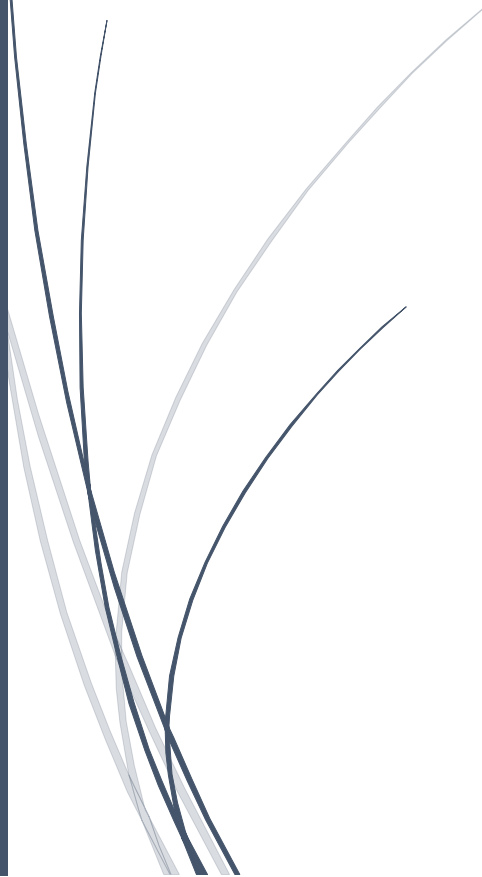




2015-2016

Connections in Literature and Composition

STEM CHRISTIAN ACADEMY



Mrs. Tara Hall
PROVERBS 1:7

Week 1: Washington Irving

"The stronger and simpler the mind is the more beautiful is its faith."

The Legend of Sleepy Hollow

FOUND AMONG THE PAPERS OF THE LATE DIEDRICH KNICKERBOCKER.

*A pleasing land of drowsy head it was,
Of dreams that wave before the half-shut eye;
And of gay castles in the clouds that pass,
Forever flushing round a summer sky.*

CASTLE OF INDOLENCE.

In the bosom of one of those spacious coves which indent the eastern shore of the Hudson, at that broad expansion of the river denominated by the ancient Dutch navigators the Tappan Zee, and where they always prudently shortened sail and implored the protection of St. Nicholas when they crossed, there lies a small market town or rural port, which by some is called Greensburgh, but which is more generally and properly known by the name of Tarry Town. This name was given, we are told, in former days, by the good housewives of the adjacent country, from the inveterate propensity of their husbands to linger about the village tavern on market days. Be that as it may, I do not vouch for the fact, but merely advert to it, for the sake of being precise and authentic. Not far from this village, perhaps about two miles, there is a little valley or rather lap of land among high hills, which is one of the quietest places in the whole world. A small brook glides through it, with just murmur enough to lull one to repose; and the occasional whistle of a quail or tapping of a woodpecker is almost the only sound that ever breaks in upon the uniform tranquillity.

I recollect that, when a stripling, my first exploit in squirrel-shooting was in a grove of tall walnut-trees that shades one side of the valley. I had wandered into it at noontime, when all nature is peculiarly quiet, and was startled by the roar of my own gun, as it broke the Sabbath stillness around and was prolonged and reverberated by the angry echoes. If ever I should wish for a retreat whither I might steal from the world and its distractions, and dream quietly away the remnant of a troubled life, I know of none more promising than this little valley.

From the listless repose of the place, and the peculiar character of its inhabitants, who are descendants from the original Dutch settlers, this sequestered glen has long been known by the name of SLEEPY HOLLOW, and its rustic lads are called the Sleepy Hollow Boys throughout all the neighboring country. A drowsy, dreamy influence seems to hang over the land, and to pervade the very atmosphere. Some say that the place was bewitched by a High German doctor, during the early days of the settlement; others, that an old Indian chief, the prophet or wizard of his tribe, held

his powwows there before the country was discovered by Master Hendrick Hudson. Certain it is, the place still continues under the sway of some witching power, that holds a spell over the minds of the good people, causing them to walk in a continual reverie. They are given to all kinds of marvellous beliefs, are subject to trances and visions, and frequently see strange sights, and hear music and voices in the air. The whole neighborhood abounds with local tales, haunted spots, and twilight superstitions; stars shoot and meteors glare oftener across the valley than in any other part of the country, and the nightmare, with her whole ninefold, seems to make it the favorite scene of her gambols.

The dominant spirit, however, that haunts this enchanted region, and seems to be commander-in-chief of all the powers of the air, is the apparition of a figure on horseback, without a head. It is said by some to be the ghost of a Hessian trooper, whose head had been carried away by a cannonball, in some nameless battle during the Revolutionary War, and who is ever and anon seen by the country folk hurrying along in the gloom of night, as if on the wings of the wind. His haunts are not confined to the valley, but extend at times to the adjacent roads, and especially to the vicinity of a church at no great distance. Indeed, certain of the most authentic historians of those parts, who have been careful in collecting and collating the floating facts concerning this spectre, allege that the body of the trooper having been buried in the churchyard, the ghost rides forth to the scene of battle in nightly quest of his head, and that the rushing speed with which he sometimes passes along the Hollow, like a midnight blast, is owing to his being belated, and in a hurry to get back to the churchyard before daybreak.

Such is the general purport of this legendary superstition, which has furnished materials for many a wild story in that region of shadows; and the spectre is known at all the country firesides, by the name of the Headless Horseman of Sleepy Hollow.

It is remarkable that the visionary propensity I have mentioned is not confined to the native inhabitants of the valley, but is unconsciously imbibed by every one who resides there for a time. However wide awake they may have been before they entered that sleepy region, they are sure, in a little time, to inhale the witching influence of the air, and begin to grow imaginative, to dream dreams, and see apparitions.

I mention this peaceful spot with all possible laud, for it is in such little retired Dutch valleys, found here and there embosomed in the great State of New York, that population, manners, and customs remain fixed, while the great torrent of migration and improvement, which is making such incessant changes in other parts of this restless country, sweeps by them unobserved. They are like those little nooks of still water, which border a rapid stream, where we may see the straw and bubble riding quietly at anchor, or slowly revolving in their mimic harbor, undisturbed by the rush of the passing current. Though many years have elapsed since I trod the drowsy shades of Sleepy Hollow, yet I question whether I should not still find the same trees and the same families vegetating in its sheltered bosom.

In this by-place of nature there abode, in a remote period of American history, that is to say, some thirty years since, a worthy wight of the name of Ichabod Crane, who sojourned, or, as he expressed it, "tarried," in Sleepy Hollow, for the purpose of instructing the children of the vicinity. He was a native of Connecticut, a State which supplies the Union with pioneers for the mind as well as for the forest, and sends forth yearly its legions of frontier woodmen and country schoolmasters. The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together.

His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock perched upon his spindle neck to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield.

His schoolhouse was a low building of one large room, rudely constructed of logs; the windows partly glazed, and partly patched with leaves of old copybooks. It was most ingeniously secured at vacant hours, by a withe twisted in the handle of the door, and stakes set against the window shutters; so that though a thief might get in with perfect ease, he would find some embarrassment in getting out,—an idea most probably borrowed by the architect, Yost Van Houten, from the mystery of an eel-pot. The schoolhouse stood in a rather lonely but pleasant situation, just at the foot of a woody hill, with a brook running close by, and a formidable birch-tree growing at one end of it. From hence the low murmur of his pupils' voices, conning over their lessons, might be heard in a drowsy summer's day, like the hum of a beehive; interrupted now and then by the authoritative voice of the master, in the tone of menace or command, or, peradventure, by the appalling sound of the birch, as he urged some tardy loiterer along the flowery path of knowledge. Truth to say, he was a conscientious man, and ever bore in mind the golden maxim, "Spare the rod and spoil the child." Ichabod Crane's scholars certainly were not spoiled.

I would not have it imagined, however, that he was one of those cruel potentates of the school who joy in the smart of their subjects; on the contrary, he administered justice with discrimination rather than severity; taking the burden off the backs of the weak, and laying it on those of the strong. Your mere puny stripling, that winced at the least flourish of the rod, was passed by with indulgence; but the claims of justice were satisfied by inflicting a double portion on some little tough wrong-headed, broad-skirted Dutch urchin, who sulked and swelled and grew dogged and sullen beneath the birch. All this he called "doing his duty by their parents;" and he never inflicted a chastisement without following it by the assurance, so consolatory to the smarting urchin, that "he would remember it and thank him for it the longest day he had to live."

When school hours were over, he was even the companion and playmate of the larger boys; and on holiday afternoons would convoy some of the smaller ones home, who happened to have pretty sisters, or good housewives for mothers, noted for the comforts of the cupboard. Indeed, it behooved him to keep on good terms with his pupils. The revenue arising from his school was small, and would have been scarcely sufficient to furnish him with daily bread, for he was a huge feeder, and, though lank, had the dilating powers of an anaconda; but to help out his maintenance, he was, according to country custom in those parts, boarded and lodged at the houses of the farmers whose children he instructed. With these he lived successively a week at a time, thus going the rounds of the neighborhood, with all his worldly effects tied up in a cotton handkerchief.

That all this might not be too onerous on the purses of his rustic patrons, who are apt to consider the costs of schooling a grievous burden, and schoolmasters as mere drones, he had various ways of rendering himself both useful and agreeable. He assisted the farmers occasionally in the lighter labors of their farms, helped to make hay, mended the fences, took the horses to water, drove the cows from pasture, and cut wood for the winter fire. He laid aside, too, all the dominant dignity and absolute sway with which he lorded it in his little empire, the school, and became wonderfully gentle and ingratiating. He found favor in the eyes of the mothers by petting the children, particularly the youngest; and like the lion bold, which whilom so magnanimously the lamb did hold, he would sit with a child on one knee, and rock a cradle with his foot for whole hours together.

In addition to his other vocations, he was the singing-master of the neighborhood, and picked up many bright shillings by instructing the young folks in psalmody. It was a matter of no little vanity to him on Sundays, to take his station in front of the church gallery, with a band of chosen singers; where, in his own mind, he completely carried away the palm from the parson. Certain it is, his voice resounded far above all the rest of the congregation; and there are peculiar quavers still to be heard in that church, and which may even be heard half a mile off, quite to the opposite side of the millpond, on a still Sunday morning, which are said to be legitimately descended from the nose of Ichabod Crane. Thus, by divers little makeshifts, in that ingenious way which is commonly denominated "by hook and by crook," the worthy pedagogue got on tolerably enough, and was thought, by all who understood nothing of the labor of headwork, to have a wonderfully easy life of it.

The schoolmaster is generally a man of some importance in the female circle of a rural neighborhood; being considered a kind of idle, gentlemanlike personage, of vastly superior taste and accomplishments to the rough country swains, and, indeed, inferior in learning only to the parson. His appearance, therefore, is apt to occasion some little stir at the tea-table of a farmhouse, and the addition of a supernumerary dish of cakes or sweetmeats, or, peradventure, the parade of a silver teapot. Our man of letters, therefore, was peculiarly happy in the smiles of all the country damsels. How he would figure among them in the churchyard, between services on Sundays; gathering grapes for them from the wild vines that overran the surrounding trees; reciting for their amusement all the epitaphs on the tombstones; or sauntering, with a whole bevy of them, along the banks of the adjacent millpond; while the more bashful country bumpkins hung sheepishly back, envying his superior elegance and address.

From his half-itinerant life, also, he was a kind of travelling gazette, carrying the whole budget of local gossip from house to house, so that his appearance was always greeted with satisfaction. He was, moreover, esteemed by the women as a man of great erudition, for he had read several books quite through, and was a perfect master of Cotton Mather's "History of New England Witchcraft," in which, by the way, he most firmly and potently believed.

He was, in fact, an odd mixture of small shrewdness and simple credulity. His appetite for the marvellous, and his powers of digesting it, were equally extraordinary; and both had been increased by his residence in this spell-bound region. No tale was too gross or monstrous for his capacious swallow. It was often his delight, after his school was dismissed in the afternoon, to stretch himself on the rich bed of clover bordering the little brook that whimpered by his schoolhouse, and there con over old Mather's direful tales, until the gathering dusk of evening made the printed page a mere mist before his eyes. Then, as he wended his way by swamp and stream and awful woodland, to the farmhouse where he happened to be quartered, every sound of nature, at that witching hour, fluttered his excited imagination,—the moan of the whip-poor-will from the hillside, the boding cry of the tree toad, that harbinger of storm, the dreary hooting of the screech owl, or the sudden rustling in the thicket of birds frightened from their roost. The fireflies, too, which sparkled most vividly in the darkest places, now and then startled him, as one of uncommon brightness would stream across his path; and if, by chance, a huge blockhead of a beetle came winging his blundering flight against him, the poor varlet was ready to give up the ghost, with the idea that he was struck with a witch's token. His only resource on such occasions, either to drown thought or drive away evil spirits, was to sing psalm tunes and the good people of Sleepy Hollow, as they sat by their doors of an evening, were often filled with awe at hearing his nasal melody, "in linked sweetness long drawn out," floating from the distant hill, or along the dusky road.

Another of his sources of fearful pleasure was to pass long winter evenings with the old Dutch wives, as they sat spinning by the fire, with a row of apples roasting and spluttering along the hearth, and listen to their marvellous tales of ghosts and goblins, and haunted fields, and haunted brooks, and haunted bridges, and haunted houses, and particularly of the headless horseman, or Galloping Hessian of the Hollow, as they sometimes called him. He would delight them equally by his anecdotes of witchcraft, and of the direful omens and portentous sights and sounds in the air, which prevailed in the earlier times of Connecticut; and would frighten them woefully with speculations upon comets and shooting stars; and with the alarming fact that the world did absolutely turn round, and that they were half the time topsy-turvy!

But if there was a pleasure in all this, while snugly cuddling in the chimney corner of a chamber that was all of a ruddy glow from the crackling wood fire, and where, of course, no spectre dared to show its face, it was dearly purchased by the terrors of his subsequent walk homewards. What fearful shapes and shadows beset his path, amidst the dim and ghastly glare of a snowy night! With what wistful look did he eye every trembling ray of light streaming across the waste fields from some distant window! How often was he appalled by some shrub covered with snow, which, like a sheeted spectre, beset his very path! How often did he shrink with curdling awe at the sound of his own steps on the frosty crust beneath his feet; and dread to look over his shoulder, lest he should behold some uncouth being tramping close behind him! And how often was he thrown into complete dismay by some rushing blast, howling among the trees, in the idea that it was the Galloping Hessian on one of his nightly scourings!

All these, however, were mere terrors of the night, phantoms of the mind that walk in darkness; and though he had seen many spectres in his time, and been more than once beset by Satan in divers shapes, in his lonely perambulations, yet daylight put an end to all these evils; and he would have passed a pleasant life of it, in despite of the Devil and all his works, if his path had not been crossed by a being that causes more perplexity to mortal man than ghosts, goblins, and the whole race of witches put together, and that was—a woman.

Among the musical disciples who assembled, one evening in each week, to receive his instructions in psalmody, was Katrina Van Tassel, the daughter and only child of a substantial Dutch farmer. She was a blooming lass of fresh eighteen; plump as a partridge; ripe and melting and rosy-cheeked as one of her father's peaches, and universally famed, not merely for her beauty, but her vast expectations. She was withal a little of a coquette, as might be perceived even in her dress, which was a mixture of ancient and modern fashions, as most suited to set off her charms. She wore the ornaments of pure yellow gold, which her great-great-grandmother had brought over from Saardam; the tempting stomacher of the olden time, and withal a provokingly short petticoat, to display the prettiest foot and ankle in the country round.

Ichabod Crane had a soft and foolish heart towards the sex; and it is not to be wondered at that so tempting a morsel soon found favor in his eyes, more especially after he had visited her in her paternal mansion. Old Baltus Van Tassel was a perfect picture of a thriving, contented, liberal-hearted farmer. He seldom, it is true, sent either his eyes or his thoughts beyond the boundaries of his own farm; but within those everything was snug, happy and well-conditioned. He was satisfied with his wealth, but not proud of it; and piqued himself upon the hearty abundance, rather than the style in which he lived. His stronghold was situated on the banks of the Hudson, in one of those green, sheltered, fertile nooks in which the Dutch farmers are so fond of nestling. A great elm tree spread its broad branches over it, at the foot of which bubbled up a spring of the softest and sweetest water, in a little well formed of a barrel; and then stole sparkling away through the grass, to a neighboring brook, that babbled along among alders and dwarf willows. Hard by the

farmhouse was a vast barn, that might have served for a church; every window and crevice of which seemed bursting forth with the treasures of the farm; the flail was busily resounding within it from morning to night; swallows and martins skimmed twittering about the eaves; and rows of pigeons, some with one eye turned up, as if watching the weather, some with their heads under their wings or buried in their bosoms, and others swelling, and cooing, and bowing about their dames, were enjoying the sunshine on the roof. Sleek unwieldy porkers were grunting in the repose and abundance of their pens, from whence sallied forth, now and then, troops of sucking pigs, as if to snuff the air. A stately squadron of snowy geese were riding in an adjoining pond, convoying whole fleets of ducks; regiments of turkeys were gobbling through the farmyard, and Guinea fowls fretting about it, like ill-tempered housewives, with their peevish, discontented cry. Before the barn door strutted the gallant cock, that pattern of a husband, a warrior and a fine gentleman, clapping his burnished wings and crowing in the pride and gladness of his heart,—sometimes tearing up the earth with his feet, and then generously calling his ever-hungry family of wives and children to enjoy the rich morsel which he had discovered.

