Around one's neck

In "The Rime of the Ancient Mariner," a poem by Samuel Taylor Coleridge, a sailor shoots an albatross, a bird considered to be a good omen. As punishment, the sailor is forced to wear the carcass of the albatross around his neck.

An "albatross around a person's neck" is a burdensome ongoing problem.

Examples

Although we have an outstanding basketball team, our biggest rival continues to be the albatross around are necks. We haven't won a game against them in over three years.

Although credit cards are convenient, the temptation to overspend can be great, and before you know it, you have an albatross around your neck with debt that is seemingly impossible to pay off.

Prometheus/Promethean

In Greek mythology, Prometheus was a demigod known for his cunning. Having been tricked by Prometheus went to mount Olympus and stole some fire, which he gave to man. Zeus punished him by chaining him to a rock; each day an eagle came and ate out his liver, which grew back each night. He was eventually rescued by Hercules.

WORDS WITH PURPOSE

Prometheus represented valiant resistance to authority or rebellion against the established order of the universe. The adjective “Promethean” refers to an act of such resistance.

Examples

In one of his novel, Thomas Hardy calls lighting a fire in winter a Promethean act, in which man tries to rebel against the approaching cold.

The subtitle of *Frankenstein* is “The modern Prometheus” because Victor Frankenstein dares to overstep the bounds of nature and create life.

Juggernaut

“Juggernaut” is the name of a Hindu deity. His image is carried in an annual procession on a large cart. according to legend, devotees threw themselves in front of the cart and were crushed, believing this guaranteed immediate entry to paradise.

A “juggernaut” is any force, especially a destructive force, that defies opposition.

Examples

Some people see technology as a juggernaut that has taken over our lives; we are so much at its mercy that when computers go down, we are practically helpless.

The candidate raised so much money, in addition to the personal wealth he already possessed, that his campaign became a juggernaut, and no one had a chance of defeating him.

Red Herring

There are several explanations for the origin of this phrase. A herring is a fish, and when it is “cured,” or smoked and salted, it turns red and has a very strong, pungent smell. One explanation is that British fugitives in the 1800s would drag a red herring across their trail, thus confusing the hounds and diverting them from following the convicts’ scents. Another explanation is that red herring were dragged across the ground to trail hunting dogs to follow a scent, and later were used to throw the dogs off the trail and thus prolong a foxhunt. A variation of this explanation is that poachers used the herring to divert hunting dogs so that they could get the game for themselves.

In any case, the phrase “red herring” refers to diverting someone onto a false trail or distracting a person from the true issue.

Examples

Asked about her stance on raising taxes, the candidate began to speak about her opponent’s record on childcare issues. Obviously, this was a red herring, and the reporter did not let her get away with it.

The detectives were hopeful when they found fingerprints on the windowsill, but this turned out to be a red herring; the prints belonged to the window washer.

WORDS WITH PURPOSE

Pharisees/Pharisaical

The Pharisees were a Jewish sect that insisted on strict adherence to written law. Jesus rebuked the Pharisees often for being outwardly pious but inwardly corrupt, only observing the law to impress others, but having no true mercy or love for others.

A “Pharisee” is a hypocrite who upholds the letter of the law, but not its spirit. The adjective “Pharisaical” refers to a hypocritical act.

Examples

It seemed the actor’s commitment to charitable causes was somewhat Pharisaical because he would not attend an event unless he was assured the media would be there.

Only a Pharisee would want to prosecute the woman for stealing food that was intended for the trash bin when her children were in danger of starving.

Sour Grapes

In “The fox and the Grapes,” a fable by Aesop, a fox tries over and over again to reach some grapes dangling from a vine above him. He finally gives up and mutters that the grapes were probably sour anyway, so they would not be worth having.

“Sour grapes” refers to the attitude of a person who has been disappointed or thwarted. The person bitterly rationalizes that what he or she had wanted was probably not so great after all.

Examples

After losing the race for class president, Robert said he was glad he didn’t win because the job would have taken up too much of his time, but I think that was just sour grapes.

Karen displayed a major case of sour grapes when she was grounded and thus could not go on our long-awaited camping trip. She kept telling us that all we had to look forward to was insects and miserable weather and that she was relieved not to be going.

Sold Down the River

In nineteenth-century America, during the days of slavery, sometimes wealthy homeowners would sell their house servants to plantation owners in the south. Thus, the servants were “sold down the (Mississippi) river.” The life of a house servant was far more pleasant than the life of a slave on a plantation, so the sold servants would naturally feel betrayed. In *Adventures of Huckleberry Finn*, the reason Jim runs away from Miss Watson is that he overhears her discussing selling him down the river.

WORDS WITH PURPOSE

To be “sold down the river” is to be betrayed or misled especially by someone trusted. **Examples**

The owner of the pro football team promised the local fans that he would never move the team to a different city; however, one morning the fans opened the paper only to discover they had been sold down the river: the team was moving.

I felt my friend sold me down the river when she decided to audition for the part she knew I was dying to have.

Nemesis

Nemesis was Greek goddess of vengeance and retribution. She punished people for wrongdoing, especially for excessive pride.

A person’s “nemesis” is that which cause his or her downfall, or the term can refer to the downfall itself.

Examples

The cyclist considered that particular stretch of mountain to be his nemesis, costing him a racing victory year after year.

When the new student stood up to the school bully who had everyone else terrified, the word spread quickly that the bully had finally met his nemesis.

Pyrrhic victory Pyrrhus was a general in ancient Greece. After defeating the Romans in the battle in which he suffered great losses, Pyrrhus told those who wanted to congratulate him on his victory, “such another victory and we are ruined”

A “Pyrrhic victory” is one which the *winner’s victory comes at such a great expense* that it is *scarcely better than losing*.

Examples

Yes, he finally made it to the top of the company, but it was a Pyrrhic victory. His total focus on his job over the past years had led to the end his marriage, alienated many of his friends, and caused several stress related health problems.

The homecoming win was a Pyrrhic victory because several key players were injured and will probably be out for the rest of the season.

Flash in the Pan

Flintlock rifles had an ignition pan containing gunpowder, if the powder in the pan lit but the propelling charge was not lit, there was a flash in the pan, but the gun did not fire.

A “flash in the pan” is something or someone that initially shows great promise but soon fails to meet expectations.

WORDS WITH PURPOSE

Examples

The first episode of the new television series was praised by critics, and viewers reacted with great enthusiasm. However, the show turned out to be a flash in the pan: subsequent episodes were completely disappointing.

Commentators speculated that the rookie's incredible performance in the first game of the season was merely a flash in the pan, but he proved them wrong by being a top scorer throughout the season.

Scapegoat

According to the book of Leviticus, each year on the Day of Atonement,

a priest would symbolically place the sins of the Israelites on a goat and then send it out into the wilderness, taking the sins of the people with it.

A scapegoat is a person who is blamed or punished for someone else's misdeeds. At times an entire group or race can become a scapegoat, such as the Jews during the Holocaust.

Examples

In *Fahrenheit 451*, when the police fail to capture Montag, they turn their attention to the pursuit of an innocent man, making him the scapegoat for Montag's illegal possession of books.

The assistant coach became the scapegoat for the team's poor performance, losing his position even though he really had very little to do with the team's losing record.

Don Quixote/Quixotic/tilting at windmills

Don Quixote is a romance written in the 1600s by Miguel de Cervantes. The hero, Don Quixote, loses his wits from reading too many romances, accompanied by his sidekick, Sancho Panza. The two have various comic adventures. In one of the most famous, Don Quixote attacks a group of windmills, believing them to be giants. (This referred to as tilting at windmills).

To be a "Don Quixote" or to be "quixotic" is to be foolishly or impractically idealistic. "tilting at windmills" refers to a naïve attempt to be heroic.

Examples

Fresh out of law school, I believe I could single-handedly right all the wrong in our criminal justice system. I finally realized I was being quixotic.

In our two-part democratic system, independent candidates are often considered to be tilting at windmills when they try to challenge the solidly entrenched Republicans and Democrats.