The pedagogue's mouth watered as he looked upon this sumptuous promise of luxurious winter fare. In his devouring mind's eye, he pictured to himself every roasting-pig running about with a pudding in his belly, and an apple in his mouth; the pigeons were snugly put to bed in a comfortable pie, and tucked in with a coverlet of crust; the geese were swimming in their own gravy; and the ducks pairing cosily in dishes, like snug married couples, with a decent competency of onion sauce. In the porkers he saw carved out the future sleek side of bacon, and juicy relishing ham; not a turkey but he beheld daintily trussed up, with its gizzard under its wing, and, peradventure, a necklace of savory sausages; and even bright chanticleer himself lay sprawling on his back, in a side dish, with uplifted claws, as if craving that quarter which his chivalrous spirit disdained to ask while living.

As the enraptured Ichabod fancied all this, and as he rolled his great green eyes over the fat meadow lands, the rich fields of wheat, of rye, of buckwheat, and Indian corn, and the orchards burdened with ruddy fruit, which surrounded the warm tenement of Van Tassel, his heart yearned after the damsel who was to inherit these domains, and his imagination expanded with the idea, how they might be readily turned into cash, and the money invested in immense tracts of wild land, and shingle palaces in the wilderness. Nay, his busy fancy already realized his hopes, and presented to him the blooming Katrina, with a whole family of children, mounted on the top of a wagon loaded with household trumpery, with pots and kettles dangling beneath; and he beheld himself bestriding a pacing mare, with a colt at her heels, setting out for Kentucky, Tennessee,—or the Lord knows where!

When he entered the house, the conquest of his heart was complete. It was one of those spacious farmhouses, with high-ridged but lowly sloping roofs, built in the style handed down from the first Dutch settlers; the low projecting eaves forming a piazza along the front, capable of being closed up in bad weather. Under this were hung flails, harness, various utensils of husbandry, and nets for fishing in the neighboring river. Benches were built along the sides for summer use; and a great spinning-wheel at one end, and a churn at the other, showed the various uses to which this important porch might be devoted. From this piazza the wondering Ichabod entered the hall, which formed the centre of the mansion, and the place of usual residence. Here rows of resplendent pewter, ranged on a long dresser, dazzled his eyes. In one corner stood a huge bag of wool, ready to be spun; in another, a quantity of linsey-woolsey just from the loom; ears of Indian corn, and strings of dried apples and peaches, hung in gay festoons along the walls, mingled with the gaud of red peppers; and a door left ajar gave him a peep into the best parlor, where the claw-footed

chairs and dark mahogany tables shone like mirrors; andirons, with their accompanying shovel and tongs, glistened from their covert of asparagus tops; mock-oranges and conch-shells decorated the mantelpiece; strings of various-colored birds eggs were suspended above it; a great ostrich egg was hung from the centre of the room, and a corner cupboard, knowingly left open, displayed immense treasures of old silver and well-mended china.

From the moment Ichabod laid his eyes upon these regions of delight, the peace of his mind was at an end, and his only study was how to gain the affections of the peerless daughter of Van Tassel. In this enterprise, however, he had more real difficulties than generally fell to the lot of a knight-errant of yore, who seldom had anything but giants, enchanters, fiery dragons, and such like easily conquered adversaries, to contend with and had to make his way merely through gates of iron and brass, and walls of adamant to the castle keep, where the lady of his heart was confined; all which he achieved as easily as a man would carve his way to the centre of a Christmas pie; and then the lady gave him her hand as a matter of course. Ichabod, on the contrary, had to win his way to the heart of a country coquette, beset with a labyrinth of whims and caprices, which were forever presenting new difficulties and impediments; and he had to encounter a host of fearful adversaries of real flesh and blood, the numerous rustic admirers, who beset every portal to her heart, keeping a watchful and angry eye upon each other, but ready to fly out in the common cause against any new competitor.

Among these, the most formidable was a burly, roaring, roystering blade, of the name of Abraham, or, according to the Dutch abbreviation, Brom Van Brunt, the hero of the country round, which rang with his feats of strength and hardihood. He was broad-shouldered and double-jointed, with short curly black hair, and a bluff but not unpleasant countenance, having a mingled air of fun and arrogance. From his Herculean frame and great powers of limb he had received the nickname of BROM BONES, by which he was universally known. He was famed for great knowledge and skill in horsemanship, being as dexterous on horseback as a Tartar. He was foremost at all races and cock fights; and, with the ascendancy which bodily strength always acquires in rustic life, was the umpire in all disputes, setting his hat on one side, and giving his decisions with an air and tone that admitted of no gainsay or appeal. He was always ready for either a fight or a frolic; but had more mischief than ill-will in his composition; and with all his overbearing roughness, there was a strong dash of waggish good humor at bottom. He had three or four boon companions, who regarded him as their model, and at the head of whom he scoured the country, attending every scene of feud or merriment for miles round. In cold weather he was distinguished by a fur cap, surmounted with a flaunting fox's tail; and when the folks at a country gathering descried this well-known crest at a distance, whisking about among a squad of hard riders, they always stood by for a squall. Sometimes his crew would be heard dashing along past the farmhouses at midnight, with whoop and halloo, like a troop of Don Cossacks; and the old dames, startled out of their sleep, would listen for a moment till the hurry-scurry had clattered by, and then exclaim, "Ay, there goes Brom Bones and his gang!" The neighbors looked upon him with a mixture of awe, admiration, and good-will; and, when any madcap prank or rustic brawl occurred in the vicinity, always shook their heads, and warranted Brom Bones was at the bottom of it.

This rantipole hero had for some time singled out the blooming Katrina for the object of his uncouth gallantries, and though his amorous toyings were something like the gentle caresses and endearments of a bear, yet it was whispered that she did not altogether discourage his hopes. Certain it is, his advances were signals for rival candidates to retire, who felt no inclination to cross a lion in his amours; insomuch, that when his horse was seen tied to Van Tassel's paling, on a

Sunday night, a sure sign that his master was courting, or, as it is termed, "sparking," within, all other suitors passed by in despair, and carried the war into other quarters.

Such was the formidable rival with whom Ichabod Crane had to contend, and, considering all things, a stouter man than he would have shrunk from the competition, and a wiser man would have despaired. He had, however, a happy mixture of pliability and perseverance in his nature; he was in form and spirit like a supple-jack—yielding, but tough; though he bent, he never broke; and though he bowed beneath the slightest pressure, yet, the moment it was away—jerk!—he was as erect, and carried his head as high as ever.

To have taken the field openly against his rival would have been madness; for he was not a man to be thwarted in his amours, any more than that stormy lover, Achilles. Ichabod, therefore, made his advances in a quiet and gently insinuating manner. Under cover of his character of singing-master, he made frequent visits at the farmhouse; not that he had anything to apprehend from the meddlesome interference of parents, which is so often a stumbling-block in the path of lovers. Balt Van Tassel was an easy indulgent soul; he loved his daughter better even than his pipe, and, like a reasonable man and an excellent father, let her have her way in everything. His notable little wife, too, had enough to do to attend to her housekeeping and manage her poultry; for, as she sagely observed, ducks and geese are foolish things, and must be looked after, but girls can take care of themselves. Thus, while the busy dame bustled about the house, or plied her spinning-wheel at one end of the piazza, honest Balt would sit smoking his evening pipe at the other, watching the achievements of a little wooden warrior, who, armed with a sword in each hand, was most valiantly fighting the wind on the pinnacle of the barn. In the mean time, Ichabod would carry on his suit with the daughter by the side of the spring under the great elm, or sauntering along in the twilight, that hour so favorable to the lover's eloquence.

I profess not to know how women's hearts are wooed and won. To me they have always been matters of riddle and admiration. Some seem to have but one vulnerable point, or door of access; while others have a thousand avenues, and may be captured in a thousand different ways. It is a great triumph of skill to gain the former, but a still greater proof of generalship to maintain possession of the latter, for man must battle for his fortress at every door and window. He who wins a thousand common hearts is therefore entitled to some renown; but he who keeps undisputed sway over the heart of a coquette is indeed a hero. Certain it is, this was not the case with the redoubtable Brom Bones; and from the moment Ichabod Crane made his advances, the interests of the former evidently declined: his horse was no longer seen tied to the palings on Sunday nights, and a deadly feud gradually arose between him and the preceptor of Sleepy Hollow.

Brom, who had a degree of rough chivalry in his nature, would fain have carried matters to open warfare and have settled their pretensions to the lady, according to the mode of those most concise and simple reasoners, the knights-errant of yore,—by single combat; but Ichabod was too conscious of the superior might of his adversary to enter the lists against him; he had overheard a boast of Bones, that he would "double the schoolmaster up, and lay him on a shelf of his own schoolhouse;" and he was too wary to give him an opportunity. There was something extremely provoking in this obstinately pacific system; it left Brom no alternative but to draw upon the funds of rustic waggery in his disposition, and to play off boorish practical jokes upon his rival. Ichabod became the object of whimsical persecution to Bones and his gang of rough riders. They harried his hitherto peaceful domains; smoked out his singing school by stopping up the chimney; broke into the schoolhouse at night, in spite of its formidable fastenings of withe and window stakes, and turned everything topsy-turvy, so that the poor schoolmaster began to think all the witches in the country held their meetings there. But what was still more annoying, Brom took all opportunities

of turning him into ridicule in presence of his mistress, and had a scoundrel dog whom he taught to whine in the most ludicrous manner, and introduced as a rival of Ichabod's, to instruct her in psalmody.

In this way matters went on for some time, without producing any material effect on the relative situations of the contending powers. On a fine autumnal afternoon, Ichabod, in pensive mood, sat enthroned on the lofty stool from whence he usually watched all the concerns of his little literary realm. In his hand he swayed a ferule, that sceptre of despotic power; the birch of justice reposed on three nails behind the throne, a constant terror to evil doers, while on the desk before him might be seen sundry contraband articles and prohibited weapons, detected upon the persons of idle urchins, such as half-munched apples, popguns, whirligigs, fly-cages, and whole legions of rampant little paper gamecocks. Apparently there had been some appalling act of justice recently inflicted, for his scholars were all busily intent upon their books, or slyly whispering behind them with one eye kept upon the master; and a kind of buzzing stillness reigned throughout the schoolroom. It was suddenly interrupted by the appearance of a negro in tow-cloth jacket and trousers, a round-crowned fragment of a hat, like the cap of Mercury, and mounted on the back of a ragged, wild, half-broken colt, which he managed with a rope by way of halter. He came clattering up to the school door with an invitation to Ichabod to attend a merry-making or "quilting frolic," to be held that evening at Mynheer Van Tassel's; and having delivered his message with that air of importance, and effort at fine language, which a negro is apt to display on petty embassies of the kind, he dashed over the brook, and was seen scampering away up the hollow, full of the importance and hurry of his mission.

All was now bustle and hubbub in the late quiet schoolroom. The scholars were hurried through their lessons without stopping at trifles; those who were nimble skipped over half with impunity, and those who were tardy had a smart application now and then in the rear, to quicken their speed or help them over a tall word. Books were flung aside without being put away on the shelves, inkstands were overturned, benches thrown down, and the whole school was turned loose an hour before the usual time, bursting forth like a legion of young imps, yelping and racketing about the green in joy at their early emancipation.

The gallant Ichabod now spent at least an extra half hour at his toilet, brushing and furbishing up his best, and indeed only suit of rusty black, and arranging his locks by a bit of broken looking-glass that hung up in the schoolhouse. That he might make his appearance before his mistress in the true style of a cavalier, he borrowed a horse from the farmer with whom he was domiciliated, a choleric old Dutchman of the name of Hans Van Ripper, and, thus gallantly mounted, issued forth like a knight-errant in quest of adventures. But it is meet I should, in the true spirit of romantic story, give some account of the looks and equipments of my hero and his steed. The animal he bestrode was a broken-down plow-horse, that had outlived almost everything but its viciousness. He was gaunt and shagged, with a ewe neck, and a head like a hammer; his rusty mane and tail were tangled and knotted with burs; one eye had lost its pupil, and was glaring and spectral, but the other had the gleam of a genuine devil in it. Still he must have had fire and mettle in his day, if we may judge from the name he bore of Gunpowder. He had, in fact, been a favorite steed of his master's, the choleric Van Ripper, who was a furious rider, and had infused, very probably, some of his own spirit into the animal; for, old and broken-down as he looked, there was more of the lurking devil in him than in any young filly in the country.

Ichabod was a suitable figure for such a steed. He rode with short stirrups, which brought his knees nearly up to the pommel of the saddle; his sharp elbows stuck out like grasshoppers'; he carried his whip perpendicularly in his hand, like a sceptre, and as his horse jogged on, the motion

of his arms was not unlike the flapping of a pair of wings. A small wool hat rested on the top of his nose, for so his scanty strip of forehead might be called, and the skirts of his black coat fluttered out almost to the horses tail. Such was the appearance of Ichabod and his steed as they shambled out of the gate of Hans Van Ripper, and it was altogether such an apparition as is seldom to be met with in broad daylight.

It was, as I have said, a fine autumnal day; the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance. The forests had put on their sober brown and yellow, while some trees of the tenderer kind had been nipped by the frosts into brilliant dyes of orange, purple, and scarlet. Streaming files of wild ducks began to make their appearance high in the air; the bark of the squirrel might be heard from the groves of beech and hickory-nuts, and the pensive whistle of the quail at intervals from the neighboring stubble field.

The small birds were taking their farewell banquets. In the fullness of their revelry, they fluttered, chirping and frolicking from bush to bush, and tree to tree, capricious from the very profusion and variety around them. There was the honest cock robin, the favorite game of stripling sportsmen, with its loud querulous note; and the twittering blackbirds flying in sable clouds; and the golden-winged woodpecker with his crimson crest, his broad black gorget, and splendid plumage; and the cedar bird, with its red-tipt wings and yellow-tipt tail and its little monteiro cap of feathers; and the blue jay, that noisy coxcomb, in his gay light blue coat and white underclothes, screaming and chattering, nodding and bobbing and bowing, and pretending to be on good terms with every songster of the grove.

As Ichabod jogged slowly on his way, his eye, ever open to every symptom of culinary abundance, ranged with delight over the treasures of jolly autumn. On all sides he beheld vast store of apples; some hanging in oppressive opulence on the trees; some gathered into baskets and barrels for the market; others heaped up in rich piles for the cider-press. Farther on he beheld great fields of Indian corn, with its golden ears peeping from their leafy coverts, and holding out the promise of cakes and hasty-pudding; and the yellow pumpkins lying beneath them, turning up their fair round bellies to the sun, and giving ample prospects of the most luxurious of pies; and anon he passed the fragrant buckwheat fields breathing the odor of the beehive, and as he beheld them, soft anticipations stole over his mind of dainty slapjacks, well buttered, and garnished with honey or treacle, by the delicate little dimpled hand of Katrina Van Tassel.

Thus feeding his mind with many sweet thoughts and "sugared suppositions," he journeyed along the sides of a range of hills which look out upon some of the goodliest scenes of the mighty Hudson. The sun gradually wheeled his broad disk down in the west. The wide bosom of the Tappan Zee lay motionless and glassy, excepting that here and there a gentle undulation waved and prolonged the blue shadow of the distant mountain. A few amber clouds floated in the sky, without a breath of air to move them. The horizon was of a fine golden tint, changing gradually into a pure apple green, and from that into the deep blue of the mid-heaven. A slanting ray lingered on the woody crests of the precipices that overhung some parts of the river, giving greater depth to the dark gray and purple of their rocky sides. A sloop was loitering in the distance, dropping slowly down with the tide, her sail hanging uselessly against the mast; and as the reflection of the sky gleamed along the still water, it seemed as if the vessel was suspended in the air.

It was toward evening that Ichabod arrived at the castle of the Heer Van Tassel, which he found thronged with the pride and flower of the adjacent country. Old farmers, a spare leathern-faced race, in homespun coats and breeches, blue stockings, huge shoes, and magnificent pewter buckles.

Their brisk, withered little dames, in close-crimped caps, long-waisted short gowns, homespun petticoats, with scissors and pincushions, and gay calico pockets hanging on the outside. Buxom lasses, almost as antiquated as their mothers, excepting where a straw hat, a fine ribbon, or perhaps a white frock, gave symptoms of city innovation. The sons, in short square-skirted coats, with rows of stupendous brass buttons, and their hair generally queued in the fashion of the times, especially if they could procure an eel-skin for the purpose, it being esteemed throughout the country as a potent nourisher and strengthener of the hair.

Brom Bones, however, was the hero of the scene, having come to the gathering on his favorite steed Daredevil, a creature, like himself, full of mettle and mischief, and which no one but himself could manage. He was, in fact, noted for preferring vicious animals, given to all kinds of tricks which kept the rider in constant risk of his neck, for he held a tractable, well-broken horse as unworthy of a lad of spirit.

Fain would I pause to dwell upon the world of charms that burst upon the enraptured gaze of my hero, as he entered the state parlor of Van Tassel's mansion. Not those of the bevy of buxom lasses, with their luxurious display of red and white; but the ample charms of a genuine Dutch country tea-table, in the sumptuous time of autumn. Such heaped up platters of cakes of various and almost indescribable kinds, known only to experienced Dutch housewives! There was the doughty doughnut, the tender oly koek, and the crisp and crumbling cruller; sweet cakes and short cakes, ginger cakes and honey cakes, and the whole family of cakes. And then there were apple pies, and peach pies, and pumpkin pies; besides slices of ham and smoked beef; and moreover delectable dishes of preserved plums, and peaches, and pears, and quinces; not to mention broiled shad and roasted chickens; together with bowls of milk and cream, all mingled higgledy-piggledy, pretty much as I have enumerated them, with the motherly teapot sending up its clouds of vapor from the midst—Heaven bless the mark! I want breath and time to discuss this banquet as it deserves, and am too eager to get on with my story. Happily, Ichabod Crane was not in so great a hurry as his historian, but did ample justice to every dainty.