WORDS WITH PURPOSE

Benedict Arnold

A military leader during the American revolution, benedict Arnold served with distinction, but later became traitorous. Needing money and resenting the promotion of others, Arnold agreed to surrender a key fort to the British in exchange for a British military commission and a monetary payment. When an envoy carrying message between Arnold and the British was captured, Arnold's ploy was revealed. he escaped to the British, and lived the rest of his life in Britain.

A "Benedict Arnold" is a traitor.

Examples

My sister called me Benedict Arnold when I decided to attend college at the biggest rival of the college they and my parents had attended.

Some people seem unable to see the difference between honestly questioning an action taken by the government and being a virtual Benedict Arnold.

Over a Barrel

In the past, when someone was rescued from drowning, he or she would be held over a barrel so that the water could drain from the lungs. The person rescued was totally dependent on the rescuers.

Someone is said to be "over a barrel" when he or she *unable to act independently and must do the bidding* of someone else.

Examples I had to do my brother's chores for him because he had me over a barrel. I knew if I refused, there was no way he would let me use his car on Saturday.

Because I had applied for a promotion, my boss knew she had me over a barrel when she asked me to organize the company picnic.

Shibboleth

This is a Hebrew word for an ear of corn. In the old testament, the Israelites used this as a password to prevent their enemies, who mispronounced the word "shibboleth," from infiltrating their camp.

A "shibboleth" has come to mean a *slogan or catchword* used by, or associated with, a particular party, group, or sect.

Examples

The shibboleth of that political party seems to be "Share the wealth".

The students' used of several slang terms confused the teacher; clearly, they had their own shibboleths that excluded anyone over the age of eighteen.

WORDS WITH PURPOSE

Doublespeak

In his novel 1984, George Orwell used the term “doublespeak” to refer to a type of propaganda practiced by the state in which language is used ambiguously. For instance, the Defense Department was called the “Ministry of peace.”

“Doublespeak” refers to the *deliberate* use of evasive or ambiguous language.

Examples

In the 1980s, many people considered the use of the term “peacekeepers” in referring to nuclear weapons to be an example of doublespeak.

In classic doublespeak, the candidate said the fact that his opponent had no scandals in his background was proof that his opponent was excellent at hiding scandals and thus was not to be trusted.

Murphy’s Law

This saying, originating in the 1940s, is as follows: “If anything can go wrong, it will.”

People often cite “Murphy’s law” when *something goes wrong* and there is a sense of inevitability about it.

Examples

After five beautiful, sunny days in a row, of course Murphy’s Law kicked in the day of the picnic, and we were forced to cancel it because of thunderstorms.

When I said I wanted everything to be perfect for our surprise anniversary party for our parents, my sister, the pessimist, replied, “Remember Murphy’s Law”

Hoist with one’s own petard

A petard was a weapon used in medieval warfare. It was a bell-shaped object that was filled with gunpowder and the hoisted, or lifted, onto gates or walls to blow them up. If the petard exploded prematurely the person using it would be blown up, or “hoist with his own petard.”

This phrase refers to being caught in one’s own trap or beaten at one’s own game.

Examples

In the “Roadrunners” cartoon, Wile E. Coyote was often hoisted with his own petard when the traps he had set for the roadrunner backfired and worked on himself instead.

When the swindler opened the case to find useless papers and a note from the con man who had handed over the “money” to him, he realized he had been hoisted with his own petard.

WORDS WITH PURPOSE

Philistines/Philistinism

In the Old testament, the Philistines were enemies of the Israelites. In famous biblical story, David successfully fought the giant Philistine warrior, Goliath.

In modern usage, “philistine” refers to a person with no appreciation for culture and whose tastes are commonplace. Such an attitude is referred to as “philistinism.”

Examples

Sandra was pleasantly surprised when her boyfriend surprised her with tickets to the opera; she often teased him about being a philistine whose idea of culture was an evening of watching wrestling on television.

The artist was appalled at the philistinism of those attending his gallery show; rather than appreciating his work, many of them seem most concerned about whether a particular painting would match their sofa.

Faust/Faustian Bargain

Faust is the subject of plays by Christopher Marlowe (Dr. Faustus) and Goethe, (Faust). In both dramas, Faust strikes a bargain with Mephistopheles, of the devil. In Marlowe’s play, Faust sells his soul in exchange for twenty-four years in which he can have everything he desires. In Goethe’s version, Faust becomes the servant of Mephistopheles, again in exchange for having all his desires fulfilled. In both cases, Faust spends much of his time in despair.

A Faustian bargain refers to sacrificing one’s self or one’s values in exchange for getting what one desires, often material wealth.

Examples In the famous Chicago Black Sox scandal of 1919, some of the baseball players struck a Faustian bargain with gamblers, agreeing to lose the World Series intentionally in exchange for a monetary payoff.

The film director felt like Faust when the studio told him they would not release his film unless he changed the ending to a happy one that audience would prefer. He had to decide whether to sacrifice his artistic integrity for the sake of the fortune he knew the movie would bring him.

Coals to Newcastle

Newcastle is a coal-mining city in northern England. Thus, “carrying coals to Newcastle” would be completely superfluous.

This phrase refers to giving a superfluous gift or making a contribution that is gratuitous and unnecessary. **Examples**

Although putting one more pair of shoes in her closet was like carrying coals to Newcastle, Veronica could not resist the sale, and she ended up buying three new pairs.

WORDS WITH PURPOSE

When I was her kitchen shelf overflowing with seemingly every cookbook ever written, I realized that the hostess gift I had brought her was a case of coals to Newcastle.

Freudian Slip

Sigmund Freud was an Austrian physician and psychotherapist whose work centered around the role of the subconscious mind in human behavior. The term “Freudian slip” comes from Freud.

A “Freudian slip” is an unintentional or accidental error, either in speech or action that apparently reveals one’s subconscious thoughts or desires. **Examples**

In an old cartoon in *The New Yorker* magazine, a king sits on his throne and, when the queen enters the room, say, “Good morning beheaded, er. . . beloved!” of course, the reader recognizes this is as a Freudian slip.

The teacher realized that forgetting to bring home the stack of papers to grade was probably a Freudian slip resulting from her desire to have a weekend to devote solely to relaxation.

Sisyphus/Sisyphean

In Greek mythology, Sisyphus was a king who offended Zeus.

His punishment was to spend eternity in Hades, rolling a giant boulder up a hill. Each time the boulder neared the top, it would roll back down to the bottom, and Sisyphus had to start his task over.

A seemingly endless, perhaps futile task can be referred to as a “labor of Sisyphus” or as “Sisyphean.”

Examples

Painting the Golden Gate bridge is a Sisyphean task. Once the bridge is completely painted, it is time to begin painting it again at the beginning, so the painting never ends.

My mother did not but my argument that making my bed each morning was basically a labor of Sisyphus since the bed was only going to be unmade again each evening-and that therefore I should not be expected to do it.

Methuselah

Methuselah is the oldest of the patriarchs in the Bible. He lived to be 969 years old.

The term “Methuselah” has come to be used proverbially to refer to an extremely old person.

Examples

From the teenagers’ point of view, it was ridiculous that only thirty-five-year-old Methuselah could afford the sports cars they would love to be driving.

If I live to be as old as Methuselah, I will never understand how that horrible film was nominated for an Academy Award.

WORDS WITH PURPOSE

Scylla and Charybdis

In Greek mythology, Scylla was a many-headed sea monster, living in a cave on one side of a narrow strait. Charybdis was a whirlpool on the opposite side of the strait. Sailors, including Odysseus and Jason, had to steer their ships very carefully between the two in order to avoid being avoid of one or the other.

“Between Scylla and Charybdis” means to caught between two equal dangers in which avoiding one means getting closer to the other. The phrase has the same meaning as “Between a rock and a hard place”

Examples

Caught between the Scylla of raising taxes and angering voters and the Charybdis of cutting vital city services, the council knew their decision was not going to be an easy one to make.

In her first attempt at baking bread from scratch, Joanna felt she must steer carefully between the Scylla and Charybdis of kneading the dough too much, resulting in overly tough bread, and kneading it too little, making the bread too gooey.

Holy Grail

In Medieval legend, the holy Grail was an object of quest. It was supposedly the cup from which Jesus drank at the last supper. The grail became associated with the legends of king Arthur and the Knights of the Round table. For the knights, the Holy Grail represented perfection and was constantly sought after.