He was a kind and thankful creature, whose heart dilated in proportion as his skin was filled with good cheer, and whose spirits rose with eating, as some men's do with drink. He could not help, too, rolling his large eyes round him as he ate, and chuckling with the possibility that he might one day be lord of all this scene of almost unimaginable luxury and splendor. Then, he thought, how soon he'd turn his back upon the old schoolhouse; snap his fingers in the face of Hans Van Ripper, and every other niggardly patron, and kick any itinerant pedagogue out of doors that should dare to call him comrade!

Old Baltus Van Tassel moved about among his guests with a face dilated with content and good humor, round and jolly as the harvest moon. His hospitable attentions were brief, but expressive, being confined to a shake of the hand, a slap on the shoulder, a loud laugh, and a pressing invitation to "fall to, and help themselves."

And now the sound of the music from the common room, or hall, summoned to the dance. The musician was an old gray-headed negro, who had been the itinerant orchestra of the neighborhood for more than half a century. His instrument was as old and battered as himself. The greater part of the time he scraped on two or three strings, accompanying every movement of the bow with a motion of the head; bowing almost to the ground, and stamping with his foot whenever a fresh couple were to start.

Ichabod prided himself upon his dancing as much as upon his vocal powers. Not a limb, not a fibre about him was idle; and to have seen his loosely hung frame in full motion, and clattering

about the room, you would have thought St. Vitus himself, that blessed patron of the dance, was figuring before you in person. He was the admiration of all the negroes; who, having gathered, of all ages and sizes, from the farm and the neighborhood, stood forming a pyramid of shining black faces at every door and window, gazing with delight at the scene, rolling their white eyeballs, and showing grinning rows of ivory from ear to ear. How could the flogger of urchins be otherwise than animated and joyous? The lady of his heart was his partner in the dance, and smiling graciously in reply to all his amorous oglings; while Brom Bones, sorely smitten with love and jealousy, sat brooding by himself in one corner.

When the dance was at an end, Ichabod was attracted to a knot of the sager folks, who, with Old Van Tassel, sat smoking at one end of the piazza, gossiping over former times, and drawing out long stories about the war.

This neighborhood, at the time of which I am speaking, was one of those highly favored places which abound with chronicle and great men. The British and American line had run near it during the war; it had, therefore, been the scene of marauding and infested with refugees, cowboys, and all kinds of border chivalry. Just sufficient time had elapsed to enable each storyteller to dress up his tale with a little becoming fiction, and, in the indistinctness of his recollection, to make himself the hero of every exploit.

There was the story of Doffue Martling, a large blue-bearded Dutchman, who had nearly taken a British frigate with an old iron nine-pounder from a mud breastwork, only that his gun burst at the sixth discharge. And there was an old gentleman who shall be nameless, being too rich a mynheer to be lightly mentioned, who, in the battle of White Plains, being an excellent master of defence, parried a musket-ball with a small sword, insomuch that he absolutely felt it whiz round the blade, and glance off at the hilt; in proof of which he was ready at any time to show the sword, with the hilt a little bent. There were several more that had been equally great in the field, not one of whom but was persuaded that he had a considerable hand in bringing the war to a happy termination.

But all these were nothing to the tales of ghosts and apparitions that succeeded. The neighborhood is rich in legendary treasures of the kind. Local tales and superstitions thrive best in these sheltered, long-settled retreats; but are trampled under foot by the shifting throng that forms the population of most of our country places. Besides, there is no encouragement for ghosts in most of our villages, for they have scarcely had time to finish their first nap and turn themselves in their graves, before their surviving friends have travelled away from the neighborhood; so that when they turn out at night to walk their rounds, they have no acquaintance left to call upon. This is perhaps the reason why we so seldom hear of ghosts except in our long-established Dutch communities.

The immediate cause, however, of the prevalence of supernatural stories in these parts, was doubtless owing to the vicinity of Sleepy Hollow. There was a contagion in the very air that blew from that haunted region; it breathed forth an atmosphere of dreams and fancies infecting all the land. Several of the Sleepy Hollow people were present at Van Tassel's, and, as usual, were doling out their wild and wonderful legends. Many dismal tales were told about funeral trains, and mourning cries and wailings heard and seen about the great tree where the unfortunate Major André was taken, and which stood in the neighborhood. Some mention was made also of the woman in white, that haunted the dark glen at Raven Rock, and was often heard to shriek on winter nights before a storm, having perished there in the snow. The chief part of the stories, however, turned upon the favorite spectre of Sleepy Hollow, the Headless Horseman, who had been heard

several times of late, patrolling the country; and, it was said, tethered his horse nightly among the graves in the churchyard.

The sequestered situation of this church seems always to have made it a favorite haunt of troubled spirits. It stands on a knoll, surrounded by locust-trees and lofty elms, from among which its decent, whitewashed walls shine modestly forth, like Christian purity beaming through the shades of retirement. A gentle slope descends from it to a silver sheet of water, bordered by high trees, between which, peeps may be caught at the blue hills of the Hudson. To look upon its grass-grown yard, where the sunbeams seem to sleep so quietly, one would think that there at least the dead might rest in peace. On one side of the church extends a wide woody dell, along which raves a large brook among broken rocks and trunks of fallen trees. Over a deep black part of the stream, not far from the church, was formerly thrown a wooden bridge; the road that led to it, and the bridge itself, were thickly shaded by overhanging trees, which cast a gloom about it, even in the daytime; but occasioned a fearful darkness at night. Such was one of the favorite haunts of the Headless Horseman, and the place where he was most frequently encountered. The tale was told of old Brouwer, a most heretical disbeliever in ghosts, how he met the Horseman returning from his foray into Sleepy Hollow, and was obliged to get up behind him; how they galloped over bush and brake, over hill and swamp, until they reached the bridge; when the Horseman suddenly turned into a skeleton, threw old Brouwer into the brook, and sprang away over the tree-tops with a clap of thunder.

This story was immediately matched by a thrice marvellous adventure of Brom Bones, who made light of the Galloping Hessian as an arrant jockey. He affirmed that on returning one night from the neighboring village of Sing Sing, he had been overtaken by this midnight trooper; that he had offered to race with him for a bowl of punch, and should have won it too, for Daredevil beat the goblin horse all hollow, but just as they came to the church bridge, the Hessian bolted, and vanished in a flash of fire.

All these tales, told in that drowsy undertone with which men talk in the dark, the countenances of the listeners only now and then receiving a casual gleam from the glare of a pipe, sank deep in the mind of Ichabod. He repaid them in kind with large extracts from his invaluable author, Cotton Mather, and added many marvellous events that had taken place in his native State of Connecticut, and fearful sights which he had seen in his nightly walks about Sleepy Hollow.

The revel now gradually broke up. The old farmers gathered together their families in their wagons, and were heard for some time rattling along the hollow roads, and over the distant hills. Some of the damsels mounted on pillions behind their favorite swains, and their light-hearted laughter, mingling with the clatter of hoofs, echoed along the silent woodlands, sounding fainter and fainter, until they gradually died away,—and the late scene of noise and frolic was all silent and deserted. Ichabod only lingered behind, according to the custom of country lovers, to have a tête-à-tête with the heiress; fully convinced that he was now on the high road to success. What passed at this interview I will not pretend to say, for in fact I do not know. Something, however, I fear me, must have gone wrong, for he certainly sallied forth, after no very great interval, with an air quite desolate and chapfallen. Oh, these women! these women! Could that girl have been playing off any of her coquettish tricks? Was her encouragement of the poor pedagogue all a mere sham to secure her conquest of his rival? Heaven only knows, not I! Let it suffice to say, Ichabod stole forth with the air of one who had been sacking a henroost, rather than a fair lady's heart. Without looking to the right or left to notice the scene of rural wealth, on which he had so often gloated, he went straight to the stable, and with several hearty cuffs and kicks roused his steed

most uncourteously from the comfortable quarters in which he was soundly sleeping, dreaming of mountains of corn and oats, and whole valleys of timothy and clover.

It was the very witching time of night that Ichabod, heavy-hearted and crestfallen, pursued his travels homewards, along the sides of the lofty hills which rise above Tarry Town, and which he had traversed so cheerily in the afternoon. The hour was as dismal as himself. Far below him the Tappan Zee spread its dusky and indistinct waste of waters, with here and there the tall mast of a sloop, riding quietly at anchor under the land. In the dead hush of midnight, he could even hear the barking of the watchdog from the opposite shore of the Hudson; but it was so vague and faint as only to give an idea of his distance from this faithful companion of man. Now and then, too, the long-drawn crowing of a cock, accidentally awakened, would sound far, far off, from some farmhouse away among the hills—but it was like a dreaming sound in his ear. No signs of life occurred near him, but occasionally the melancholy chirp of a cricket, or perhaps the guttural twang of a bullfrog from a neighboring marsh, as if sleeping uncomfortably and turning suddenly in his bed.

All the stories of ghosts and goblins that he had heard in the afternoon now came crowding upon his recollection. The night grew darker and darker; the stars seemed to sink deeper in the sky, and driving clouds occasionally hid them from his sight. He had never felt so lonely and dismal. He was, moreover, approaching the very place where many of the scenes of the ghost stories had been laid. In the centre of the road stood an enormous tulip-tree, which towered like a giant above all the other trees of the neighborhood, and formed a kind of landmark. Its limbs were gnarled and fantastic, large enough to form trunks for ordinary trees, twisting down almost to the earth, and rising again into the air. It was connected with the tragical story of the unfortunate André, who had been taken prisoner hard by; and was universally known by the name of Major André's tree. The common people regarded it with a mixture of respect and superstition, partly out of sympathy for the fate of its ill-starred namesake, and partly from the tales of strange sights, and doleful lamentations, told concerning it.

As Ichabod approached this fearful tree, he began to whistle; he thought his whistle was answered; it was but a blast sweeping sharply through the dry branches. As he approached a little nearer, he thought he saw something white, hanging in the midst of the tree: he paused and ceased whistling but, on looking more narrowly, perceived that it was a place where the tree had been scathed by lightning, and the white wood laid bare. Suddenly he heard a groan—his teeth chattered, and his knees smote against the saddle: it was but the rubbing of one huge bough upon another, as they were swayed about by the breeze. He passed the tree in safety, but new perils lay before him.

About two hundred yards from the tree, a small brook crossed the road, and ran into a marshy and thickly-wooded glen, known by the name of Wiley's Swamp. A few rough logs, laid side by side, served for a bridge over this stream. On that side of the road where the brook entered the wood, a group of oaks and chestnuts, matted thick with wild grape-vines, threw a cavernous gloom over it. To pass this bridge was the severest trial. It was at this identical spot that the unfortunate André was captured, and under the covert of those chestnuts and vines were the sturdy yeomen concealed who surprised him. This has ever since been considered a haunted stream, and fearful are the feelings of the schoolboy who has to pass it alone after dark.

As he approached the stream, his heart began to thump; he summoned up, however, all his resolution, gave his horse half a score of kicks in the ribs, and attempted to dash briskly across the bridge; but instead of starting forward, the perverse old animal made a lateral movement, and ran broadside against the fence. Ichabod, whose fears increased with the delay, jerked the reins on the

other side, and kicked lustily with the contrary foot: it was all in vain; his steed started, it is true, but it was only to plunge to the opposite side of the road into a thicket of brambles and alder bushes. The schoolmaster now bestowed both whip and heel upon the starveling ribs of old Gunpowder, who dashed forward, snuffing and snorting, but came to a stand just by the bridge, with a suddenness that had nearly sent his rider sprawling over his head. Just at this moment a plashy tramp by the side of the bridge caught the sensitive ear of Ichabod. In the dark shadow of the grove, on the margin of the brook, he beheld something huge, misshapen and towering. It stirred not, but seemed gathered up in the gloom, like some gigantic monster ready to spring upon the traveller.

The hair of the affrighted pedagogue rose upon his head with terror. What was to be done? To turn and fly was now too late; and besides, what chance was there of escaping ghost or goblin, if such it was, which could ride upon the wings of the wind? Summoning up, therefore, a show of courage, he demanded in stammering accents, "Who are you?" He received no reply. He repeated his demand in a still more agitated voice. Still there was no answer. Once more he cudgelled the sides of the inflexible Gunpowder, and, shutting his eyes, broke forth with involuntary fervor into a psalm tune. Just then the shadowy object of alarm put itself in motion, and with a scramble and a bound stood at once in the middle of the road. Though the night was dark and dismal, yet the form of the unknown might now in some degree be ascertained. He appeared to be a horseman of large dimensions, and mounted on a black horse of powerful frame. He made no offer of molestation or sociability, but kept aloof on one side of the road, jogging along on the blind side of old Gunpowder, who had now got over his fright and waywardness.

Ichabod, who had no relish for this strange midnight companion, and bethought himself of the adventure of Brom Bones with the Galloping Hessian, now quickened his steed in hopes of leaving him behind. The stranger, however, quickened his horse to an equal pace. Ichabod pulled up, and fell into a walk, thinking to lag behind,—the other did the same. His heart began to sink within him; he endeavored to resume his psalm tune, but his parched tongue clove to the roof of his mouth, and he could not utter a stave. There was something in the moody and dogged silence of this pertinacious companion that was mysterious and appalling. It was soon fearfully accounted for. On mounting a rising ground, which brought the figure of his fellow-traveller in relief against the sky, gigantic in height, and muffled in a cloak, Ichabod was horror-struck on perceiving that he was headless!—but his horror was still more increased on observing that the head, which should have rested on his shoulders, was carried before him on the pommel of his saddle! His terror rose to desperation; he rained a shower of kicks and blows upon Gunpowder, hoping by a sudden movement to give his companion the slip; but the spectre started full jump with him. Away, then, they dashed through thick and thin; stones flying and sparks flashing at every bound. Ichabod's flimsy garments fluttered in the air, as he stretched his long lank body away over his horse's head, in the eagerness of his flight.

They had now reached the road which turns off to Sleepy Hollow; but Gunpowder, who seemed possessed with a demon, instead of keeping up it, made an opposite turn, and plunged headlong downhill to the left. This road leads through a sandy hollow shaded by trees for about a quarter of a mile, where it crosses the bridge famous in goblin story; and just beyond swells the green knoll on which stands the whitewashed church.

As yet the panic of the steed had given his unskilful rider an apparent advantage in the chase, but just as he had got half way through the hollow, the girths of the saddle gave way, and he felt it slipping from under him. He seized it by the pommel, and endeavored to hold it firm, but in vain; and had just time to save himself by clasping old Gunpowder round the neck, when the saddle fell

to the earth, and he heard it trampled under foot by his pursuer. For a moment the terror of Hans Van Ripper's wrath passed across his mind,—for it was his Sunday saddle; but this was no time for petty fears; the goblin was hard on his haunches; and (unskilful rider that he was!) he had much ado to maintain his seat; sometimes slipping on one side, sometimes on another, and sometimes jolted on the high ridge of his horse's backbone, with a violence that he verily feared would cleave him asunder.

An opening in the trees now cheered him with the hopes that the church bridge was at hand. The wavering reflection of a silver star in the bosom of the brook told him that he was not mistaken. He saw the walls of the church dimly glaring under the trees beyond. He recollected the place where Brom Bones's ghostly competitor had disappeared. "If I can but reach that bridge," thought Ichabod, "I am safe." Just then he heard the black steed panting and blowing close behind him; he even fancied that he felt his hot breath. Another convulsive kick in the ribs, and old Gunpowder sprang upon the bridge; he thundered over the resounding planks; he gained the opposite side; and now Ichabod cast a look behind to see if his pursuer should vanish, according to rule, in a flash of fire and brimstone. Just then he saw the goblin rising in his stirrups, and in the very act of hurling his head at him. Ichabod endeavored to dodge the horrible missile, but too late. It encountered his cranium with a tremendous crash,—he was tumbled headlong into the dust, and Gunpowder, the black steed, and the goblin rider, passed by like a whirlwind.

The next morning the old horse was found without his saddle, and with the bridle under his feet, soberly cropping the grass at his master's gate. Ichabod did not make his appearance at breakfast; dinner-hour came, but no Ichabod. The boys assembled at the schoolhouse, and strolled idly about the banks of the brook; but no schoolmaster. Hans Van Ripper now began to feel some uneasiness about the fate of poor Ichabod, and his saddle. An inquiry was set on foot, and after diligent investigation they came upon his traces. In one part of the road leading to the church was found the saddle trampled in the dirt; the tracks of horses' hoofs deeply dented in the road, and evidently at furious speed, were traced to the bridge, beyond which, on the bank of a broad part of the brook, where the water ran deep and black, was found the hat of the unfortunate Ichabod, and close beside it a shattered pumpkin.

The brook was searched, but the body of the schoolmaster was not to be discovered. Hans Van Ripper as executor of his estate, examined the bundle which contained all his worldly effects. They consisted of two shirts and a half; two stocks for the neck; a pair or two of worsted stockings; an old pair of corduroy small-clothes; a rusty razor; a book of psalm tunes full of dog's-ears; and a broken pitch-pipe. As to the books and furniture of the schoolhouse, they belonged to the community, excepting Cotton Mather's "History of Witchcraft," a "New England Almanac," and a book of dreams and fortune-telling; in which last was a sheet of foolscap much scribbled and blotted in several fruitless attempts to make a copy of verses in honor of the heiress of Van Tassel. These magic books and the poetic scrawl were forthwith consigned to the flames by Hans Van Ripper; who, from that time forward, determined to send his children no more to school, observing that he never knew any good come of this same reading and writing. Whatever money the schoolmaster possessed, and he had received his quarter's pay but a day or two before, he must have had about his person at the time of his disappearance.

The mysterious event caused much speculation at the church on the following Sunday. Knots of gazers and gossips were collected in the churchyard, at the bridge, and at the spot where the hat and pumpkin had been found. The stories of Brouwer, of Bones, and a whole budget of others were called to mind; and when they had diligently considered them all, and compared them with the symptoms of the present case, they shook their heads, and came to the conclusion that Ichabod

had been carried off by the Galloping Hessian. As he was a bachelor, and in nobody's debt, nobody troubled his head any more about him; the school was removed to a different quarter of the hollow, and another pedagogue reigned in his stead.

It is true, an old farmer, who had been down to New York on a visit several years after, and from whom this account of the ghostly adventure was received, brought home the intelligence that Ichabod Crane was still alive; that he had left the neighborhood partly through fear of the goblin and Hans Van Ripper, and partly in mortification at having been suddenly dismissed by the heiress; that he had changed his quarters to a distant part of the country; had kept school and studied law at the same time; had been admitted to the bar; turned politician; electioneered; written for the newspapers; and finally had been made a justice of the Ten Pound Court. Brom Bones, too, who, shortly after his rival's disappearance conducted the blooming Katrina in triumph to the altar, was observed to look exceedingly knowing whenever the story of Ichabod was related, and always burst into a hearty laugh at the mention of the pumpkin; which led some to suspect that he knew more about the matter than he chose to tell.

The old country wives, however, who are the best judges of these matters, maintain to this day that Ichabod was spirited away by supernatural means; and it is a favorite story often told about the neighborhood round the winter evening fire. The bridge became more than ever an object of superstitious awe; and that may be the reason why the road has been altered of late years, so as to approach the church by the border of the millpond. The schoolhouse being deserted soon fell to decay, and was reported to be haunted by the ghost of the unfortunate pedagogue and the plowboy, loitering homeward of a still summer evening, has often fancied his voice at a distance, chanting a melancholy psalm tune among the tranquil solitudes of Sleepy Hollow.

POSTSCRIPT.

FOUND IN THE HANDWRITING OF MR. KNICKERBOCKER.

The preceding tale is given almost in the precise words in which I heard it related at a Corporation meeting at the ancient city of Manhattoes, at which were present many of its sagest and most illustrious burghers. The narrator was a pleasant, shabby, gentlemanly old fellow, in pepper-and-salt clothes, with a sadly humourous face, and one whom I strongly suspected of being poor--he made such efforts to be entertaining. When his story was concluded, there was much laughter and approbation, particularly from two or three deputy aldermen, who had been asleep the greater part of the time. There was, however, one tall, dry-looking old gentleman, with beetling eyebrows, who maintained a grave and rather severe face throughout, now and then folding his arms, inclining his head, and looking down upon the floor, as if turning a doubt over in his mind. He was one of your wary men, who never laugh but upon good grounds--when they have reason and law on their side. When the mirth of the rest of the company had subsided, and silence was restored, he leaned one arm on the elbow of his chair, and sticking the other akimbo, demanded, with a slight, but exceedingly sage motion of the head, and contraction of the brow, what was the moral of the story, and what it went to prove?

The story-teller, who was just putting a glass of wine to his lips, as a refreshment after his toils, paused for a moment, looked at his inquirer with an air of infinite deference, and, lowering the glass slowly to the table, observed that the story was intended most logically to prove--

"That there is no situation in life but has its advantages and pleasures--provided we will but take a joke as we find it:

"That, therefore, he that runs races with goblin troopers is likely to have rough riding of it.

"Ergo, for a country schoolmaster to be refused the hand of a Dutch heiress is a certain step to high preferment in the state."

The cautious old gentleman knit his brows tenfold closer after this explanation, being sorely puzzled by the ratiocination of the syllogism, while, methought, the one in pepper-and-salt eyed him with something of a triumphant leer. At length he observed that all this was very well, but still he thought the story a little on the extravagant--there were one or two points on which he had his doubts.

"Faith, sir," replied the story-teller, "as to that matter, I don't believe one-half of it myself." D.
K.

THE END.

Irving Analysis Assignment:

A. Identify 10 strong vocabulary words used in the story.

- | | |
|----|-----|
| 1. | 2. |
| 3. | 4. |
| 5. | 6. |
| 7. | 8. |
| 9. | 10. |

B. Find two sentences with 6 or less words.

- 1.
- 2.

C. List five transitions used in the story.

- 1.
- 2.
- 3.
- 4.
- 5.

D. Find your favorite sentence in the story and write it here...

E. List five different sentence openers (subject/adverb/gerund/etc.)

- | | |
|----|----|
| 1. | 2. |
| 3. | 4. |
| 5. | |

Describe your impression of this author's writing style:

Washington Irving

Washington Irving, a native New Yorker, traveled upstream on the Hudson River to Tarrytown in 1798, at age 15. At that time, New York City was in the grip of its tenth epidemic of yellow fever, a viral disease that killed 5,000 residents of Philadelphia in a single year. Families with means were able to escape the dire conditions found in the infested streets of New York City, while many remained and were subjected to deplorable scenes best left for horror films.

Irving's own youthful experience of plague is found throughout his words in "Legend of Sleepy Hollow." The real-world Tarrytown renamed itself "Sleepy Hollow" in honor of Irving's story in 1999. Through his experiences with the yellow fever plague, Irving provided a reminder to contemporary readers that the pathologies of the past were just as terrifying as our own modern plagues—and just as cloaked in mystery and misunderstanding.

Cite for information provided above:

Bradley, Elizabeth L. "What the "Legend of Sleepy Hollow" Tells Us About Contagion, Fear, and Epidemics." *Smithsonian*. Smithsonian Institution, 30 Oct. 2014. Web. 2 Aug. 2015. <<http://www.smithsonianmag.com/history/what-legend-sleepy-hollow-tells-us-about-contagion-fear-and-epidemics-180953192/?no-ist>>.

Find your own source online and provide an interesting fact about Washington Irving.

Fact: _____

How to cite: Go to www.easybib.org follow the MLA tab for website. Enter the information requested and hit 'create cite.' Paste below or handwrite in the proper format.

Vocabulary:

Complete Lesson one in your Vocabulary Folder.

Literature:

Complete the reading of "The Legend of Sleepy Hollow." Review the Irving Analysis sheet while reading to help you highlight key words you could use to fill out the worksheet. Feel free to mark up your text as you read to help guide your understanding, not necessary but may be helpful.

Composition:

Complete the two worksheets in your lesson (Irving Analysis and Author Fact sheet).

Resource:

Review the Bible references listed in Week One...purely for inspiration! 😊

Week 2:

***The Scarlet Letter* Nathaniel Hawthorne**

Hawthorne's Literary Times

Hawthorne wrote during the Romantic Movement in American literature which lasted from roughly from 1830 to 1865. Ralph Waldo Emerson, Henry David Thoreau, Herman Melville, Harriet Beecher Stowe, Edgar Allen Poe, and Walt Whitman were his literary contemporaries. *The Scarlet Letter* is considered a piece of American Romantic literature because it is set in a remote past, the Puritan era 200 years prior to Hawthorne's time, and because it deals with the interior psychology of individual characters.

Romantic literature is marked by the belief that the imagination is capable of discovering truths that the rational mind cannot reach. These truths were usually accompanied by powerful emotion and associated with natural beauty. To the Romantics, imagination, individual feelings, and wild nature were of greater value than reason, logic, and cultivation. The Romantics didn't flatly reject logical thought as invalid for all purposes; but for the purpose of art, they placed a premium on intuitive, "felt" experience.

Characteristics of Romanticism

- Places faith in inner experience
- Shuns the artificiality of civilization and seeks unspoiled nature
- Prefers youthful innocence to educated sophistication
- Champions individual freedom
- Reflects on nature's beauty as a path to spiritual and moral development

Historical Context

A religious group which migrated from England to the Massachusetts Bay Colony in New England in the early 1600s, the Puritans believed in a "pure"

interpretation of the Bible which did not include some of the traditional practices of the Church of England. Although the Church did not officially control the State in Puritan settlements, religion and government were closely intertwined. The ministers counseled the magistrates in all affairs concerning the settlement and its citizens. The Puritans had strict rules against the theater, religious music, sensuous poetry, and frivolous dress; art was generally utilitarian, religious, or served a personal purpose.

The Puritans' beliefs were based in a system of Christian theology called Calvinism, named after John Calvin. John Calvin was an important French theologian and pastor during the Protestant Reformation. The primary tenets of Calvinism are enumerated in The Five Points of Calvinism (T.U.L.I.P.), of which, the concepts of predestination and total depravity are essential to understanding Puritan behavior.

Christianity

The *Scarlet Letter* is chock-full of biblical allusions. To fully understand the novel, it is important to have a basic understanding of Christianity and Old and New Testament literature. Here's a good place to start:

- Fall of Man/Original Sin
- The Garden of Eden
- Parable of The Pearl
- Mary, mother of Jesus
- The Practice of Baptism

Structure in *The Scarlet Letter*

Hawthorne shaped his tale in four parts, each dominated by a single force.

1. The force in the first section (Chapters 1-8) is the Puritan community;
2. in the second (Chapters 9-12) it is Chillingworth;
3. in the third (Chapters 13-20) it is Hester;
4. and in the closing part, Dimmesdale.

"Each section centers on one great dramatic scene in a symbolic setting. The symbolic setting in the first, second, and fourth sections is the scaffold

in the Boston marketplace, on which sinners were exhibited and shamed. The forest with its darkness is the symbol in the third section. Hawthorne expanded and intensified the meaning of the action by pictures of light and dark colors he created verbally and by his quiet, ironic tone.”

Notes:

Author Inspection: Nathaniel Hawthorne

Excerpt from Herman Melville's (*Moby Dick*) letter to Nathaniel Hawthorne:

It seems an inconsistency to assert unconditional democracy in all things, and yet confess a dislike to all mankind -- in the mass. But not so. -- But it's an endless sermon, - - no more of it. I began by saying that the reason I have not been to Lenox is this, -- in the evening I feel completely done up, as the phrase is, and incapable of the long jolting to get to your house and back. In a week or so, I go to New York, to bury myself in a third-story room, and work and slave on my "Whale" while it is driving through the press. *That* is the only way I can finish it now, -- I am so pulled hither and thither by circumstances. The calm, the coolness, the silent grass-growing mood in which a man *ought* always to compose, -- that, I fear, can seldom be mine. Dollars damn me; and the malicious Devil is forever grinning in upon me, holding the door ajar. My dear Sir, a presentiment is on me, -- I shall at last be worn out and perish, like an old nutmeg-grater, grated to pieces by the constant attrition of the wood, that is, the nutmeg. What I feel most moved to write, that is banned, -- it will not pay. Yet, altogether, write the *other* way I cannot. So the product is a final hash, and all my books are botches. I'm rather sore, perhaps, in this letter, but see my hand! -- four blisters on this palm, made by hoes and hammers within the last few days. It is a rainy morning; so I am indoors, and all work suspended. I feel cheerfully disposed, and therefore I write a little bluely. Would the Gin were here! If ever, my dear Hawthorne, in the eternal times that are to come, you and I shall sit down in Paradise, in some little shady corner by ourselves; and if we shall by any means be able to smuggle a basket of champagne there (I won't believe in a Temperance Heaven), and if we shall then cross our celestial legs in the celestial grass that is forever tropical, and strike our glasses and our heads together, till both musically ring in concert, -- then, O my dear fellow-mortal, how shall we pleasantly discourse of all the things manifold which now so distress us, -- when all the earth shall be but a reminiscence, yea, its final dissolution an antiquity. Then shall songs be composed as when wars are over; humorous, comic songs, -- "Oh, when I lived in that queer little hole called the world," or, "Oh, when I toiled and sweated below," or, "Oh, when I knocked and was knocked in the fight" -- yes, let us look forward to such things. Let us swear that, though now we sweat, yet it is because of the dry heat which is indispensable to the nourishment of the vine which is to bear the grapes that are to give us the champagne hereafter.

MLA Cite: (Created using www.easybib.org)

Melville, Herman. "Letter to Nathaniel Hawthorne, June [1?] 1851." *Letter to Nathaniel Hawthorne, June [1?] 1851*. Multiverse, n.d. Web. 03 Aug. 2015.
<<http://www.melville.org/letter3.htm>>.

Nathaniel Hawthorne Interesting Facts:

Your turn! Find something interesting to share about Nathaniel Hawthorne. You can copy/paste it here or write it in your own handwriting.

MLA Cite:

Paragraph Construction:

Each body paragraph is a mini-essay within the whole essay: each has a topic sentence (the main idea/"thesis"), support (quote from the story) , explanation (reasons the point is true). The acronym P.I.E. may help you to check for development within your paragraphs: point, illustration, explanation. Paragraphs should be well developed so the reader knows the how, why and because of each supporting point. Paragraphs should end with a segway into the next body paragraph, a sentence that provides a logical bridge built with transition words or phrases.

- * Topic sentence
- * Quote
- * Explanation of what quote proves
- * Transition to next point

In writing that flows well, readers feel an underlying coherence, meaning that the flow of ideas from one sentence to the next and one paragraph to the next is clear throughout. Make sure that readers understand how each sentence connects with the unifying idea of its paragraph and how each paragraph with the unifying idea of the entire paper (thesis).

Transition words or phrases include phrases that show what is next is additional support, a contrast or comparison, movement through a chronology (time sequences), location, or summary: besides, furthermore, for instance, to illustrate, in contrast, in spite of, still, yet, though, similarly, afterward, during, finally, subsequently, as a result, because, since, otherwise, for this reason, therefore – are a few examples of transitions.

Example Paragraph:

Topic: The theme of sin manifests itself in Hester who sins against human and natural law and Chillingworth who sins against natural law.

Sub Topic: Hester Prynne undoubtedly commits the sin of adultery; however, her greatest sin is in initially marrying a man she did not love.

Evidence: "She marveled how she could ever have been wrought upon to marry him! She deemed it her crime most to be repentant of, that she had ever endured and reciprocated the lukewarm grasp of his hand, and had suffered the smile of her lips and eyes to mingle and melt into his own."

Argument: Hester was once able to conceive that she loved Chillingworth, she now realizes that it was only because she did not know true love. When she agreed to marry Chillingworth, she precluded the possibility of (legitimately) falling in love. Her sins against natural law leads to her sin against human law.

Transition: Hester's sin is against herself, but Chillingworth sins against others.

The theme of sin manifests itself in Hester Prynne who sins against human and natural law and Chillingworth who sins against natural law. Hester Prynne commits the sin of adultery; however, her greatest sin was in initially marrying a man she did not love. Hester does not understand "how she could ever have been wrought upon to marry him! She deemed it her crime most to be repented of, that she had ever endured and reciprocated the lukewarm grasp of his hand, and had suffered the smile of her lips and eyes to mingle and melt into his own" (121). Although Hester was once able to conceive that she loved Chillingworth, she now realizes that it was only because she did not know true love. While she used to think of this domestic scene as happy long ago, she now sees how dismal it was and counts it among "her ugliest remembrances" (122). When she did this, she precluded the possibility of (legitimately) falling in love. She is more

aggrieved about her initial sin because it is an offense against nature. Although reprehensible, Hester only sins against herself, but Chillingworth sins against others.

Based on the transitional closing sentence, what would the following paragraph tell us?

Notes:

Vocabulary:

Complete the lesson for week 2.

Literature/Journal:

Read the first 7 chapters in *The Scarlet Letter*. Journal one page on any aspect of a scene from your reading.

Composition:

Create a body paragraph about the character Hester Prynne. Formulate a specific topic sentence you can support with evidence from the text. Make sure you include a well-chosen quote to bolster your claim. Type the composition in MLA format.

Resource:

Complete the sentence worksheet. Make sure to review the MLA template and download one to your computer.

Week 3: Thesis Construction

As we have been discussing, questions serve to unlock important clues in your discovery of a text's meaning(s). Ideally, these questions enable you to increase the level of specificity in your understanding of a work as you foray new dimensions of analytical inquiry. As you begin writing toward a particular assignment, you want to ask yourself increasingly focused, theoretical questions in search of a well-sized driving and provocative question or "problem" (as in something about the text that is puzzling or problematic and warrants exploration and explanation). This driving question or "problem" should sustain a paper of the required length, intrigue you personally, and move you from a more "obvious" to more complex examination of the story, poem, or play at hand.

Responding to your question:

You will present the driving question in your paper in the form of the thesis or thesis statement (found in the academic essay, it consists of one or more sentences that attempt to establish the writer's main idea, purpose, problem, or question). Your thesis comprises *your* way of viewing, reading, and interpreting a text. Keep the following protocols in mind when you work toward developing a thesis:

1. Your thesis should be both clear and specific: A reader who is familiar with the story, poem, or play you are writing about (and it is fair to assume a basic familiarity) should have a good sense of what your thesis means and how it relates to the literature.
2. Your thesis should be relevant: not every paper is going to change lives or minds, of course, but you should at least state your thesis in such a way that your reader won't have the most dreaded question, "Who cares?"
3. Your thesis should be debatable: Your thesis should not be obvious in the text. It must be arguable. If your topic is already obvious, then you have a statement of fact or plot instead of an assertion or way of reading the text that you must support.
4. Your thesis should be original: Originality doesn't imply that every thesis you write must be a brilliant gem that nobody but you could have discovered. But it should be something you have thought about independently, it should avoid clichés, contain something of you, and do more than parrot back something said in your class or written in a textbook.