A “Holy Grail” is an object that is extremely desirable or valuable and which is attainable only after a long and difficult quest.

Examples

For teams in the National Hockey League, the Stanley cup is the equivalent of the Holy Grail.

In *The Great Gatsby*, Daisy Buchanan is the Holy Grail for Jay Gatsby, which is ironic because Daisy is actually rather childish and shallow, hardly the perfect creature Gatsby considers her to be.

Luddites

Luddites were British laborers in the early 1800s. They opposed industrialization, fearing that the introduction of labor-saving machinery would threaten their jobs. Their leader, for whom they were named, was a laborer named Ned Ludd. With his encouragement, the workers smashed textile machinery in protest of industrialization.

A “Luddite” is someone who opposes change, especially industrial or technological advances. The word “Luddite” can also be used as an adjective (for examples, “a Luddite point of view”) **Examples**

I’m not a Luddite or anything, but I miss the days of receiving handwritten letters in the mail. Now it seems that all correspondence is conducted via e-mail.

WORDS WITH PURPOSE

The boss's Luddite resistance to updating the company's ancient telephone system was a constant source of frustration to his employees.

Pass the Buck

In poker, a "buck" was a marker that was passed to the person whose turn it was to deal. President Harry Truman kept a sign on his desk which read "The Buck Stops Here."

To "pass the Buck" is to shift responsibility (and often blame) to another person. Thus, President Truman's sign meant that he was willing to accept the ultimate responsibility for matters of concern to the country and would not try to pass that responsibility to others or to blame others for problems in the country.

Examples Rather than face the angry crowd herself, the mayor passed the buck to a spokesperson, who then had to try to appease the citizens and respond to their questions and complaints.

I tried to pass the buck for not completing my homework assignment by telling my teacher that my best friend really needed to talk to me on the phone until late last night, but my teacher didn't consider that to be a legitimate excuse.

Babylon

Babylon was the capital of the ancient Babylonian Empire. The city was known for its luxury and corruption. The Jews were exiled there from 597 to 538 B.C and the prophet Daniel became counselor to the King of Babylon, for whom he interpreted the "handwriting on the wall." Eventually, the Jews were allowed to return to Israel.

"Babylon" refers to a place of decadence and corruption.

Examples

Coming from a small Midwestern farming community, Jeff felt as if he had arrived in Babylon when he encountered the sights and sounds of nightlife in New York City.

I tried to reassure my parents that I was going off to a university, not to Babylon, but they seemed to think the two were synonymous.

Phoenix/Rising from the Ashes

The Phoenix was a mythological bird that was one of a kind. The bird lived for five or six hundred years, after which it would burn itself to death and rise from its own ashes as a youthful bird ready to live another life span.

The phoenix has come to symbolize rebirth or resurrection and "rising from one's own ashes" can describe surmounting great obstacles.

WORDS WITH PURPOSE

Examples

After successfully battling cancer, Lance Armstrong came back, phoenix-like, to win the tour de France five consecutive times.

Despite several box office failures, the actress was able to rise from the ashes, and she is now one of Hollywood's top paid performers.

Xanadu

Xanadu was an ancient city in Mongolia where the Mongol emperor of China, Kublai Khan had a magnificent residence. Xanadu was made famous by the poem "Kubla Khan" (1816) by Samuel Taylor Coleridge. The first lines of Coleridge's poem are: "In Xanadu did Kubla/A stately pleasure-dome decree".

"Xanadu" refers to any magnificent, beautiful, almost magical place.

Examples

Newspaper magnate William Randolph Hearst created his own version of Xanadu in San Simeon, California—an estate that included a zoo, an airport, a theater, numerous guesthouses, and countless works of art.

Broadway is Xanadu to all the struggling actors who make ends meet by waiting tables or driving taxis while they wait for their big break in theater.

Muckrakers

President Theodore Roosevelt criticized reform-minded journalists of his time, saying they constantly focused on the "muck" and spent all their time raking it up. While he meant this as an insult, the journalists adopted the term muckraker as a badge of honor referring to those who exposed corruption or promoted needed reforms. Upton Sinclair's *The Jungle* is a prime example of muckraking journalism.

"Muckraker" is a term applied to authors or journalists who expose corruption in government, business, or other arenas.

Examples

In the early 1970s, two muckraking journalists exposed the Watergate scandal and brought an end to a presidency.

Fancying themselves modern-day muckrakers, the staff of the school newspaper decided to investigate a condition in the school cafeteria's kitchen.

Sine qua non

In Latin, this phrase means "without which, nothing."

Sine qua non refers to the essential ingredient without which an endeavor or a situation would be impossible.

WORDS WITH PURPOSE

Examples

The older voters' support of the bond issue is the sine qua non. Since they are in the majority, their Zara's optimistic attitude is the sine qua non of our team's success; she keeps the rest of us inspired votes will decided weather or not the bond passes. even when we feel like giving up.

Grammar, Punctuation, & Writing Helps

Comma Review:

In a *Time* magazine essay, "In Praise of the Humble Comma," author Pico Iyer compares the comma to "a flashing yellow light that asks us only to slow down." But when do we need to flash that light, and when is it better to let the sentence ride on through without interruption? Here we'll consider four main guidelines for using commas effectively. But keep in mind that these are *only* guidelines: there are no unbreakable rules for using commas--or any other marks of punctuation.

1. Use a Comma Before a Coordinator

Use a comma before a coordinator (*and, but, yet, or, nor, for, so*) that links two main clauses:

"The optimist thinks that this is the best of all possible worlds, **and** the pessimist knows it." (Robert Oppenheimer)

"You may be disappointed if you fail, **but** you are doomed if you don't try." (Beverly Sills)

However, do *not* use a comma before a coordinator that links two words or phrases: "Jack **and** Diane sang **and** danced all night."

2. Use a Comma to Separate Items in a Series

Use a comma between words, phrases, or clauses that appear in a series of three or more:

"You get injected, inspected, detected, infected, neglected, and selected." (Arlo Guthrie)

"It is by the goodness of God that in our country we have three unspeakably precious things: freedom of speech, freedom of conscience, and the prudence never to practice either of them." (Mark Twain)

Notice that in each example a comma appears before but not after the coordinator.

3. Use a Comma After an Introductory Word Group

Use a comma after a phrase or clause that precedes the subject of the sentence:

"*When you get to the end of your rope*, tie a knot and hang on."
(Franklin Roosevelt)

"*If at first you don't succeed*, failure may be your style." (Quentin Crisp)

However, if there's no danger of confusing readers, you may omit the comma after a *short* introductory phrase:

WORDS WITH PURPOSE

"*At first* I thought the challenge was staying awake, so I guzzled venti cappuccinos and 20-ounce Mountain Dew's."

4. Use a Pair of Commas to Set Off Interruptions

Use a pair of commas to set off words, phrases, or clauses that interrupt a sentence:

"Words are, *of course*, the most powerful drug used by mankind."
(Rudyard Kipling)

"Literature is all, *or mostly*, about expression."

But don't use commas to set off words that directly affect the essential meaning of the sentence: "Your manuscript is both good and original. But the part *that is good* is not original, and the part *that is original* is not good." (Samuel Johnson)

Proper Use of Semicolons, Colons, and Dashes:

Some joker once observed that the semicolon is "a comma that has gone to college." Maybe that explains why so many writers try to avoid the mark: too highfalutin, they think, and a little old fashioned to boot. As for the colon--well, unless you're a surgeon, *that* one sounds downright scary.

The dash, on the other hand, frightens nobody. As a result, many writers overwork the mark, using it like a chef's knife to slice and dice their prose. The result can be pretty unappetizing.

In fact, all three marks of punctuation--the semicolon, the colon, and the dash--can be effective when used sparingly. And the guidelines for using them are not especially tricky. So let's consider the primary jobs carried out by each of these three marks.

Semicolons (;)

Use a semicolon to separate two main clauses not joined by a coordinating conjunction:

Those who write clearly have readers; those who write obscurely have commentators.

We can also use a semicolon to separate main clauses joined by a conjunctive adverb (such as *however*, *consequently*, *otherwise*, *moreover*, *nevertheless*):

A great many people may think that they are thinking; however, most are merely rearranging their prejudices.