5. You should be able to state your thesis as a complete sentence: This sentence, generally referred to as the *thesis statement*, should first identify your topic and then make a claim about it—why is it significant. (Occasionally, especially for longer papers with more complex ideas behind them, you will need more than one sentence to state your thesis clearly).

6. Your thesis should be appropriate to the assignment: This may seem obvious, but as we work with literature, taking notes, asking questions, and beginning to think about your queries and theses, it is possible to lose sight of the assignment as it was presented. After you have come up with a tentative thesis, it's a good idea to go back and review the assignment as your instructor gave it, making sure your paper will fulfill its requirements.

"The word tentative is important. As you start to gather support and write your paper, your thesis will help you focus clearly on your task and sort out which of your ideas, observations, and questions are relevant to the project at hand. But you should keep an open mind as well, realizing that your thesis is likely to evolve as you write. You are likely to change the focus in subtle or not so subtle ways, and it's even possible that you will change your mind completely as you write and therefore need to create a new thesis from scratch. If this happens, don't regard it as a failure. On the contrary, it means you have succeeded in learning something genuine from the experience of writing, and that is what a literature class is all about" (Gardner 17-18).

There is no simple formula for developing a thesis. Everyone may take a different approach. Understand, however, that thesis development is a discovery process. You may write three pages of rough draft and discover the thesis on page 3! Just be open to the process, unruly and time-demanding as it is. Here's process that works for me:

1) Locate something in the text that puzzles or intrigues you and *formulate a question*. Remember, the question should "theoretical," as in something that warrants further investigation and renders the possibility of complexity and a wealth of interpretation (you can't go wrong with "why" and "how" questions). The question should be appropriate to the assignment and its length requirement.

2) With that question in mind, *revisit the text*. Perform a close textual reading of places that "speak to" your question. If you are writing a research paper, you would also want to consult secondary sources with your question in mind. Take copious notes: write down explanatory remarks and continue to ask questions (you may find that your question leads to another, entirely new and more intriguing question or that your question intersects with other connecting ones). Don't limit your focus just yet—play out multiple possibilities and continue to embrace the process of inquiry.

- 3) You should be able to *locate patterns of meaning* as you revisit the text. These patterns of meaning will tell you something about your question(s). Look for the “glue” that ties all this together.
- 4) Now, *answer your question*. If your question(s) is/are truly compelling, you’ll find that your answer is not simplistic, surface-level or one-dimensional. It should yield multiple possibilities for interpretation and provide rich soil for analytical investigation.
- 5) When you answer your question, *you have a tentative thesis*. By tentative I mean work-in-progress.
- 6) Revise! Keep the ever-questioning mentality alive and be open to new prospects as you continue to write and think through the terms of your thesis.

Thesis Statement Step 1:

SYMBOLS

Assuming you’ve read the book (and really, you can’t write a paper without having read the book) answer the question off the top of your head.

Question: What role does the scarlet letter *A* play in Hawthorne’s novel, and why is it important?

Preliminary thesis: In *The Scarlet Letter*, the letter *A* is a symbol.

That’s a good start, but you haven’t answered the whole question. Remember that the second part of the question is: and why is the *A* important?

Thesis Statement Step 2:

Nathaniel Hawthorne was a complicated man. What prompted him to write *The Scarlet Letter*? Here’s one theory. Here’s another.

So now you need to refine your answer. At this point, you’ll probably need to look back at your notes about the book to figure out why the *A* is important. After you do, revise your thesis statement.

Question: What role does the scarlet letter *A* play in Hawthorne’s novel, and why is it important?

Revised thesis: In *The Scarlet Letter*, the letter *A* is more than a symbol; it actually helps define Hester’s identity.

That’s not a bad thesis, but remember that your thesis sends the reader off into your essay not just knowing what you’re going to write about, but how you’re going to make your case. In other words, you want to give your reader a little bit more direction.

This is where examples come in.

Thesis Statement Step 3:

Before you finish refining your thesis, you need to know which examples from the book are going to help you make your case. For this question, we might look at the way the meaning of the scarlet letter *A* changes over the course of the novel. First, it defines Hester as an adulteress. Later, it shows how “able” Hester is. And finally, it comes to stand for “angel” as Hester takes control of her own identity.

So, with these examples in mind, let’s revise that thesis statement one more time.

Question: What role does the scarlet letter *A* play in Hawthorne’s novel, and why is it important?

Finalized thesis, version 1: In *The Scarlet Letter*, the letter *A* is more than a symbol; it actually helps define Hester’s identity, transforming her from an “adulteress” to a woman who’s “able,” and finally, into an “angel.”

That’s a great thesis, but sometimes, when you start working with examples, an even deeper, more nuanced response to the question emerges. So here’s an optional final step.

Thesis Statement Step 4:

Ask yourself: Am I really saying all I could be saying with my thesis? Am I really saying it in the clearest possible way? Or are my examples leading me to tweak my thesis and say something a little different, a little deeper?

If your answer to any of these questions is yes, revise again.

Question: What role does the scarlet letter *A* play in Hawthorne’s novel, and why is it important?

Finalized thesis, version 2: In *The Scarlet Letter*, the letter *A* isn’t just a symbol of Hester’s downfall; as Hester moves from “adulteress,” to a woman who’s “able,” and finally, to an “angel,” the *A* becomes a symbol of Hester’s “agency” in defining her own identity.

Let’s look at those steps one last time. To write your thesis statement:

1. Answer the question.
2. Refine your answer, making sure you’ve answered all parts of the question.
3. Refine your answer into a more focused thesis statement by including a reference to the examples you plan to use.
4. Refine your thesis so that it answers the question not just in a focused way, but also in a creative, thoughtful, even profound way.

Questions to ask about *The Scarlet Letter*.

Vocabulary:

Complete week 3 of your vocabulary.

Literature:

Read through Chapter 13 of the novel. Complete one page of journaling on this section, your thoughts, foreshadowing, frustrations, and/or successes.

Composition:

Go through the Four step process for building a thesis. Using MLA headings...write each of your four theses, from simple to complete.

Resource:

Review the elements of syntax. Complete the Syntax chart on one paragraph in the novel.

Week 4: Topic Sentences

An effective topic sentence expresses a paragraph's main idea and can help the reader more readily understand a paragraph's purpose. Without topic sentences, paragraphs often lack coherence and place an increased burden on the reader to determine a paragraph's main point. Although not every well-written paragraph must have a topic sentence, in an academic essay a paragraph's effectiveness often directly relates to the strength of its topic sentence. Keep in mind that the placement of the topic sentence, or even whether a paragraph has such a sentence, is the individual writer's choice for each specific paragraph.

Purposes

- Makes a claim about the topic of the paragraph
- Unifies the paragraph's content
- Provides a road map
- Gives the reader a general sense of how the paragraph will discuss the topic
- Relates the paragraph to the paper's main claim
- Supports the paper's main claim

Placement

- Usually appears as the first or second sentence in a paragraph
- May end a paragraph

When a topic sentence may NOT be necessary

- If the writing is a narration of events
- If a paragraph continues to develop an idea already introduced in an earlier paragraph
- If the paragraph is relatively short and serves a primarily transitional purpose

Examples

1. The following example shows how a topic sentence (in bold) can unify a paragraph and how by introducing the paragraph's topic the sentence makes it easier for a reader to follow the main point.

Original: **Oranges contain Vitamin C, a vitamin that people widely recognize as helpful in maintaining immunity and fighting colds.** The high potassium and low sodium contents in bananas help regulate blood pressure. Apples have fiber, which benefits the body's digestive system. The antioxidants in blueberries aid the body in many ways, including by reducing free radicals.

Revised: **Fruits contain many nutrients and offer a variety of health benefits.** Oranges contain Vitamin C, a vitamin that people widely recognize as helpful in maintaining immunity and fighting colds. The high potassium and low sodium contents in bananas help regulate blood pressure. Apples have fiber, which aids the body's digestive system. The antioxidants in blueberries aid the body in many ways, including by reducing free radicals.

2. The example below shows how adding a topic sentence at the end of a paragraph (in bold) can give the reader a better context for understanding the paragraph's overarching point.

Original: Often, journal writing is a very personal and private activity. Some people who write journals never share a single word of their writing. Note-taking for a college course is also an act that writers usually undertake individually. At other times, however, writing is explicitly collaborative, such as when scientists coauthor publications or when more than one person writes a novel. But even single-authored pieces of writing are frequently the result of many people working together. For instance, published writing—from newspaper articles to scholarly texts to movie reviews—undergoes editing and revisions. **Receiving outside feedback on a piece of writing is a common and crucial element of turning a good draft into something publishable.**

Revised: Often, journal writing is a very personal and private activity. Some people who write journals never share a single word of their writing. Note taking for a college course is also an act that writers usually undertake individually. At other times, however, writing is explicitly collaborative, such as when scientists co-author publications or when more than one person writes a novel. But even single-authored pieces of writing are often the result of many people working together. For instance, published writing—from newspaper articles to scholarly texts and to movie reviews—undergoes editing and revisions. Receiving outside feedback on a piece of writing is a common and crucial element of turning a good draft into something publishable. **Given these varied situations, writing can be both a solitary and collaborative endeavor.**

Notes:

Vocabulary:

Complete Week 4 in Vocabulary list.

Literature:

Finish the novel. Write one journal page on your thoughts regarding Hawthorne's intent with the novel.

Composition:

Using your completed thesis, construct topic sentences for your two body paragraphs. Select your quotes that you will use for both paragraphs. Using MLA headings, type your final thesis, two topic sentences, and quotes that you will use to support them.

Resource:

Review the common writing errors to avoid in week 4's lesson.

Week 5: Constructing your Essay

Introductory Paragraphs

ATTENTION GETTING DEVICES

The first several sentences of an introductory paragraph should consist of attention getting or interest sentences. Below are several examples of different techniques which may be used to lead the reader to the thesis statement, which is the final one or two sentences of the introductory paragraph.

1. NARRATION Harry Houdini, the great escape artist, never ran out of ways to attract the interest of the general public. Even the events surrounding his death demonstrate his flair for the dramatic. According to an often quoted story, Houdini, just before he died, told his wife that he would communicate with her from "the other side." From his death to just before her death in 1943, when she gave up trying to reach him, this promise kept his widow from fading into obscurity. It was this ability to stimulate the interest of the public that also served him well in life, particularly during his performances. Houdini, a successful showman, knew how to captivate his spectators. He could excite them with the danger and suspense of his acts, amuse them with unexpected touches of humor, or stimulate their curiosity.

2. FACTUAL DATA OR STATISTICS

Harry Houdini, the great escape artist was born in 1874. There has been some controversy over where he was born. Some biographers argue Budapest, Hungary; others, however, support his claim of having been born in Appleton, Wisconsin. This controversy notwithstanding, Houdini's real name was Erich Weiss, and at an early age Erich demonstrated an uncanny grasp of the art of trapeze flying. As he grew older, he became fascinated with magic and with the fantastic tricks of such performers as the French magician Robert-Houdini, from whose name he later derived Houdini. It was from such magicians that he also gained his showmanship. Houdini, a successful showman, knew how to captivate his spectators. He could excite them with the danger and suspense of his acts, amuse them with unexpected touches of humor, or stimulate their curiosity.

3. QUOTATION

In his article on "conjuring" in the 1926 Encyclopedia Britannica, the great master of escape Harry Houdini asserted that he owed his success to his "great physical strength and the fact that he [was] slightly bowlegged." But when one reads about the remarkable career of this amazing performer, one finds the man's showmanship more impressive than his athletic attributes. Houdini, a successful showman, knew how to

captivate his spectators. He could excite them with the danger and suspense of his acts, amuse them with unexpected humor, or stimulate their curiosity.

4. STARTLING STATEMENT

It has been said that each of us, at one time or another, considers committing suicide. But the real tragedy is that each year more than half a million people not only contemplate suicide but actually succeed in taking their own lives. This high suicide rate is influenced by a number of factors. Among them are psychological states, sociological conditions, and ineffective means of prevention.

5. GENERAL STATEMENTS

Mention life insurance to most people, and they confess that they are confused about the subject. Some even swear that their insurance agent had to get special training to deal with the difficult language of life insurance. People need not be confused, however, because there are actually only three basic types of life insurance--ordinary life, term life, and endowment life--and each has features designed to meet particular requirements.

Fast-food restaurants are becoming more and more popular in the United States. The rapid pace of contemporary society and the need of those "on the go" for quick meals bring the American public through the doors of fast-food restaurants in ever-increasing numbers. No longer is the fast-food restaurant primarily a hangout for teenagers. On the contrary, during recent years people of all ages have come to rely on fast-food outlets as a means of satisfying their appetite for the all-American meal of hamburger, French fries, and soft drink. Playing host to such a mass of hungry drop-ins is bound to put a strain on those who work in a fast-food restaurant. Of the different types of customers who frequent fast-food restaurants, some are more welcome than others. In particular, three types of customers become very familiar to those who must serve them: the impatient ones, the picky ones, and--perhaps the salvation of the employees--the easy-to-please ones.

6. COMBINATION

Born in 1874, the great escape artist, Harry Houdini lived in an age that, as a result of new advances in science, was fascinated with the unusual and inexplicable. The Great Houdini took advantage of his audience's taste, performing seemingly impossible tasks and reaping their wonder and appreciation. If his audiences had only known the most of what they saw during a performance was easily accomplishable for a "slightly bowlegged" man of "great physical strength," they might not have been quite so impressed. Houdini, however, was a successful showman who knew how to captivate his

spectators. He could excite them with the danger and suspense of his acts, amuse them with unexpected touches of humor, or stimulate their curiosity.

WHAT NOT TO SAY IN YOUR INTRODUCTION

1. Avoid telling the reader that you are beginning your essay:

In this essay, I will discuss . . . I will talk about . . . I am going to prove . . .

2. Do not apologize in your paper:

Although I am not an expert . . . In my humble opinion . . .

3. Do not refer to later parts of your essay:

By the end of this essay one will agree . . . In the next paragraph people will see . . .

4. Do not use trite expressions. Since they have been so overused, they will lack interest.

Using such expression shows that you have not taken time to use your own words to express your ideas. Some examples of trite expressions are:

busy as a bee you can't tell a book from its cover haste makes waste

5. Do not make your introduction too long. This paragraph usually needs about half as many sentences as your body paragraphs. (The length of the introduction may vary in proportion to the length of the essay. A long 2,000 word research paper may require a longer introduction.)

6. Do not use second person you as if your reader were sitting next to you.

Concluding Paragraphs

The role of a closing paragraph

Closing paragraphs often synthesize your argument and state why it is important. You can end your essay by reminding the reader of your thesis and main points, but the closing paragraph is not merely a summary. It should draw out the significance of your topic and thesis, contributing to—rather than simply rehashing—the rest of the paper.

Setting it up

You'll need to signal to your reader that you are ending your paper. You can accomplish this by explicitly using transitional words or phrases, such as in conclusion, in summary, to conclude, after all, or for these reasons. However, transitional phrases sometimes seem awkward or forced, and you may want to employ more subtle language as you transition to your finale. One strategy is to revisit a point you made in your introduction. Another is to summarize your thesis briefly and move quickly to your discussion about its significance.

Content

- Consider implications: What does your argument imply? If you were to draw out the broader points of your argument, what would it suggest?

- American political institutions influence which industries file trade complaints against foreign importers. Industries without political connections, but with similar economic grievances, are less likely to bring cases before the Trade Commission than well-connected industries. Moreover, industries with political clout are more likely to win. This implies that the current trade complaint system fails to accomplish its intended goal: to provide all American industries with recourse against unfair competition.
- Answer “now what?”: This is the central question your last paragraph should answer. Why should readers care about your argument? What does it add to discussions about the topic? Where should readers go from here? One way to generate ideas is to begin free-writing the last paragraph(s) as if you were writing an email about your paper to a friend. In your message, you would tell your friend what you learned by writing the paper and why the content matters in terms of the “big picture.”

Tariffs are higher in politically important sectors. This finding means that many American taxpayers pay higher prices for imports, not because of unfair competition but because legislators are subsidizing their constituents.

- Consider qualifications: Are there qualifications/limits to your argument or opposing viewpoints that are important to address? The end of your essay is not the place to introduce significant counterarguments, although these might be handled as areas for future research.
- Propose a course of action or questions for future study: Sometimes, your research leads you to favor some social or political action, or it suggests that further inquiry is necessary. In these cases, you might want to recommend a course of action to your readers.

Evaluating the closing paragraph

It is always a good idea to read your opening paragraph and closing paragraph side by side. If they say almost the same thing, you’re not quite there. Ideally, the last paragraph should push beyond the introductory paragraph to make a more definitive statement about the topic, and should address the broader relevance of your claims.

Sometimes by force of habit or training, writers feel an urge to come up with a “space-filler” conclusion, a paragraph that cues readers the end is nigh without adding anything of value to the paper. Occasionally, students find that their final body paragraph, with a little tweaking, can provide better closure. If you feel your last paragraph is just taking up space, check to see if other paragraphs offer better opportunities to leave your readers satisfied.