Basically, a semicolon (whether followed by a conjunctive adverb or not) serves to coordinate two main clauses.

Colons (:))

Use a colon to set off a summary or a series *after* a complete main clause:

It is time for the baby's birthday party: a white cake, strawberry-marshmallow ice cream, and a clean bib.

Notice that a main clause does not have to *follow* the colon; however, a complete main clause generally should precede it.

Dashes (--)

Use a dash to set off a short summary after a complete main clause:

At the bottom of Pandora's Box lay the final gift--hope.

We may also use a pair of dashes in place of a pair of commas to set off words, phrases, or clauses that interrupt a sentence with additional--but not essential--information:

WORDS WITH PURPOSE

In the great empires of antiquity--Egypt, Babylon, Assyria, Persia--splendid though they were, freedom was unknown.

Unlike parentheses (which tend to de-emphasize the information contained between them), dashes are *more* emphatic than commas. And dashes are particularly useful for setting off items in a series that are already separated by commas.

These three punctuation marks--semicolons, colons, and dashes--are most effective when used sparingly.

PRACTICE: Creating Sentences with Semicolons, Colons, and Dashes

Use each sentence below as the model for a new sentence. Your new sentence should follow the accompanying guidelines and use the same punctuation contained in the model.

Model 1:

Levin wanted friendship and got friendliness; he wanted steak and they offered Spam.

(Bernard Malamud, *A New Life*)

Guideline: Use a semicolon to separate two main clauses not joined by a coordinating conjunction.

Model 2:

Your essay is both good and original; however, the part that is good is not original, and the part that is original is not good.

Guideline: Use a semicolon to separate main clauses joined by a conjunctive adverb.

Model 3:

There are three choices in this life: be good, get good, or give up.

(Dr. Gregory House, *House, M.D.*)

Guideline: Use a colon to set off a summary or a series after a complete main clause.

Model 4:

The fortune teller reminded us that there is only one thing we can count on for sure--total uncertainty.

Guideline: Use a dash to set off a short summary after a complete main clause.

Model 5:

Our labors in life--learning, earning, and yearning--are also our reasons for living.

Guideline: For the sake of clarity or emphasis (or both), use a pair of dashes to set off words, phrases, or clauses that interrupt a sentence.

WORDS WITH PURPOSE

Adverb List

abnormally	gleefully	rightfully	
absentmindedly	gratefully	rigidly	generally
actually	greatly	safely	generously
anxiously	greedily	scarcely	gently
arrogantly	happily	searchingly	reproachfully
badly	helpfully	sedately	restfully
bashfully	helplessly	seemingly	righteously
beautifully	highly	separately	
bravely	hopelessly	sharply	
brightly	immediately	sheepishly	Add Your Own Here:
briskly	innocently	softly	
broadly	instantly	solidly	
calmly	intently	strictly	
certainly	intensely	successfully	
clearly	interestingly	surprisingly	
cleverly	inwardly	suspiciously	
closely	kindly	sympathetically	
coaxingly	knowingly	tenderly	
commonly	lightly	terribly	
continually	likely	thankfully	
cooly	longingly	thoroughly	
correctly	loudly	thoughtfully	
crossly	madly	tightly	
curiously	majestically	tremendously	
dearly	meaningfully	triumphantly	
deceivingly	mechanically	truly	
delightfully	miserably	unfortunately	
diligently	mockingly	utterly	
dreamily	mostly	vastly	
enormously	naturally	viciously	
especially	nearly	violently	
evenly	neatly	warmly	
exactly	openly	wholly	
excitedly	partially	wildly	
extremely	patiently	willfully	
fairly	physically	wisely	
famously	playfully	wonderfully	

WORDS WITH PURPOSE

ferociously positively "ing" words

according	edging	riding	trotting
admiring	embracing	running	trusting
annoying	encouraging	scattering	tying
batting	escaping	scratching	tumbling
breaking	estimating	screeching	typing
bringing	enveloping	screaming	vaporizing
buying	envying	separating	voting
catching	facing	shattering	waddling
celebrating	feeling	shooting	walking
choking	figuring	shouting	wanting
continuing	finding	shrieking	
coughing	flipping	singing	
counting	flying	skiing	
covering	frosting	slumping	
creating	folding	-smelling	
creeping	gagging	smoking	
crying	gelling	smoothing	
declaring	gliding	snickering	
declining	greeting	sniffing	
dedicating	guessing	snorting	
defending	hanging	snowboarding	
delegating	hiking	spewing	
deleting	hitting	spraying	
defrosting	hovering	spiking	
defying	investigating	springing	
deodorizing	jogging	sprinting	
descending	kneeling	stalking	
describing	laughing	stooping	
deserting	leaping	striving	
designing	lying	stuffing	
desiring	moping	surrounding	
'destroying	obsessing	surveying	
dividing	partying	sweeping	
dodging	plotting	swimming	

WORDS WITH PURPOSE

doing
dreaming

poking
pointing

swinging
taking

Alternatives to “said”

accused	cautioned	echoed	indicated	objected	rehearsed
acknowledged	challenged	emitted	inferred	observed	reiterated
added	chanted	emphasized	informed	ordered	rejoiced
addressed	charged	ended	inquired	outlined	related
advised	chatted	enunciated	inserted		remarked
advocated	chattered	estimated	insinuated	panted	remembered
affirmed	cheered	exclaimed	insisted	paraphrased	reminded
agreed	chided	explained	instructed	persisted	reminisced
alleged	chimed in	exploded	interjected	persuaded	renounced
allowed	chirped	expounded	interpreted	petitioned	repeated
announced	choked	expressed	interrogated	piped	replied
answered	chuckled		interrupted	pleaded	reported
antagonized	claimed	fabricated	intoned	pointed out	requested
apologized	clamored	fibbed	intonated	pouted	responded
appealed	clarified	fitted in	invited	praised	restated
applauded	coaxed	finished	iterated	prayed	resumed
argued	commanded	fired		preached	retorted
articulated	complained	flattered	jeered	presented	retracted
asserted	complied	fretted	jested	presumed	revealed
assured	complimented	fumed	joined in	pretended	reviewed
avowed	concluded	fussed	joked	proclaimed	ridiculed
	clucked		joshed	prodded	roared
babbled	consented	gabbed		promised	rumored
badgered	continued	gaspd	kidded	prompted	
bantered	contributed	gibed		pronounced	sang
barked	cooed	giggled	lamented	proposed	scoffed
bawled	corrected	gloated	lashed out	propositioned	scolded
bayed	cracked	goaded	laughed	protested	scorned
beckoned	cried out	gossiped	lied	puffed	screamed
began	criticized	grieved	lisped	purred	screeched
begged	croaked	groaned			shouted
bellowed	crowed	growled	maintained	quacked	shrieked
bemoaned		grumbled	mentioned	quarreled	shuddered
beseached	decided	grunted	meowed	queried	sighed

WORDS WITH PURPOSE

blubbered declared guessed mewed questioned smarted off
 bluffed defined gulped mimicked quibbled snapped
 blundered demanded gurgled mispronounce quipped snarled blurted out demonstrated misquoted
 quizzed sneered

Prepositions

Words which introduce phrases that always contain a noun or pronoun (he, she, they, etc...)

About	Because of	During	Off	To
Above	Before	Except	On	Toward
According to	Behind	For	Onto	Under
Across	Below	From	Opposite	Underneath
After	Beneath	In	Out	Unlike
Against	Beside	Inside	Outside	Until
Along	Between	Instead	Over	Up
Amid	Beyond	Into	Past	Upon
Among	By	Like	Regarding	With
Around	Concerning	Minus	Since	Within
Aside from	Despite	Near	Through	Without
At	Down	Of	throughout	

Clausal Starters:

When where while as since if although

Banned List: replace these “easy” words with more interesting ones.

Say/said	Like	Go	Get	Nice
Intone Exclaim Asset Screech	Enjoy Savour Crave Taste Bask Treasure	Rush Journey Tour Trek Depart Flee	Obtain Acquire Capture Solicit Seize	Agreeable Decorous Refined Gentle enjoyable

WORDS WITH PURPOSE

Pretty	See	Eat	big
Beautiful Magnificent Alluring gorgeous	Observe Inspect Notice view	Devour Ingest Consume Nibble gnaw	Immense Enormous Gargantuan huge

RUN-ON SENTENCES

Writing Run-on Sentences

Run-on sentences are created in one of the following ways.

- Punctuating two complete sentences (“independent clauses”) as one. This can be called a “fused sentence.”
She went the gym the machines there were new.
- Connecting two complete sentences with a comma. This can be called a “comma splice.” The sun on the grass is warm, the trees are bending gently in the wind.
- Connecting more than two complete sentences with **and, but, or, so, for, nor, or yet**. The restaurant has fresh seafood and it’s cheap so we would eat there but my sister likes steak better so we’ll stay home and grill.

Finding Run-on Sentences

Start from the last line of your paper and read backwards, one sentence at a time. Stop at the first comma you see and read the part of the sentence in front of it. Could it be a sentence by itself? If so, read the part of the sentence after it. If it, too, could be a sentence, then you've got a comma splice that you need to fix. If either part can't stand alone, that comma is OK; move on to the next one and do the same thing again. You can use a similar strategy to find sentences that have too many independent clauses connected by **and**, **or**, **but**, or **so**: look for those words and then read the words before and after them. If you've got two or more of them connecting three or more independent clauses in the same sentence, you'll need to revise.

Fixing Run-on Sentences

Use one of the following options to revise a run-on sentence.

- Use a period to divide the original sentence into two or more shorter ones. The sun on the grass is warm. The trees are bending gently in the wind.
- Use a semicolon to separate the two original sentences while showing they're connected. The sun on the grass is warm; the trees are bending gently in the wind.

WORDS WITH PURPOSE

- Use **and**, **but**, **or**, **so**, **for**, **nor**, or **yet** to connect the two original ideas. She went the gym, and the machines there were new.

- Rewrite one of the two original sentences so that it can no longer stand alone. She went the gym because the machines there were new.

She went the gym and saw the machines there were new.

- Use two or more of these options to revise an original sentence containing **more** than two independent clauses.

The restaurant has fresh seafood and it's cheap. We would eat there, but since my sister likes steak better we'll stay home and grill.

The restaurant has fresh seafood and it's cheap; we would eat there, but my sister likes steak better. Instead, we'll stay home and grill.

Practice

Examine each sentence and correct it if necessary. Some are already correct.

1. The soprano sang a lengthy concert it was mostly opera arias.
2. Football is a great sport and it is very cheap and you only need a ball and you can play it in the park.
3. There was a long line at the gas station, we decided to go elsewhere.
4. When the news came on at 5:30, we all watched attentively.
5. The car was low on oil and needed water in the radiator.
6. "All My Children" is a favorite soap opera even graduate students at Yale love it.
7. My uncle lives in New Delhi, that's a city in India.
8. The distributor had gotten damp the car would not start.
9. I wrote a report, and I learned a lot from it, but it got a "D" because the teacher said it was full of sentence errors, so I decided to learn how to recognize them.
10. On our trip we went swimming in the lake and hiking.

Possible Correct Answers

1. The soprano sang a lengthy concert; it was mostly opera arias.
2. Football is a great sport and it is very cheap. You only need a ball and you can play it in the park.
3. There was a long line at the gas station, so we decided to go elsewhere.
4. Correct; "when the news came on at 5:30" cannot stand alone.

WORDS WITH PURPOSE

5. Correct; “needed water in the radiator” cannot stand alone.
6. “All My Children” is a favorite soap opera; even graduate students at Yale love it.
7. My uncle lives in New Delhi, which is a city in India.
8. The distributor had gotten damp, so the car would not start.
9. I wrote a report, and I learned a lot from it. However, it got a “D” because the teacher said it was full of sentence errors, so I decided to learn how to recognize them.
10. Correct; “hiking” cannot stand alone.

Journaling

Journaling Prompts:

Choose any of the following prompts and complete a page of journaling based on your interpretation of the quote.

Pessimism is at best an emotional half-holiday; joy is the uproarious labour by which all things live.
~G.K. Chesterton

"You gain strength, courage, and confidence, by every experience in which you really stop to look fear in the face. You must do the thing you think you cannot do." -- Eleanor Roosevelt

I read and walked for miles at night along the beach, writing bad blank verse and searching endlessly for someone wonderful who would step out of the darkness and change my life. It never crossed my mind that that person could be me.

--Anna Quindlen

"I swore never to be silent whenever and wherever human beings endure suffering and humiliation. We must always take sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented." --Elie Wiesel

It is a good word, rolling off the tongue no matter what language you were born with. Use it. Learn where it begins, the small alphabet of departure, how long it takes to think of it, then say it, then be heard.

--Naomi Shihab Nye

Never Scratch a Tiger With a Short Stick

Friendship is always a sweet responsibility, never an opportunity--Kahlil Gibran

It is a truth universally acknowledged that when one part of your life starts going okay, another falls spectacularly to pieces.

It is not always the same thing to be a good man and a good citizen.—Aristotle

You can't wait for inspiration. You have to go after it with a club.—Jack London

Everyone tries to define this thing called Character. It's not hard. Character is doing what's right when nobody's looking.—C. Watts

WORDS WITH PURPOSE

When the character of a man is not clear to you, look at his friends.—Japanese proverb

No one means all he says, and yet very few say all they mean, for words are slippery and thought is viscous. - Henry Adams

"To realize one's destiny is a person's only obligation." - Paulo Coelho - The Alchemist

Lady Astor: Sir, if you were my husband, I would poison your drink. Winston Churchill: Madam, if you were my wife, I would drink it.

We all are worms, but I do believe I am a glowworm.

George Bernard Shaw: I invite you to come to my play and bring a friend ... if you have one. Winston Churchill: Impossible to be present for the first performance. Will attend the second ... if there is one.

We make a living by what we get, we make a life by what we give.

"Eyes are vocal,
Tears have tongues,
And there are words
Not made with lungs." Crashaw

"The person who does not read has no advantage over the person who can not read." Mark Twain

"...Sweetest things turn sourest by their deeds;
Lilies that fester smell far worse than weeds." Shakespeare

"Man's mind stretched to a new idea never goes back to its original dimensions." Oliver Wendell Holmes

"A word is not a crystal, transparent and unchanging; it is the skin of living thought and changes from day to day as does the air around us." Oliver Wendell Holmes Fill your paper with the breathings of your heart. ~William Wordsworth

Don't tell me the moon is shining; show me the glint of light on broken glass.~Anton Chekhov

WORDS WITH PURPOSE

Metaphors have a way of holding the most truth in the least space. ~Orson Scott Card

The difference between the right word and the almost right word is the difference between lightning and a lightning bug. ~Mark Twain

The two most engaging powers of an author are to make new things familiar and familiar things new.
~Samuel Johnson

It was once said that the moral test of Government is how that Government treats those who are in the dawn of life, the children; those who are in the twilight of life, the elderly; and those who are in the shadows of life, the sick, the needy and the handicapped.

Hubert H. Humphrey

Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny.

Whatever affects one directly, affects all indirectly.

Martin Luther King, Jr.

A different language is a different vision of life,
Fredericko Fellini

The opposite of love is not hate, it's indifference.
Elie Wiesel

The road to Auschwitz was built by hate, but paved with indifference.
Ian Kershaw

"Sometimes you're the windshield and sometimes you're the bug" (Dire Straits)

A school is a room with four walls and tomorrow inside...Anon

I find television very educational. Every time someone turns on the set, I go into the other room and read a book."-- Groucho Marx.

"It has been my experience that folks who have no vices have very few virtues." —Abraham Lincoln
Great ability without discretion comes almost invariably to a tragic end. —Gambetta

Lack of will power has caused more failure than lack of intelligence or ability. —Flower A. Newhouse

WORDS WITH PURPOSE

Do what you can, with what you have, where you are. —Theodore Roosevelt

Native ability without education is like a tree without fruit. —Aristippus (435?-356? B.C.)

No one rises to low expectations.