Literary Essay Rubric

Name: _____

	A	B	C	D
Thesis	<ul style="list-style-type: none"> My thesis is a thoughtful and clear argument, which makes a unique claim about the novel. Acknowledges a counterclaim 	<ul style="list-style-type: none"> My thesis is a thoughtful argument that makes an interesting claim about the novel. 	<ul style="list-style-type: none"> My thesis is an argument that may be unoriginal, or too simple. 	<ul style="list-style-type: none"> My thesis is not an argument or it is not related to my novel.
Structure of Essay	<ul style="list-style-type: none"> My introduction clearly includes a short summary, my theories and my thesis. My body paragraphs each have a main idea/topic sentence My conclusion clearly summarizes my argument and makes a link/connection to other texts or ideas. 	<ul style="list-style-type: none"> My introduction mostly includes a short summary, my theories and my thesis. Most of my body paragraphs have a main idea/topic sentence. My conclusion summarizes my argument and tries to make a link/ connection to other texts or ideas. 	<ul style="list-style-type: none"> My introduction may include a short summary, my theories and my thesis, but not all of them. Some body paragraphs have a main idea/topic sentence. My conclusion almost summarizes my argument, though it fails to make a connection or there are "loose ends." 	<ul style="list-style-type: none"> My introduction may not include a short summary, my theories and my thesis. Few or none of my body paragraphs have a main idea/topic sentence. My conclusion does not summarize my argument or brings up new ideas without explanation.
Evidence	<ul style="list-style-type: none"> Each paragraph clearly supports my thesis. My body paragraphs each have 2 or more relevant examples/quotes to support my argument and an analysis/interpretation of how they support it. 	<ul style="list-style-type: none"> Each paragraph seems to support my thesis. Most of my body paragraphs include 2 relevant examples/quotes to support my argument and an explanation of how they support it. 	<ul style="list-style-type: none"> Each paragraph may support my thesis, though not clearly. My body paragraphs include fewer than 2 examples or quotes to support my argument or they do not explain how the evidence supports it. 	<ul style="list-style-type: none"> My paragraphs do not support my thesis. My body paragraphs do not clearly include evidence or the evidence is not relevant to the thesis.
Overall Cohesion & Thoughtfulness	<ul style="list-style-type: none"> Overall, my essay clearly communicates my thinking about the text and why the issues raised are important. My essay shows insight into why those examples chosen are significant. My whole essay flows smoothly with transitions between thoughts. 	<ul style="list-style-type: none"> Overall, my essay communicates my thinking about the text and why the issues raised are important. My essay shows why those examples chosen are significant. My essay flows well with transitions between paragraphs. 	<ul style="list-style-type: none"> My essay attempts to communicate my thinking about the text but fails to address why the issues raised are important. My essay attempts to show why those examples chosen are significant. My essay is choppy. The sections feel separate and do not flow well. 	<ul style="list-style-type: none"> My essay does not demonstrate my thinking about issues in the text. My examples are mainly re-tellings of parts of the story My essay is choppy. The sections feel separate and do not flow.
Grammar and Editing	<ul style="list-style-type: none"> My essay had less than 3 errors in spelling, grammar, or punctuation. I kept my tense consistent throughout the essay. Used MLA citation format for quotes. 	<ul style="list-style-type: none"> My essay had between 3 to 6 errors in spelling, grammar, or punctuation. I kept my tense mostly consistent throughout the essay. Used some aspect of MLA citation for quotes. 	<ul style="list-style-type: none"> My essay had more than 6 errors in spelling, grammar, or punctuation. I had some errors in tense consistency. Used one aspect of MLA citations for quotes. 	<ul style="list-style-type: none"> My essay had many more than 6 errors in spelling, grammar, or punctuation. I had many errors in tense consistency. Didn't use MLA citation for quotes.

Vocabulary:

Complete week 5.

Literature:

Review your quotes chosen for support and make sure they are the best choices. Note the page number to include in the parenthetical cites.

Composition:

Complete the four paragraph essay for your analysis of *The Scarlet Letter*. Review the rubric while completing the essay to ensure you cover all the bases. Make sure to include a Works Cited page. (Only the book is needed)

Resource:

Make sure you understand how to properly cite your quotes with parenthetical cites and how to create your Work Cited page.

Week 6: Peer Reviews

Pass your completed essay to the person on your right.

Complete the following review.

Author of essay: _____

Reviewer: _____

Elements	Circle one or list words		YES= 5 points No=2 points
Is the 'hook' interesting	Yes	No	
Do they mention author and novel in Introductory Paragraph?	Yes	No	
Is their thesis at the end of the introductory paragraph?	Yes	No	
Do their two topic sentences tie directly to their thesis?	Yes	No	
Are there 2 quotes from the novel to support each topic sentence?	Yes	No	
Do they use a clarifying statement after each quote?	Yes	No	
List the transitions used in each essay (2 points for each one- up to five transitions)			
Are there at least 5 sentences in each paragraph?	Yes	No	
List five strong verbs used in their essay (2 points for each one)			
Does their conclusion highlight what is most significant relating to their thesis?	Yes	No	
Was the paper properly MLA cited?	Yes	No	
Did they create a title for their essay?	Yes	No	
For their efforts...give them 30 points! 😊😊😊	YES!!!		
Total their points!			

Vocabulary:

Complete Week 6.

Literature:

Read through Chapter 11 of *The Last of the Mohicans*...paying special attention to character development. Journal one page on your favorite character in the novel so far, and why.

Composition:

No composition this week! 😊

Resource:

Review the information on James Fenimore Cooper and Literary terms found in the novel. Complete the Author information fact.

Week 7: Character Analysis

Assignment: Your assignment is to write a character analysis of a major character in the novel *Last of the Mohicans*. Once you have chosen a character to analyze, choose two adjectives that describe that character. These adjectives, or character traits, will be the basis of your four-paragraph essay.

Requirements: Your thesis statement should be stated directly in your introduction and be proven throughout your body paragraphs. You must use at least one quotation from the novel in each of the body paragraphs to support your ideas. These quotations must be correctly documented according to MLA guidelines. The paper must be typed in 12 point font and double-spaced. The paper must have a title...do not underline it or put it in quotes. Length – The paper should be at least one full page typed, but no more than two pages. Deductions will be made for the following errors:

- Contractions (except in direct quotations from the story)... they are informal
- no 1st and 2nd person pronouns... keep your paper in 3rd person.
- Slang and non-specific words (thing, guy, a lot, kid, etc.)... also informal
- Grammar, spelling, and usage errors
- Typing errors
- Tense shifts...write in all present or all past tense...be consistent.

Good thesis statements do not simply announce a topic; they say something about the topic, and it provides the framework for your paper. Never start a thesis with, "In this paper I will discuss..."

A thesis statement makes a promise to the reader about the scope, purpose, and direction of the paper. It summarizes the conclusion that the writer has reached about the topic.

Detailed Outline:

Paragraph #1 Introduction – general comments about the character and/or novel lead you to your thesis statement (described above). Be sure you have identified the author and title of the book and the character you will be analyzing. Some questions you could address in your introduction include: Why did you pick this character? What do you like and/or dislike about this character? Do you identify with this character on any level? Do you know someone similar to him or her? Explain.

Paragraphs #2 - #3 Two Body Paragraphs – the topic sentence for each body paragraph includes one character trait you chose to describe your character. For example, "Hawkeye commands a calm nature in the midst of turmoil." Follow the topic sentence

with evidence from the novel: examples from the story that support your topic sentence, and at least one direct quotation from the novel in each body paragraph. Next, explain how your examples support your topic sentence, and conclude each body paragraph with a summarizing “clincher” sentence to wrap-up your ideas.

Paragraph #4 Conclusion – restate your thesis statement and add some final thoughts about your character and/or the novel...leave the reader in awe of your wisdom!

Format for Quotations

Example #1 Basic Quotation: A change in Jem’s attitude toward the Radleys is shown when Scout reports, “Less than two weeks later we found a whole package of chewing gum, which we enjoyed, the fact that everything on the Radley Place was poison having slipped Jem’s memory” (Lee 60).

Example #2 A Quote within a Quote: Jem’s frustration with the injustices of the world is shown in the courtroom. “‘Doesn’t make it right,’ said Jem stolidly. He beat his fist softly on his knee. ‘You just can’t convict a man on evidence like that – you can’t’” (Lee 220).

Example #3 Changing a word or two in a quotation to clarify its meaning. Harper Lee helps her readers understand why this neighbor is so mysterious to the children of the neighborhood when she states that “Mr. Radley kept [Boo] chained to the bed most of the time” (Lee 16).

Sample Character Analysis Essay

Unexpected Lesson

When great teachers are mentioned, most people think of biology instructors, football coaches, Girl Scout leaders, and others in similar positions. However, some of the greatest teachers may be individuals not normally classified as teachers. Roger, a character in the short story "Thank You, M'am" by Langston Hughes, encounters such an unusual teacher on a city sidewalk. Because she is a fearless, trustful, and generous woman, Mrs. Jones teaches Roger a lesson he will remember.

Roger is a would-be thief. At about eleven o'clock one night, he runs up behind Mrs. Jones and tries to snatch her purse. When he falls down on the sidewalk, Mrs. Jones "simply turned around and kicked him right square in his blue jeaned sitter" (78). While some women would have avoided confrontation with a stranger under similar circumstances, Mrs. Jones does not. She shook Roger "until his teeth rattled" and then demanded, "Pick up my pocketbook boy, and give it here" (78). Mrs. Jones shows no fear in her encounter with Roger.

Not only does Mrs. Jones display courage, but she also proves to be a trusting person. She decides that Roger needs to wash and to eat and that she will take him to her home in order to do so. "I got a great mind to wash your face for you," (78) she tells Roger. "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?" (78). In just a few words, she assumes the role of a teacher and a mother substitute. She not only takes Roger home but she also continues to display a trusting nature once they arrive. When she gets up to prepare supper, Mrs. Jones "did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the daybed" (79). Roger begins to respond to Mrs. Jones in a positive way. Hughes tells the readers that Roger "did not want to be mistrusted now" (79). Her trust in Roger is beginning to create a relationship between them.

Mrs. Jones's generosity to Roger extends beyond her sharing a meal with him. Roger tells her that he tried to steal her purse in order to get money for a pair of blue suede shoes. Mrs. Jones then does a remarkable thing. She takes money from her purse and says, "Now here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto my pocketbook nor nobody else's—because shoes come by devilish like that will burn your feet" (78). She bids him goodnight, and Roger wants to express his gratitude but cannot find words more eloquent than a simple "thank you." However, Hughes leaves the readers with the definite impression that Roger has been profoundly touched by the generosity of Mrs. Jones.

Some teachers are brilliant instructors due to their superior education. Others make excellent teachers because they are adept as communicators. Mrs. Luella Bates Washington Jones emerges not from a university but rather from a hotel beauty shop to

become Roger's teacher. Her courage, trust, and generosity communicate more to Roger than mere words ever could.

This sample essay is an example of an "A" essay. In the introduction the writer does:

- Use an appropriate attention-getting technique
- Make a good transition to author and work identification
- Weave author and work identification into paragraph
- Provide a thesis statement that does more than merely list traits (establishes position AND character traits)
- In the body of the essay, the writer does:
 - Use clear topic sentences with variety of placements
 - Use strong transitions into support
 - Incorporate sufficient quotations with correct citations
 - Provide abundant text-based elaboration
 - Use strong clincher sentences
- In the conclusion, the writer does:
 - Review character traits
 - Link to introduction about teachers
 - Create a final insight that implies life lesson

Tips & Hints for success: First reference to author is by FULL name; subsequent references are by LAST name only. Choose appropriate quotations and weave them into the paragraph. Final punctuation is AFTER the citation. Use an original title for your essay. BE CONSISTENT. Write about literature in present tense. Use one point of view (likely third person).

Analysis Starter

Great Starter:

Thesis Statement:

Body Paragraph #1 Adjective 1 _____

Example/Quote: _____

Explain: _____

Body Paragraph #2 Adjective 2 _____

Example/Quote: _____

Explain: _____

Great Finisher:

Vocabulary:

Complete Week 7.

Literature:

Read through Chapter 22. Complete one page of journaling on how the plot is developing.

Composition:

Write your four paragraph character analysis. Focus on pointers we gave in class and make sure to add a Work Cited page.

Resource:

Review the banned words list. Make sure to avoid them on your assignment this week.

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.

Week 8: Socratic Discussion

Character Analysis review and introduction to Socratic Discussions.
Literature Analysis on the novel so far. Class discussion on Cooper's writing style, what he is trying to accomplish, any predictions on what will happen with the characters?

Next class, we will hold a Socratic discussion on the novel. Come prepared to discuss and bring your novel with you so you may reference quotes to support your points.

Vocabulary:

Complete Week 8 list.

Literature:

Complete reading through chapters 33. (The end! 😊) Complete one page of journaling to share your feelings on the character that had the greatest impact on you.

Composition:

None! I want you all to focus on completing this novel! You can do it!

Resource:

Review Week 8 Resource...tips on Socratic discussions.

Week 9: *To Kill A Mockingbird*

In class Socratic Discussion. We will not have time to cover today's lesson but read through it this week at home...it will forecast what you will be doing over the next few weeks. 😊

We will read the book in three sections.

1. Chapters 1-11
2. Chapters 12-20
3. Chapters 21-31

For each section, we will have a quiz. You will be asked to write as much as you remember about the required section in five minutes. This is to verify that you are keeping up with the assigned reading. The quiz also helps you review the section prior to class discussion. You will want to prepare for the quizzes by reviewing your reading the night before class.

Discussion roles:

1. You will be asked to present a passage from the novel and comment on it. Each student will present one passage over the next two classes. As you are reading, if there is a passage that impacts you, place a sticky note next to it and come prepared to present your passage either through a direct reading (if it's under 2 paragraphs) or a summary.
2. You will respond to a comment in several ways: agree and give your reasons (text based); disagree and give your reasons (text based); extend the ideas by adding another view, a different way to see it (text based); relate the ideas to real life, to your own experience (non-text based).

Blog Posts

The purpose of this assignment is for you to practice your literary analysis and interpretation skills. For this assignment, you must use formal, academic writing. Therefore, it must be written in the third person. When writing your paragraphs, consider your audience. Although not everyone reading your blog will have read *To Kill a Mockingbird*, they still do not want to merely read a summary or retelling of it. However, most of your readers will have read the novel. They are interested in what you think. As always, remember to back up your opinions with evidence from the text (quotes, paraphrase). Your responses need to be at least 350 words in length but no longer than 500 words. Each response needs to be published as a post, and you can create a unique name for your blog 'site.' Blogs will be typed single-spaced with a title (no MLA needed..but include your name under your blog title)

Blog Post #1: Literary Analysis: Characterization (complete this week)

You have experience identifying a character and traits. For review, characterization is the process by which the author reveals information about a character in the text. The author uses a variety of methods to create believable characters including a character's speech, actions, effect on others and physical appearance. For this assignment, you will analyze a character using evidence from the text to support your claim. Please select one of the prompts below to guide you in writing an analysis paragraph on characterization that you will publish on your blog. Use one of the suggested thesis statements (T) or come up with your own.

1. A **dynamic character** is one who changes by the end of the story, learning something that changes him or her in a permanent way.
 1. Analyze how Jem develops as a character because of what he learns from Mrs. Dubose. Thesis: **Jem's interaction with Mrs. Dubose teaches him what real courage is.**
 2. Show how Scout's characterization/personality has changed through the first 11 chapters, especially in defending her father's case. Thesis: **Scout faces harsh critics of her father's actions, the struggle to accept his stand molds her understanding.**
2. **Mayella Ewell** is a complicated character. Her actions lead to Tom Robinson's death, and it is difficult to condone her lies. However, she can also be seen as a sympathetic character. Discuss how readers may feel sorry for her. **T: Even though Mayella Ewell lies on the witness stand, she is still a sympathetic character.**
3. Several characters serve as **moral compasses** in the novel. Their words and actions help teach the children about what is right and true. Choose one of the following characters and show how his or her words and actions teach the children. **Thesis: The children learn right from wrong through many events in the novel, but (character name) teaches them specifically about _.**
 1. Miss Maudie
 2. Mr. Dolphus Raymond
 3. Atticus
4. Authors often reveal the personality and beliefs of a character indirectly, meaning that they create characters through their speech, thoughts, actions, effects on others and looks (STEAL). Analyze the qualities of **Atticus Finch** by investigating his speech and interactions with others. Be sure you make a statement about the kind of man he is. You can narrow your focus to his qualities as a father, qualities as a lawyer, or qualities as a citizen of Maycomb. T: Atticus Finch is a role model for other fathers (or lawyers, or citizens).

Vocabulary:

Complete Week 9.

Literature:

Read chapters 1-11. (No journaling this week)

Composition:

Create your first blog using the prompts provided. Remember to single space and keep between 350-500 words. Keep all the writing tips (banned words, transitions, openers, sentence styles) in mind as you write your blog.

Resource:

Read through the Author information and find your interesting fact!

Week 10: *To Kill a Mockingbird*

Blog Post #2: Literary Analysis: Theme

Theme is the underlying idea or insight the author is trying to express to the reader. Often times the writer is making a statement about the world through human experiences or by examining society as a whole. For this assignment you will be investigating one of the central themes of *To Kill a Mockingbird* using evidence from the text to support your claim. Please select one of the following questions to guide you in writing a paragraph about theme that you will choose for your next blog:

1. Growing up is hard when children lose their innocence.
2. Racism makes people act cruelly towards others.
3. Ordinary people can act in courageous ways, especially in hard times
4. Kindness and compassion are the true measure of a person's worth (give more than one example).
5. Loneliness is one of the main themes in the novel. Choose the character you think is most lonely, and explain the factors that contribute to his/her loneliness.

Vocabulary:

Complete Week 10.

Literature:

Read the next set of chapters (12-20). No journaling

Composition:

Complete your blog from this week's list.

Resource:

Review Week 10 Resource on themes, it will help you while writing this week's blog. Make sure to include quotes/references to specific scenes to support your claim.