It is quality rather than quantity that matters. —Seneca (5 BC-65 AD), *Epistles*

We live by encouragement and die without it—slowly, sadly, angrily. —Celest Holm

The worst sin towards our fellow creatures is not to hate them, but to be indifferent to them; that's the essence of inhumanity. —George Bernard Shaw

Bad officials are elected by good citizens who do not vote. —George Jean Nathan

He who will not reason is a bigot; he who cannot is a fool; and he who dares not is a slave.— Wm. Drummond

Determine never to be idle. No person will have occasion to complain of the want of time who never loses any.

It is wonderful how much can be done if we are always doing.—Thomas Jefferson

"If the doors of perception were cleansed everything would appear to man as it is, infinite." — William Blake *The Marriage of Heaven and Hell* plate 14

"Everything that can be counted does not necessarily count; everything that counts cannot necessarily be counted. —Albert Einstein

Famous Jefferson Quotes (you may use any one of these for a journaling entry)

A Decalogue of Canons for Observation in Practical Life

1. Never put off till to-morrow what you can do to-day.
2. Never trouble another for what you can do yourself.
3. Never spend your money before you have it.
4. Never buy what you do not want, because it is cheap; it will be dear to you.
5. Pride costs us more than hunger, thirst, and cold.
6. We never repent of having eaten too little.
7. Nothing is troublesome that we do willingly.
8. How much pain have cost us the evils which have never happened.

WORDS WITH PURPOSE

9. Take things always by their smooth handle.
10. When angry, count ten, before you speak; if very angry, a hundred.

The only thing we have to fear is fear itself.—FDR, 1st inaugural address

The only thing I am afraid of is fear.—Duke of Wellington

Be not afraid of sudden fear.—Proverbs 3:25

Man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth.—Oscar Wilde

Pride works frequently under a dense mask, and will often assume the garb of humility.—Adam Clarke

Vice, in its true light, is so deformed, that it shocks us at first sight; and would hardly ever seduce us, if it did not at first wear the mask of some virtue.—Lord Chesterfield

We must distrust our instinct of intervention, for the desire to make one's own will prevail is often disguised under the mask of solicitude.—Henri Frederic Amiel

Never trouble another for what you can do for yourself.—Thomas Jefferson

Never spend your money before you have it.—Thomas Jefferson

The sovereign invigorator of the body is exercise, and of all the exercises walking is the best. Habituate yourself to walk very far.—Thomas Jefferson

If our house be on fire, without inquiring whether it was fired from within or without, we must try to extinguish it.— Thomas Jefferson

Whether we should have government without newspapers or newspapers without a government, I should not hesitate for a moment to prefer the latter.—Thomas Jefferson

Be polite to all, but intimate with few.—Thomas Jefferson

I live for books.—Thomas Jefferson

That government is best which governs the least, because its people discipline themselves.— Thomas Jefferson

WORDS WITH PURPOSE

Rebellion against tyrants is obedience to God.—Ben Franklin

The tree of liberty must be refreshed from time to time with the blood of patriots and tyrants.—
Thomas Jefferson

One man with courage is a majority.—Andrew Jackson

It is in our lives and not our words that our religion must be read.—Thomas Jefferson

When you reach the end of your rope, tie a knot in it and hang on.—Thomas Jefferson

The most valuable of all talents is that of never using two words when one will do.—Thomas
Jefferson

Chance favors the mind that is prepared.—Louis Pasteur

Rule for work—Don't flinch. Don't fall. Hit the line hard.—Theodore Roosevelt

Write your own favorite quotes:

Extra Credit Literature

Directions:

You may earn up to 100 extra credit points to be applied to assignments throughout the year (excluding the final research paper). For each literature report completed, you will earn up to 10 points. After reading one of the selections of literature listed under Extra Credit, complete the answers to the following (typed in MLA format):

1. Main characters' names: Short description – physical attributes, personality traits, type of character (dynamic, static, round, flat, etc.), and key function(s) within the story.
2. Secondary characters' names: Short description – physical attributes, personality traits, type of character (dynamic, static, round, flat, etc.), and key function(s) within the story. Include important silent characters.
3. Name the inciting moment (the key moment in the story that gets the events up and running—opinions may vary from person to person)
4. Write five themes for this book.
5. Name literary devices used and provide examples from the story.
6. Describe two events from the book that challenged or changed the characters in some way.
7. Write out two significant quotes from the story and explain the significance in terms of the story's message.
8. Provide a paragraph explaining how this book impacted your worldview or your understanding of the characters, events, and intent of this story.

Extra Credit Literature List:

John Newton by Jonathan Aitken
Bonhoeffer by Eric Metaxas
Ivanhoe by Sir Walter Scott
The Moonstone by Wilkie Collins
Soldat: Reflections of a German Soldier by Siegfried Knappe and Ted Brusaw
The Scarlet Pimpernel by Emmuska Orczy
The Count of Monte Cristo by Alexandre Dumas
Arm of a Starfish by Madeline L'engle
The Big Sky by A.B. Guthrie, Jr.
The Book Thief by Markus Zusak
Death Be Not Proud by John J. Gunther
The Good Earth by Pearl S. Buck
Father Elijah: An Apocalypse by Michael O'Brien
Flowers for Algernon by Daniel Keyes
Kingfishers Catch Fire by Rumer Godden
Killing Fields, Living Fields by Don Cormack
The Book Thief by Marcus Zusak
One Child by Torey Hayden
Till We Have Faces by C.S. Lewis
A Town Like Alice by Nevil Shute
Saint Ben by John Fischer
Peace Child by Don Richardson

MLA Citation Guidelines

There are specific formats for writing up your research sources, depending upon what source your information derives from. Following are some of the common Research Source Types with a brief explanation of how to write up the MLA Citation, and then an example. These are not all of the possible research source types. For additional MLA reference, go to Purdue University's "The Owl" website at

<<http://owl.english.purdue.edu/owl/resource/747/01/>> (a tremendous resource to bookmark, regardless!)

When listing dates, abbreviate months as follows:

January – Jan.	February – Feb.	March – Mar.	April – Apr.
May – May	June – June	July – July	August – Aug.
September – Sept.	October – Oct.	November – Nov.	December – Dec.

List dates in the following format: date month year (listing the month's abbreviation and the year in four digit format). For example, to write the date for the 12th day of March of 2008, you would write: 12 Mar. 2008.

When listing publication information, if your source does not provide required information, you need to insert a placeholder to state this information was not listed (and that you didn't just forget it). Use the following abbreviations for information you cannot supply:

- n.p. No place of publication or publisher given
- n.d. No date of publication given

Inserted before the colon, the abbreviation n.p. indicates *no place*, after the colon, it indicates *no publisher*.

However, if a book or article is written anonymously (the author is not listed), do not write *anonymous* or *anon*. Simply do not list any author information.

BOOKS AND PUBLICATIONS:

Book by a Single Author:

Author's name. *Title of book*. Publication information. Use a colon between the city of publication and the publisher, a comma between the publisher and the date, and period after the date. Add the medium of publication, which, in most cases, is either Print or Web, followed by a period.

Ex. Kurlansky, Mark. *Salt: A World History*. New York: Walker, 2002. Print.

Book by Two or More Authors:

WORDS WITH PURPOSE

Cite author's names in the same order as on the title page. Reverse only the name of the first author, add a comma, and give the other name(s) in normal form, separating the last name with the word "and". Place a period after the last name.

Marquat, James W., Sheldon Ekland Olson, and Jonathan R. Sorensen. *The Rope, the Chair, and the Needle: Capital Punishment in Texas, 1923-1990*. Austin: U of Texas P, 1994. Print.

Article in a Reference Book:

If the article is signed, list the author first, otherwise list the title first. (Do not cite the editor of the reference work.) If the articles are arranged alphabetically, you may omit volume and page numbers.

Ex. Mohanty, Jitendra M. "Indian Philosophy." *The New Encyclopaedia Britannica: Macropaedia*. 15th ed. 1987. Print.

Ex. "Noon." *The Oxford English Dictionary*. 2nd ed. 1989. Print.

An Introduction, a Preface, a Foreword, or an Afterward:

Begin with the name of the author of the intro/preface/forward/afterward, then give the name of the part being cited, capitalized but neither italicized nor enclosed in quotation marks. If the writer is different from the complete work, cite the author of the work after its title, giving the full name, in normal order, preceded by the word "by".