Week 11: *To Kill a Mockingbird*

Blog Post #3: Letter to the Editor

For your last assigned blog post, choose one of the following characters and write a letter to the editor of the *Maycomb Tribune* (Mr. Underwood) in your character's voice. You'd need to choose an event from the novel that prompts you to write. Most people write letters to the editor when they have a problem with an issue that affects the community or when they want to praise the efforts of a community member. Letters to the editor express the writer's opinion. While you do not need to cite the text in the same way you do for a literary analysis (using quotation marks, page numbers, etc.). for this post, you will need to make reference to events as if they actually happened. To best view the events of the novel from your character's point of view, take Atticus's advice and "consider things from his point of view. . . . and climb inside of his skin and walk around in it" (page). After you choose your character, it is up to you to determine what he or she would most want to say? Remember, the letters are public for the citizens of Maycomb.

Character list:

- Boo Radley
- Maudie Atkinson
- Bob Ewell
- Helen Robinson
- Tom Robinson
- Scout
- Jem
- Dill
- Reverend Sykes
- Calpurnia

Possible Topics:

1. Why the town's treatment of Tom Robinson is not fair.
2. Why no one in the town is willing to stand up against that treatment, even though they may think it is wrong.
3. Why the town is unhappy with Atticus for defending Tom.
4. Your reaction to Scout, Jem and Dill's interaction with the lynch mob.
5. The mystery of Boo Radley
6. Loss of innocence
7. Racial injustice
8. Courage to stand up for one's own beliefs
9. Choose any significant event/theme from the novel.

Vocabulary:

Complete Week 10.

Literature:

None!

Composition:

Based on the themes in Week 10 Resource, choose which one you feel was covered the best by Mrs. Lee's writing. Do you agree with her assessment or the 'truths' she was trying to reveal? In 5 paragraphs (no more than 2 pages) contrast this theme set in the 1930s with the continuing theme in your generation. We will work on potential thesis statements in class, make sure to take notes!

Week 11: Timed Essays!

In the Fall 2015, ACT timed essay prompts changed, mostly due to Common Core being instituted across the country. There are three concepts they are basing this change on:

1. "Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence."
2. "Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content."
3. "Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences."

First, what NOT to Do

- Do not **start with an empty statement** like, "It is common knowledge that the world is a complex place" or a vague quote like, "Someone once said, 'Practice makes perfect.'" Timed-essay graders take this as a signal that you've got nothing to say. First impressions!
- Do not **write before you know precisely what you want to say** and how you're going to support it with details. You don't want to write half of a 30 minute essay and then realize you should have begun somewhere else.
- Do not use **clichéd language** ("first and foremost" "as different and varied as the grains of sand at the beach") or vague terms ("the American Dream" or "our universal hopes and desires"). Like vague beginnings, this shows you're not thinking through ideas, just serving up canned thought.
- Do not **write as much as you possibly can** in the time given. Yeah, yeah, *quality*, not quantity. You know that already. But it's true.
- Do not **rely on a five-paragraph** essay structure if it doesn't seem appropriate for the prompt. Prefabricated structure can be a boon in

timed writing, but if done poorly, it signals that you're not thinking. In other words, decide on what you need to say, *then* how to say it.

- Do not **use complex words** just to sound smart (like "transpire" when you mean "happen" or "momentarily" when you mean "soon"). Graders can tell. They know this is a timed essay, and want complex, well-reasoned *ideas* written simply, not complex words.
- Do not **hesitate to cross out words or make revisions**. Believe it or not, teachers appreciate this. Neatness is somewhat important, but showing you're thinking is critical.

Before the test

Know this: graders are mainly looking to see that you can understand the question and can respond with appropriate content. And they're more interested in (and grade primarily) critical thinking and analysis than grammar and mechanics ([GRE](#)). They're not trying to trick you.

The most common types are:

- analyze an issue
- repeat facts you've learned
- make a persuasive argument
- reflect on your personal experience
- compare/contrast
- explain/identify

Then do what you can to build a **repertoire of details** and a **skeleton structure** for your paper.

Keeping in mind these potential risks, here are some very general guidelines for timed essay structure:

Finally, before the writing, do some freewriting to get into the flow of composing and to prevent writer's block the night before.

Read the question(s) carefully, and mark and circle **keywords**. Keywords will be useful to tell you what the essay mainly should do, and it will give a sense of words to emphasize in your response:

New Prompt style:

Intelligent Machines

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

The Anatomy of the New ACT Writing Prompt

Let's break down the new prompt, sentence by sentence.

Sentence 1: General statement about "*intelligent, automated machines*" providing "*goods and services*"

Sentences 2-4: Three specific examples of robots replacing human workers

Sentence 5: Core question, "*what is lost when we replace humans with machines?*"

Sentence 6: Instruction, "*[Examine] the implications and meaning of [intelligent machines'] presence in our lives.*"

As you can see, the instruction in Sentence 6 is phrased somewhat abstractly—it just says the topic is "worth examining." But since this is an essay prompt, we know that that sentence is actually telling us what it wants us to do. But that's not all!

Added Perspectives, a.k.a. Points of View

In addition to the large text prompt above, the Enhanced ACT Writing test gives you three different perspectives on the issue in the passage:

Perspective One	Perspective Two	Perspective Three
What we lose with the replacement of people by machines is some part of our own	Machines are good at low-skill, repetitive jobs, and at high-speed, extremely	Intelligent machines challenge our long-standing ideas about what humans are or

humanity. Even our mundane daily encounters no longer require from us basic courtesy, respect, and tolerance for other people.	precise jobs. In both cases they work better than humans. This efficiency leads to a more prosperous and progressive world for everyone.	can be. This is good because it pushes both humans and machines toward new, unimagined possibilities.
--------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------

Let's simplify the three perspectives:

- 1) Mechanization is related to and a symbol of perceived modern cultural disintegration (It's bad).
- 2) The efficiency of mechanization can only benefit humanity (It's good because it's efficient).
- 3) Mechanization is good because it tests our ideas about humanity (It's good because it challenges us).

There's no way to know what the perspectives will be on future redesigned ACT Writing prompts, but it's safe to say that at least one will be positive and at least one will be negative. We'll explain what you're supposed to *do* with these perspectives below.

Here's the new 2015 ACT Writing Essay Task. It's safe to assume that this will be the same in every subsequent ACT Writing test.

Essay Task

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

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

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

There are a few new important things to note here: Bullet 1 requires you to address the three perspectives from the prompt. Bullet 3 asks you to discuss the relationship between the perspective you choose (which, to make your life easier, should be one of those given) and the others. This is

significantly more challenging than the amount of analysis you were expected to do in the old ACT Writing test. We'll get more deeply into this in a moment.

New: Focus on Planning

But wait! There's more! On a second page, the Enhanced ACT Writing Test gives space for planning your essay, and reminders of some things to consider including:

Planning Your Essay

Your work on these prewriting pages will not be scored.

Use the space below and on the back cover to generate ideas and plan your essay. You may wish to consider the following as you think critically about the task:

Strengths and weaknesses of the three given perspectives

- What insights do they offer, and what do they fail to consider?
- Why might they be persuasive to others, or why might they fail to persuade?

Your own knowledge experience and values

- What is your perspective on this issue, and what are its strengths and weaknesses?
- How will you support your perspective in your essay?

You can see, given the instructions, that there are a lot of elements to consider. It's a lot more open-ended than the old ACT essay.

How Has the Assignment Changed?

In the old ACT essay, you had 2 jobs: [take a position on the topic](#) (and defend it), and address (and disqualify) the opposing perspective to your own.

In the Enhanced ACT Writing, you have 3 analytical jobs: you still have to take a position on the topic (and defend it), but you also have to evaluate not just the opposing perspective but all of the 3 perspectives in the boxes. Finally, and this is the most novel part, you have to discuss the *relationship* between the perspectives.

...but they give you room that's specifically for planning (to emphasize that planning is CRUCIAL to the assignment) and ideas for brainstorming support. Unfortunately, the ideas they give are a bit obtuse. Let's translate them into simpler wording:

- "What insights do they offer, and what do they fail to consider?"
- = *how is each perspective right and wrong?*
- "Why might they be persuasive to others, and how might they fail to persuade?"
- = *why would people agree or disagree with each perspective?*
- "What is your perspective on the issue, and what are its strengths and weaknesses?"
- = *think about the perspective you choose and make sure it's easy to support (which, hopefully, you'd do automatically)*
- "How will you support your perspective?"
- = *the same thing you had to do on the old ACT essay: think of reasons and examples that show the validity of your argument*

PART III: Redesigned Scoring Criteria

The old ACT writing score criteria were in paragraph form, by score, and not broken down into categories.

Let's take a look.

The Old ACT Essay Scoring Criteria

Score = 6

Essays within this score range demonstrate effective skill in responding to the task.

The essay shows a clear understanding of the task. The essay takes a position on the issue and may offer a critical context for discussion. The essay addresses complexity by examining different perspectives on the issue, or by evaluating the implications and/or complications of the issue, or by fully responding to counterarguments to the writer's position. Development of ideas is ample, specific, and logical. Most ideas are fully elaborated. A clear focus on the specific issue in the prompt is maintained. The organization of the essay is clear: the 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 usually integrated into the essay. The introduction and conclusion are effective, clear, and well developed. The essay shows a good command of language. Sentences are varied and word choice is varied and precise. There are few, if any, errors to distract the reader.

By contrast, the ACT's new "writing competencies model" looks really complicated, but much of it is the same as the old ACT essay requirements. The major categories are still the same--"generate ideas" is the same as "takes a position and supports it" and so on.

Let's look at each section; the items in blue boxes are the newly-introduced elements. However, it's not 100% accurate to say that all of these are newly introduced. After the new criteria, we break down what's actually new and how it fits into the simpler, older scoring model.

The Redesigned 2015 ACT Essay Scoring Criteria

Generate Ideas

	Mode		
Competency	Persuasive/Argumentative	Analytical Expository	Reflective Narrative
Generate ideas	<i>Judgment</i>	<i>Analysis</i>	<i>Narration and Reflection</i>
	<ul style="list-style-type: none"> Evaluate an issue <ul style="list-style-type: none"> Recognize complexity 1 Multiple perspectives Implications and complicating factors Counterarguments Take a position <ul style="list-style-type: none"> Present a thesis 	<ul style="list-style-type: none"> Comprehend a subject/situation <ul style="list-style-type: none"> Recognize complexity 2 Multiple perspectives Implications and complicating factors Underlying assumptions, ideas, or values Provide an explanation <ul style="list-style-type: none"> 3 Articulate insight/depth of understanding 	<ul style="list-style-type: none"> Select a relevant event, experience, or situation to recount <ul style="list-style-type: none"> Recognize complexity 4 Situated perspectives Implications and complicating factors Multiple meanings Reflect on the meaning/significance

Develop Ideas

Develop ideas	<i>Develop a Position</i>	<i>Support an Explanation</i>	<i>Give an Account</i>
	<ul style="list-style-type: none"> Support thesis using persuasive <ul style="list-style-type: none"> Evidence <ul style="list-style-type: none"> facts, experience, authority Reasoning/logic Move between general statements and specific reasons, examples and details 	<ul style="list-style-type: none"> Identify and explain elements essential for understanding Identify and explore relevant underlying assumptions, ideas, or values Arrive at insight/deeper understanding through well-reasoned discussion 	<ul style="list-style-type: none"> Describe event, experience, situation <ul style="list-style-type: none"> Identify and convey elements essential for understanding Select and convey supporting details Identify and convey concrete and abstract ideas Arrive at insight/deeper understanding through thoughtful consideration

Sustain Ideas

Sustain ideas	<i>Focus</i>	<i>Focus</i>	<i>Focus</i>
	<ul style="list-style-type: none"> Maintain focus on <ul style="list-style-type: none"> Elements of issue relevant to thesis Persuasive purpose and context 	<ul style="list-style-type: none"> Maintain focus on <ul style="list-style-type: none"> Elements of subject/situation essential to understanding and analysis Expository purpose and context 	<ul style="list-style-type: none"> Maintain focus on <ul style="list-style-type: none"> Relevant event, experience, or situation Abstract ideas relevant to reflection Narrative purpose and context

Organize Ideas

Organize ideas	<i>Organization</i>	<i>Organization</i>	<i>Organization</i>
	<ul style="list-style-type: none"> Group ideas logically Sequence ideas in progression Use transitions to clarify relationships among ideas Provide an effective introduction and conclusion 	<ul style="list-style-type: none"> Group ideas logically Sequence ideas in progression Use transitions to clarify relationships among ideas Provide an effective introduction and conclusion 	<ul style="list-style-type: none"> Group ideas logically Sequence narrative elements effectively Use transitions to clarify relationships among ideas and narrative elements Provide an effective introduction and conclusion

Communicate Ideas

Communicate ideas	Language Use	Language Use	Language Use
	<ul style="list-style-type: none"> • Use a variety of sentence structures • Employ conventions of standard written English • Use varied and precise vocabulary 	<ul style="list-style-type: none"> • Use a variety of sentence structures • Employ conventions of standard written English • Use varied and precise vocabulary 	<p>2</p> <ul style="list-style-type: none"> • Use narrative techniques • Employ conventions of standard written English <p>3</p> <ul style="list-style-type: none"> • Use descriptive vocabulary • Use appropriate voice and tone
1	<ul style="list-style-type: none"> • Use appropriate voice and tone 	<ul style="list-style-type: none"> • Use appropriate voice and tone 	

There's a lot to digest here, so we've created a condensed version of the old ACT scoring criteria on the left and the new additions from the blue boxes above on the right.

Old ACT Writing, Score of 6	New ACT Skill Name	Enhanced ACT Writing adds...
The essay takes a position on the issue and may offer a critical context for discussion. The essay addresses complexity by examining different perspectives on the issue, or by evaluating the implications and/or complications of the issue, or by fully responding to counterarguments to the writer's position.	Generate ideas (Judgment, Analysis, Narration and Reflection)	<ul style="list-style-type: none"> > multiple perspectives > articulate insight/depth of understanding > situated perspectives (context)
Development of ideas is ample, specific, and logical. Most ideas are fully elaborated.	Develop Ideas (Develop a Position, Support an Explanation, Give an Account)	<ul style="list-style-type: none"> > appeals to emotion/feeling > identify and explore relevant underlying assumptions, ideas, or values > arrive at insight/deeper understanding through thoughtful consideration

A clear focus on the specific issue in the prompt is maintained.	Sustain ideas (Focus)	> Nothing New
The organization of the essay is clear: the 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 usually integrated into the essay. The introduction and conclusion are effective, clear, and well developed.	Organize ideas (Organization)	> Sequence narrative elements effectively
The essay shows a good command of language. Sentences are varied and word choice is varied and precise. There are few, if any, errors to distract the reader.	Communicate Ideas (Language Use)	> Use appropriate voice and tone > Use narrative techniques > Use descriptive vocabulary

Why Are There 3 Columns of Criteria?

The old ACT was entirely focused, in its instructions and scoring, on the Persuasive/Argumentative mode of writing. You were supposed to analyze the topic thoughtfully, which is part of the Analytical Expository mode, and you were encouraged to use examples, which requires the Reflective Narrative mode. But only the goals of the Persuasive/Argumentative mode were meant to count toward your score.

Like many recent education changes, redesigned ACT Writing scoring is purposely in line with the Common Core state standards, which are meant to improve the U.S.'s competency in relation to the education systems of other countries, and to make sure all students graduate college-ready.

These standards are considered more difficult than previous public school standards, and the changes are somewhat controversial in some circles. In any case, the ACT is now including this more complex (and accurate) view of writing competency in their new essay format.

Let's get more in depth with these two new modes of writing.

Analytical Expository Mode

You've probably written plenty of expository papers for high school, but the redesigned ACT Writing is focusing more on the Analytical part of the description. While the old ACT essay (and the SAT essay) scored only the persuasive elements of the essay-- whether your arguments logically supported your point--**the new scoring system is**

meant to reward INSIGHT. This is actually a huge revelation for standardized testing, and is not something that can be scored by a computer.

Reflective Narrative Mode

Really, this could just be called Storytelling. It's supposed to cover any specific examples or personal stories you choose to use to support your thesis. It's the least important of the three modes, both in the ACT essay and in academic writing. We don't need to worry much about these criteria--just give your examples clearly, and try to include all the relevant details.

While you write

Don't panic. If you start feeling frustrated or hopeless, pause, take a deep breath, and get all zenlike. Don't waste your precious brain space worrying about how you're running out of time.

Don't try to be creative or highly original in your response. While creativity and iconoclasm has its place in writing, the timed-essay is not that place. Since the ultimate goal of grading timed essays is assessment (and "creativity" is not on any rubric I've seen), you have to answer the question the way you think the grader wants it answered. Much of this has been stated above, but it bears repeating:

- Make a clear statement about your point and purpose near the beginning. Continue to support your thesis throughout the essay by providing examples and description. Avoid restating it without support.
- Budget your time for a)organizing thoughts, b)composing, and c) checking/revising.
- Do not worry about spelling and grammatical mechanics.
- Structure your paragraphs clearly. Make sure each has a topic sentence and that each paragraph focuses on a single point.
- Use examples, facts, stories, hypothetical situations, and explanations to support your ideas. If teachers only see generalized statements--even if they're on-topic--they'll think you're writing bull.

Early On

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

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

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

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

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

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

- Make a clear point about what you're trying to accomplish in the essay. Unlike non-timed writing, where you can use a more nuanced development of ideas, you have to write for graders reading lots of essays quickly. If they don't find a clear point, they'll start taking off points.