Ex. Coetzee, J. M. Introduction. *The Confusions of Young Törless*. By Robert Musil. Trans. Shaun Whiteside. New York: Penguin, 2001. v-xiii. Print.

Pamphlet:

Treat a pamphlet as a book, except you usually do not have an author.

Ex. *Renoir Lithographs*. New York: Dover, 1994. Print.

Government Publication:

If there is no author, cite as the author the government agency that issued it. State the name of the government agency first, followed by the name of the agency, using an abbreviation if the context makes it clear. Then state the title of the document and the publication information. Most federal publications are published by the Government Printing Office (GPO), in Washington D.C.

Ex. Dept. of Labor. *Child Care: A Workforce Issue*. Washington: GPO, 1988. Print.

PERIODICALS: Following is a list of most of the possible components of an entry for an article in a periodical and the order in which they are normally arranged:

- | | |
|---------------------------|------------------------|
| 1. Author's name | 5. Volume number |
| 2. Title of the article | 6. Issue number |
| 3. Name of the periodical | 7. Date of publication |

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4. Series number or name 8. Page numbers

If an article is longer than one page **and** runs over consecutive pages then list the first and last page number separated by a dash. However, if the article is continued on a page later in the periodical, then list the first page of the article followed by a **+ sign**.

Article in a Newspaper:

Give the name of the newspaper as it appears on the masthead but omit any introductory article (*New York Times*, not *The New York Times*). If an edition of the newspaper is listed on the masthead, add a comma after the date and specify the edition (e.g. *natl. ed.*, *late ed.*). Follow the date, and the edition if there is one, with a colon and the page number or numbers.

Jeromack, Paul. "This Once, a David of the Art World Does Goliath a Favor." *New York Times* 13
July 2002, late ed.: B7+. Print.

Article in a Magazine:

After the complete date, insert a colon and then the inclusive page numbers of the article. Do not cite the volume and issue numbers even if they are listed.

Ex. Weintraub, Arlene, and Laura Cohen. "A Thousand-Year Plan for Nuclear Waste." *Business Week* 6
May 2002: 94-96. Print.

NON-PRINT SOURCES:

Television or Radio Program:

Depending on what information is provided, the information in an entry for a television or radio program usually appears in the following order:

1. Title of the episode or segment, if appropriate (in quotation marks)
2. Title of the program (in italics)
3. Title of the series, if any (neither in italics nor in quotation marks)
4. Name of the network
5. Call letters and city of the local station (if any)
6. Broadcast date

For the inclusion of other information that may be important (e.g. performers, director, narrator, number of episodes), separate each entry with a period.

Ex. *Passion*. By Stephen Sondheim. Dir. James Lapine. Perf. Donna Murphy, Jere Shea, and Marin Mazzie.
Amer. Playhouse. PBS. WNET, New York. 7 Mar. 1996. Radio.

Sound Recording:

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The person cited first (e.g. the composer, conductor, or performer) will depend on the desired emphasis. List the title of the recording, the artist or artists, the manufacturer ("Capitol"), and the year of issue (if the year is unknown, write "n.d.") Place a comma between the manufacturer and the date; periods follow the other items. Ex. Holiday, Billie. *The Essence of Billie Holiday*. Columbia, 1991.

An Interview:

Begin with the name of person interviewed. If the interview is part of a program, include the title of the interview in quotation marks, if the interview was produced independently (rather than as part of another work), italicize the title.

Ex. Fellini, Federico. "The Long Interview." *Juliet of the Spirits*. Ed. Tullio Kezich. Trans. Howard Greenfield . New York: Ballantine, 1996. 17-64.

Interviews Conducted by the Researcher:

Ex. Shakespeare, William. Personal interview. 1 Jan. 2008.

Ex. Tennyson, Lord Alfred. Telephone interview. 25 June 2007.

Ex. Dickinson, Emily. E-mail interview. 19 Sept. 2007.

ELECTRONIC SOURCES:

Since many electronic sources do not have consistent information, you will find that some citations are more completely filled out than others. A Web entry usually contains most of the following components in

sequence: 1. Name of the author, compiler, editor, director, narrator, performer, or translator of the work

2. Page title (italicized if the page is independent; in quotation marks if the page is part of a larger website)

3. Title of the overall Web site (italicized), if distinct from item 2

4. Version or edition used

5. Publisher or sponsor of the site; if not available, use N.p.

6. Date of publication (day, month, and year, as available); if nothing is available, use n.d.

7. Medium of publication (Web)

8. Date of access (day, month, and year)

9. URL

When citing an URL be sure to remove the hyperlink (a hyperlink is underlined and in blue type. Your word processor inserts it automatically, so you will have to right-click on the URL and choose "Remove Hyperlink").

If a website forwards you to a PDF document, then use the URL of the webpage that held the link to the PDF. For example, if you are on a webpage and click on a link that forwards you to a MS Word document where

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your quotation is taken from, then close the MS Word document and copy the URL from the last webpage you were on (which has the link to the PDF document on it.) **Website with an Author:**

Ex. Nock, Matthew K. "Suicide." *KidsHealth*. June Nemours Foundation, 2008. Web. 13 Aug. 2008.

<http://kidshealth.org/teen/your_mind/mental_health/suicide.html>.

Website without an Author:

Ex. "The Wolf and the Seven Young Kids." *Brothers Grimm*. Virginia University, 1999. Web.

13 Aug 2008. <http://www.fln.vcu.edu/grimm/wolf_e.html>.

Article in an Online Periodical:

List the information just as you would if you found the article in a print periodical, adding the date of access and URL to the end of the citation.

Newspaper:

Ex: Achenbach, Joel. "America's River." *Washington Post* 5 May 2002. Web. 20 May 2002.

<<http://www.washingtonpost.com/newssearch/search.html?st=May%205,%202002>>.

Magazine:

Ex. Levy, Steven. "Great Minds, Great Ideas." *Newsweek* 27 May 2002. Web. 20 May 2002.

<<http://www.msnbc.com/news/754336.asp>>.

Article in a Scholarly Journal:

When citing articles from a scholarly journal, you follow the basic rules for that of a book: it has three main divisions: Author's name. "Title of the article." Publication information.

Follow the rules for author's name and title of article as you would in a book (see examples below). For publication information, after the title of the article, give the *journal title* (italicized), the *volume number* followed by a period and the *issue number*, the *year of the publication* (in parentheses), a colon, the name of the database (italicized), a period, – **only if the journal entry came from a database**, the *URL information*, a period.

Scholarly Journal found independently (not part of an archival database online):

Ex: Dane, Gabrielle. "Reading Ophelia's Madness." *Exemplaria* 10.2 (1998): n. pag. Web. 22 June

2002. <<http://web.english.ufl.edu/english/exemplaria/danefram.htm>>.

Scholarly Journal that is part of an archival database online:

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Ex: Chan, Evans. "Postmodernism and Hong Kong Cinema." *Postmodern Culture* 10.3 (2000):

Project Muse. Web. 20 May 2002.

<<http://muse.jhu.edu/journals/prnc/v020/20.3.chan.html>>.

Television or Radio Program:

Ex. Komando, Kim. "Password Security." *WCBS News Radio*. WCBS, New York. 20 May 2002.

Transcript. Radio. 23 May 2002. <http://wcbs880.com/komano/Story/Folder/story_1002173851_html>.

WORKS CITED PAGE:

Rules for your Works Cited Page:

- double space citations
- put one extra space between individual entries
- use hanging indentation: indent 5 spaces (or tab) on the second line (& all following lines) of each entry
- entries are always in alphabetical order according to author last name or article title (if no author)
- put a period at the end of every entry
- do *not* divide your Works Cited page into section according to the type of source • *do not* number the entries
- only works cited in your paper should be listed on your Works Cited page

PARENTHETICAL DOCUMENTATION:

In your Works Cited, you are indicating to your reader what sources you used in your writing. With your Parenthetical Citations, you are identifying exactly what information you found in each source and exactly where in the work you found the material. To do this, you insert a brief parenthetical acknowledgement (often the author's name and a page reference) in your paper.

ALL parenthetical citations have two (2) pieces of information in them. The ideal parenthetical citation has an author and a page number with ***no comma*** between them:

"As scientists are well aware, piranhas are a very tricky species" (Smith 58).

- Websites: since websites do not usually have page numbers, for website sources it is preferable to list the paragraph number the quotation was taken from:

"According to Brown, spiders spin webs much faster than they did in the past" (*Spider's World* par. 9).

WORDS WITH PURPOSE

- Interviews: write the last name of the person interviewed and the year of the interview: (Locke 2009). If more than one interview occurred with that person, then put last name, month & year: (Locke Aug. 2009).

If...you have **no** page number or paragraph number reference to list as the second part of your parenthetical citation, then use the first date listed from that Works Cited entry.

Place the parenthetical reference where a pause would normally occur (preferably at the end of a sentence), as near as possible to the material documented. The parenthetical reference (everything inside the parentheses) precedes the punctuation mark that concludes the sentence, clause, or phrase of the borrowed material. The parenthetical reference **must match** the corresponding information in the entries in your list of Works Cited. For a typical Works Cited entry, which begins with the name of the author (or editor, or narrator, or title), the Parenthetical Reference lists the same name.

When the Works Cited contains only one work by an author, you need give only the author's last name to identify the work: "(Patterson 183-84)."

If your Works Cited contains more than one author with the same last name, you must add the first initial: "(A. Patterson 183-84)" and "(L. Patterson 491)". If the initial is shared too, the full first name "(Alex Patterson 18384)" and "(Lynette Patterson 491)."

If the work has two or three authors, give the last names of all the authors in the order they are listed on the Works Cited:

"It is 91 million miles from the earth to the sun" (Rabkin, Greenberg, and Olander 294).

If the work has more than three authors, either give the first author's last name followed by "et al.", or list all the last names.

If a book or website has no author and is listed on the Works Cited by title, use the title for the citation, shortened or in full. If two works on the Works Cited have the same title, add a publication fact, such as a date, that distinguishes this work:

"In the winter the snowy owl feeds primarily on small rodents" ("Snowy Owl" 2002 74). This citation shows that of the two identical titles, the quote is from the 2002 publication, and can be found on pg 74.

If the citation is listed by title, format of the title as used in the parenthetical citation is the same format as listed in the Works Cited (e.g. if the title is in quotation marks in the Works Cited, then it should be in quotations in the parenthetical citation; if the title is in italics in the Works Cited, then it should be in italics in the parenthetical citation.)

WORDS WITH PURPOSE

Literature Circle Role Sheet

Summarizer

Book _____

Summarizer: Your job is to prepare a brief summary of today's reading. Your group discussion will start with your 1-2 minute statement that covers the key points, main highlights, and general idea of today's reading assignment.

- **Summary:**

- **Key Points:**

- 1. _____
- 2. _____
- 3. _____
- 4. _____
- 5. _____

- **Connections: Did today's reading remind you of anything? Explain.**

WORDS WITH PURPOSE

Notes:

WORDS WITH PURPOSE

Literature Circle Role Sheet

Questioner/Discussion Director

- **Book** _____

Questioner/Discussion Director: Your job is to develop a list of questions that your group might want to discuss about this part of the book. Don't worry about the small details; your task is to help people talk over the big ideas in the reading and share their reactions. Usually the best discussion questions come from your own thoughts, feelings, and concerns as you read. You can list them below during or after your reading. You may also use some of the general questions below to develop topics to your group.

Possible discussion questions or topics for today:

- 1. _____
- 2. _____
- 3. _____
- 4. _____
- 5. _____

Tips: Consider

- A discussion of a work's characters: are they realistic, symbolic, historically-based?
- What motivates the characters or leads them to make the choices they do?
- An in-depth discussion of the work's events
- A discussion of any confusing passage or event
- The historical context and/or events that occurred in a particular work
- Commentary on the social, political, or economic context in which a work was written — how does the context influence the work?
- An analysis of a specific image, passage, phrase, etc.
- An analysis of a recurring image, phrase, event, etc.

Topics to be carried over to next discussion: _____

WORDS WITH PURPOSE

Literature Circle Roles

Connector

Book _____

Connector: Your job is to find connections between the book and you, and between the book and the wider world. Consider the list below when you make your connections.

- Your own past experiences
- Happenings at school or in the community
- Stories in the news
- Similar events at other times and places
- Other people or problems that you are reminded of
- Between this book and other writings on the same topic or by the same author

Some connections I made between this reading and my own experiences, the wider world, and other texts or authors:

Illustrator

Meeting Date _____

Book _____

Illustrator: Good readers make pictures in their minds as they read. This is a chance to share some of your own images and visions. Draw some kind of picture related to the reading you have just done. It can be a sketch, cartoon, diagram, flowchart, or stickfigure scene. You can draw a picture of something that happened in your book, or something that the reading reminded you of, or a picture that conveys any idea or feeling you got from the reading. Any kind of drawing or graphic is okay – you can even label things with words if that helps. *Make your drawing(s) on any remaining space on this side and on the other side of this sheet. If you use a separate sheet of paper, be sure to staple it to this role sheet.*

Presentation Plan: Whenever it fits in the conversation, show your drawing to your group. You don't have to explain it immediately. You can let people speculate what your picture means, so they can connect your drawing to their own ideas about the reading. After everyone has had a say, you can always have the last word: *tell them what your picture means, refer to the parts in the text that you used, and/or convey what it represents to you.*

WORDS WITH PURPOSE

Travel Tracer

Meeting Date _____

Book _____

Travel Tracer: When you are reading a book in which characters move around often and the scene changes frequently, it is important for everyone in your group to know *where* things are happening and how the setting may have changed. That's your job: carefully track where the action takes place during today's reading. Describe each setting in detail, either in words or with an action map or diagram. While you may use this sheet, you may find that you need to use an additional sheet. If that is the case, be sure to staple any additional sheets to this role sheet. *Also, always give the page locations where the scene is described.*

Describe or sketch the setting

Where today's action *begins*: _____ Page where it is described _____

Where *key events* happen: _____ Page where it is described _____

Where today's events *end*: _____ Page where it is described _____

Vocabulary Enricher/Word Wizard

Book _____

Vocabulary Enricher/Word Wizard: The words a writer chooses are an important ingredient of the author's craft. Your job is to be on the lookout for a few words that have special meaning in today's reading selection.

- Jot down **puzzling or unfamiliar words** while you are reading. Later, look up the definitions in either a dictionary or some other source.
- You may also run across **words that stand out** somehow in the reading – **words that are repeated a lot, used in an unusual way, or are crucial to the meaning of the text.** Mark these special words, too, and be ready to share your ideas on their usage to the group. Note: When discussing vocabulary, you should always refer back to the text in order to examine the word in context.

Word	Pg. # & Paragraph	Definition	Reason/Plan for Discussion

WORDS WITH PURPOSE

Literary Luminary

- **Name** _____ **Circle** _____
- **Book** _____

Literary Luminary: Your job is to locate a few special sections or quotations in the text for your group to talk over. The idea is to help people go back to some especially interesting, powerful, funny, puzzling, or important sections of the reading and think about them more carefully. Also look for literary devices and make connections to the six elements of fiction. As you decide which passages or paragraphs are worth going back to, make a note why you picked each one and consider some plans for how they should be shared. You can read passages aloud yourself, ask someone else to read them, or have people read them silently and then discuss.

Remember, the purpose is to suggest material for discussion.

Page # and Paragraph	Reason for Picking	Plan for Discussion

WORDS WITH PURPOSE

Researcher

Name _____ Circle _____

Meeting Date _____

Book _____

Researcher: Your job is to dig up some background information on any relevant topic related to your book. This might include

- The geography, weather, culture, or history of the book's setting
- Pertinent information about the author and other related works
- Information about the time period portrayed in the book
- Information on any topics or events represented in the book
- Information on any topics or events that may have influenced the author
- Pictures, objects, or materials that illustrate elements of the book
- The history and derivation of words or names used in the book
- Information about any character that is based on a historical person

This is *not* a formal research report. The idea is to find some information or material that helps your group understand the book better. Investigate something that really interests you – something that struck you as puzzling or curious while you were reading.

Ways of gathering information:

- The introduction, preface, or “about the author” section of the book
- Library books and magazines
- On-line computer search or encyclopedia
- Interviews with people who know the topic
- Other novels, nonfiction, or textbooks you've read