In the middle

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

By the end

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

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

After you compose: always revise!

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

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

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

After the test

This one's most important: celebrate. Do something physical, like bowling, to get all that pent up energy out. And after all that, spend a little time evaluating your performance, so that next time you can be that much better.

Vocabulary:

Complete week 11.

Literature:

Start reading *The Chosen*...we will be annotating this book...before focusing on the specifics of annotating, go ahead and try your hand at your own annotating. Keep a pencil/highlighter handy as you read through the first five chapters. Make notes to yourself in the margin/highlight words or sections that impress you.

Composition:

Answer the following prompt at home (handwrite on notebook paper). Give yourself 30 minutes to complete the essay. Follow the guidelines provided in the lesson and Resource notes.

The immigration debate in the United States has sparked massive protests by civil rights activists who claim that the recently passed immigration bill unfairly targets undocumented workers. Supporters of the bill argue that the undocumented workers put a strain on government and local resources. Is a nation founded by immigrants now turning its newest immigrant arrivals into the scapegoats for existing economic hardships?

Assignment: Take a position that defends, challenges, or qualifies the claim that illegal immigrants should be given amnesty. Focus on developing your examples. Stick to a four paragraph essay to ensure your conclusion is strong.

Resource:

Review the tips in lesson 11.

Week 12: *The Chosen* – Annotating

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

1. At the top of the page or on a post-it, mark the important plot events. Every page will not necessarily be marked.
2. Be sure to figure out any unfamiliar words through context or by using a dictionary. You can write the definitions right in the text for yourself.
3. Highlight and mark for yourself any conflicts that occur with the main character (protagonist). Note your ideas about these conflicts in the text (who / what is involved, attempts to resolve conflicts, etc).
4. Highlight and mark for yourself words and phrases that help describe the personality of characters. Note your ideas about the characters right in the text (personality, motivation, fears / dreams, etc).
5. Highlight and mark for yourself any symbolism and note your ideas in the text as to what abstract ideas or concepts these tangible objects may represent.
6. Don't mark too much. If you mark everything, nothing will stand out.
7. Once you are completely finished the book and annotating, pick the three most important thematic statements from the following list that your book addresses. Write those themes on an inside cover or any blank pages of your book AND find supporting evidence from the text to support your ideas. Mark those supporting passages with post-its.
 - a. A just individual has obligations toward society.
 - b. A just society has obligations it owes to an individual.
 - c. Individual freedom is limited by . . .
 - d. An individual can develop methods for judging right and wrong.
 - e. . . . kind of government is effective.
 - f. Society must contend with the dichotomies presented by freedom and equality.
 - g. An individual can experience redemption through . . .
 - I. The accumulation of money and power leads to a loss of spirituality.

Annotation is a key component of close reading. Since this will be the only text we annotate, you need to make the best effort. Effective annotating is both economical and consistent. The techniques are almost limitless. Use any combination of the following:

- Make brief comments in the margins. Use any white space available – inside cover, random blank pages, etc.
- Make brief comments between or within lines of the text. Do not be afraid to mark within the text itself. In fact, you must.
- Circle or put boxes, triangles, or clouds around words or phrases.
- Use abbreviations or symbols – brackets, stars, exclamation points, question marks, numbers, etc.
- Connect words, phrases, ideas, circles, boxes, etc. with lines or arrows.

- Underline – CAUTION : Use this method sparingly. Underline only a few words. Always combine with another method such as comment. Never underline an entire passage. Doing so takes too much time and loses effectiveness. If you wish to mark an entire paragraph or passage, draw a line down the margin or use brackets.
- Highlight – use CAUTION – don't highlight everything!
- Create your own code.
- Use post-it notes ONLY if you have exhausted all available space (unlikely).

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

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

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

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

How-To-Annotate-A-Book-Mark Annotation Instructions and Rubric**Before reading:**

~ Examine the front and back book cover ~ Read the title and any subtitles ~ Examine the illustrations ~ Examine the print (bold, italic, etc) ~ Examine the way the text is set up (book, short story, diary, dialogue, article, etc)

As you examine and read these, write questions and make predictions and/or connections near these parts of the text.

During reading:**Mark in the Text:**

~ Characters (who) ~ Setting (When) ~ Setting (Where) ~ Vocabulary (squiggly underline) ~ Important ideas or information (straight underline)

Write in the Margins:

~ Summarize ~ Make Predictions ~ Formulate Opinions ~ Make Connections ~ Ask Questions ~ Analyze the Author's Craft ~ Write – reflections / reactions / comments ~ Look For patterns – repetitions

After Reading:

~ Reread annotations – draw conclusions ~ Reread introduction and conclusion – try to figure out something new ~ Examine: patterns / repetitions – determine possible meanings ~ Determine what the title might mean

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

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

Grading:**A Grade**

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

B Grade

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

C Grade

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

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

Some suggested ABBREVIATIONS / SYMBOLS

b/c = because + = and W/ = with W/O = without b/t = between
 e.g. = for example ex = example info = information b4 = before ü = increase,
 ú = decrease, decline, falling * = important ** = very important
 w = of the utmost importance, crucial to understanding < = use caret to point to
 an exact location

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

EXP = exposition TP = turning point CF = conflict RA = rising action
 CX = climax FA = falling action RES = resolution CH = characterization
 S = setting POV = point of view (mention type: 1 person, limited, omniscient),
 TH = theme LT = literary term (identify the term by name – irony, tone,
 foreshadowing, personification, metaphor, symbol, etc.)

ADDITIONAL ANNOTATION STRATEGIES

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

Final Thoughts on Annotation. I expect you to think critically about what you are reading. While the amount of annotation may vary widely from page to page, any notes

you add to a text will help you to read more critically – any attempt to annotate your book will help you to understand the reading as you read – and, I hope these notes have made clear, will help you return to the reading with confidence later.

Annotation is a discrete skill, and like any skill, it takes significant practice to hone your ability to the point of acquiring expertise. So push the pencil! Push the pencil! Push the pencil!

Vocabulary:

Complete week 12.

Literature:

Annotate and read through chapter 12.

Compostion:

None

Resource:

Review the sample annotated pages in lesson 12.

Week 13: Annotating Cont'd/Novel Discussion

For Chaim Potok (pronounced hī-əm po-tak), creating a link between one particular group and the rest of humanity has been a lifelong challenge. He became a novelist because he believed storytelling would help him explore the relationship between individuals and the larger society around them. Like many other writers, he chose a setting familiar to him—the deeply religious Jewish communities of his own youth. Potok was born in the Bronx, a New York City neighborhood much like the Brooklyn community in *The Chosen*. The son of a poor Polish immigrant, Chaim remembers his father's shame the day the family went on public assistance.

But he also remembers a vibrant community, made up not only of Jews but also of immigrants from many nations. Potok was raised in an Orthodox Jewish family and attended a Jewish parochial school that focused on the study of the Talmud, or Jewish law. For Potok, whose interest in fiction and literature was growing, this emphasis on the Talmud presented the first of many conflicts between the religious and the secular, or nonreligious, aspects of his life. His teachers and parents did not approve of his interests because to them literature was a distraction from the Talmud.

At about the age of his main characters in *The Chosen*, Chaim read *Brideshead Revisited* by British writer Evelyn Waugh, which drew him forever to the power of storytelling. Using his training in Talmudic study, Potok systematically read through the works of different authors in an attempt to understand and absorb literature more thoroughly. He also began writing fiction. After attending Yeshiva University, Potok was ordained a Conservative rabbi, and later served as a military chaplain during the Korean War. While in Asia, he learned of cultures entirely different from Judaism. Not long after returning from Korea, Potok married Adena Mosevitsky, with whom he has three children. It was his experiences in Korea that led Potok to write *The Book of Lights*. Although this was his first novel, it went unpublished until 1981.

The Chosen, published in 1967, was actually his second novel. As a bestseller, it established his popular reputation. *The Promise*, published two years later, continues the story begun in *The Chosen*. A later novel, *Davita's Harp*, in which Reuven Malter appears as a minor character, revolves around a young girl caught between her family's politics and the Jewish world of her school. Potok himself strives for balance in his life. In addition to writing novels, he has continued to study Judaism. Potok has taught at the Jewish Theological Seminary and has edited Jewish books and periodicals. His nonfiction book *Wanderings: Chaim Potok's History of the Jews* (1978) presents four centuries of Jewish history and was well received by critics. Potok's goal has never been to write solely about Judaism but rather to examine the constant tension between cultures that he feels and sees around him: I have spent [my life] in an evolving reshaping of my faith.

I have done this by writing novels . . . about certain kinds of culture conflicts in the present.

Judaism is one of the oldest of the world's religions. It dates back about 4,000 years and was the first faith to worship one God rather than many gods. Judaism has much in common with the religions that grew out of it— Islam and Christianity. All three faiths teach that God is a guide and ultimately a judge. All three faiths have a day of rest and worship, which for Jews is from sundown on Friday to sundown on Saturday. Three texts are considered holy in the Jewish tradition: the Torah, the Hebrew Bible, and the Talmud. The Torah includes the first five books of the Hebrew Bible. Christians refer to the Hebrew Bible as the Old Testament. The Talmud contains Jewish law. Except in Israel, where Hebrew is the main language, most modern Jews speak the language of the nation where they live. Many Orthodox Jews in the United States use Hebrew for prayer and religious study and English for everyday conversation. Over the years, different branches of Judaism have emerged. The four main branches of Judaism include the Orthodox, Reconstructionist, Conservative, and Reform movements. Only a small percentage of Jews practice Orthodox Judaism. The way that Orthodox Jews practice their faith has changed very little over time. Orthodox Jews believe that the Torah, or first five books of the Bible, was given by God to Moses. They apply their interpretation of the Torah's laws very literally to their everyday lives. During the Sabbath, they follow strict rules about not using any electricity, telephones, or cars; and they do no work of any kind. The Sabbath is also a day for Orthodox Jews to spend time with their families, to pray, and to study their sacred texts. Even within the Orthodox branch there are different divisions. One group of Orthodox Jews is called Hasidim. This sect dates back to eighteenth-century eastern Europe, when strong leaders with inspiring personalities began to look at Judaism in a new way. These leaders, called tzaddiks, wanted to reshape their religion to focus more on the kind of heartfelt worship in which even an uneducated person could participate. Hasidim also wanted to protect Judaism from becoming too modernized. As a result, they kept their communities more separate than did other Orthodox Jews. People responded with great feeling and intense loyalty to the early Hasidic spiritual leaders. These rabbis gained great power over their people—a power they then passed on to their sons. Reb Saunders's character in *The Chosen* is based on the image of such a leader. Today, Hasidic men dress as did their Hasidic ancestors in eastern Europe. They wear black coats, black hats, and beards. In addition to Hebrew, many Hasidim also speak Yiddish, a folk language that evolved in eastern Europe.

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FOCUS ACTIVITY How do you choose your friends? Have you ever thought you wouldn't like someone only to find out later that the person was very different from what you had expected?

Journal In your journal, briefly write about a friend, teammate, or other peer who surprised you once you got to know him or her better. Think about how you formed your first impression of him or her. Write about how these impressions proved to be true or false as you got to know the person better.

Setting a Purpose Read to find out how Reuven and Danny form, and then revise, their impressions of each other.

BACKGROUND

Did You Know? Religion affects Reuven's daily life in many ways. For example, he and his teammates wear small skullcaps called kippah (Hebrew) or yarmulke (Yiddish) as a sign of respect toward God. Reuven also eats a kosher diet that forbids certain kinds of meat, including pork and shellfish. Animals that are acceptable for consumption must be slaughtered in a humane way according to kosher practices. Finally, as an Orthodox Jew, Reuven prays daily. When praying, he puts on tefillin, also called phylacteries, which are two small black boxes attached to leather straps. One of the boxes is attached to the forehead; the other, to the left arm. Inside the boxes are Bible verses written on parchment. These verses remind the wearer of God's unity, God's providence, and Israel's release from captivity.

The Beginning of the End of World War II in Europe The invasion of Europe, which Reuven and others follow so carefully, was a huge operation. An enormous military force gathered in England—including American, Canadian, and British soldiers. The Germans had some idea that an Allied invasion was coming and built a wall of protection and defensive artillery along the French coast. The invasion, which took place on June 6, 1944, was a combined air and sea assault on five different beaches in Normandy, France. While the battles were incredibly costly, the Allies succeeded. This operation was named Operation Overlord but is commonly called D day. It marked the beginning of the end of World War II.

Personal Response How do you feel about the decisions each boy makes about his future? What might you have done in either boy's place?

Analyzing Literature Recall and Interpret 1. What is Danny studying in college? What makes him unhappy about his studies? How do Professor Appleman and Reuven help ease Danny's tension and further his studies?

2. What views does each family have about Zionism? Explain what happens to the friendship between Danny and Reuven after Mr. Malter's speech on the topic.

3. Think again about the decisions each boy makes about his future. How do their families' reactions affect the boys?

Responding *The Chosen* Book 3

4. In the end, how are Reb Saunders's and David Malter's views of Jewish responsibility the same? How are they different?

5. How does the author use historical events to add depth to his story? Give details from the novel to support your answer.

Literature and Writing Personal Letter The decision each boy makes concerning his future sets an important course for his adult life. How do you think each boy's decision will stand the test of time? As either Reuven or Danny, write a letter to the other. Date your letter one to five years after the events at the end of the book. Tell your friend how your life has unfolded and what feelings you now have about the decision you made earlier. Use details from the book to make your letter realistic.

Vocabulary:

Complete week 13.

Literature:

Complete the annotation of the novel reading through the end. Complete the questions on the text listed above.

Composition:

Type or handwrite your letter in the assignment listed above. Should include specific references from the novel to support your statements.

Resource:

Review lesson 13.

Week 14: Tony Dungy Quiet Strength

Why would this novel fall under American Literature? Most believe a literature class should focus on the classics/contemporary authors who have received literary awards from numerous outlets. In our world today, we could use a little more inspiration, especially in seeing how others live out their lives in faith. Each of the novels chosen this year are from 'notable' authors with important themes to discuss and broaden our understanding. This novel will teach and inspire. We will look at how Mr. Dungy accomplishes this feat through comparing his writing style, purpose, and delivery to those authors we have met this semester. Through his raw honesty and deep faith, we will see how one man views God.

Father Michael Najim at www.liveholiness.com read the novel and took away these three important lessons from the novel. Consider these before beginning your journey with the novel:

Lesson #1: No excuses. No explanations.

Coach Tony Dungy always challenged his players to take complete responsibility for their decisions both on and off the field. He wanted them to be great men, not just great players. So often we make excuses for our bad decisions. We explain away our behavior so as to justify it to ourselves and others. Coach Dungy encourages us to live the words of Jesus, **"The truth will set you free."** Only when we stop blaming others and take responsibility for every aspect of our lives can we really be happy and free.

Lesson #2: The Lord always leads us; we simply need to follow in faith.

One of the main themes in the book is how God continually led—and continues to lead—Tony Dungy in his life. He never received any visible signs or heard any heavenly voices, but he always prayed about his decisions and God always led him to the right place. Even when he was fired as coach of the Tampa Bay Buccaneers, he tried to see how God was leading him. This is an important lesson for us. It's only human to question why certain things happen to us—a layoff, a sickness—but **we must remember that God always leads us, especially during our dark and painful moments.**

Lesson #3: Our personal suffering teaches us to be more compassionate and to reach out to others.

Tony Dungy and his wife Lauren endured the most painful thing that parents can experience: their son committed suicide. They'll never know the reason why their son took his own life. Their grief was, and still is, deep. But what's amazing is that Coach

Dungy has used this tragedy to reach out to others who are suffering. He consoles parents who have experienced the same tragedy; he reaches out to young people who are struggling with life; he challenges both the young and old to always have hope. The pain of loss will always be in his heart, but **he is using that pain to enrich the lives of others**. Shouldn't we do the same?

Vocabulary:

None!! You have completed the lists!! Congrats!!

Literature:

Here is the challenge...you need to finish this book in a week. Hmm...okay, okay, it may seem daunting...If you can do it, DO it!! At the very least, complete half the book, then you may finish it over the Christmas break. I bet once you start reading, you will want to finish it. Our last class will be spent sharing our 'takes' on Dungy's experiences. Complete ONE journal page with your thoughts on the book (as far as you get).

Composition:

None, because I want you to focus on the reading of the novel! 😊

Resource:

Review the Resource notes for week 14.

Week 15: Précis

What Primary and Secondary Sources Are

Primary sources are materials that provide direct or first-hand evidence about an event, person, object, or work of art. Usually, primary sources are created during the time in question. Examples: letters, diary entries, news films, photographs, poetry, fiction, music, pottery, clothing, and buildings. Some examples of primary sources are:

- Recording of and letters by various Civil Rights leaders such as Dr. Martin Luther King, Jr.
- Student's own writings—e.g., journal entries, poems, text messages, emails, etc.
- Song lyrics, artworks, and novels
- Personal items—e.g., Madame Curie's lab notebook, George Washington's glasses

Secondary sources are at least one step removed from the event or phenomenon being studied; they interpret, assign value to, conjecture about, and draw conclusions about the events reported or thoughts expressed in primary sources. Many secondary sources are published works such as textbooks, histories, magazine articles and reviews, encyclopedias, etc., but can also take the form of radio or TV documentaries, for example. Some examples of secondary sources are:

- Student's written biography of Harriet Tubman, report on another country, etc.
- Online Wikipedia
- Textbooks on art history, American Civil War, etc.
- A map showing the relocation of Native Americans after specific treaties
- An article about NASA's Mars rover, Curiosity.

<http://profiles.nlm.nih.gov/BG>

Précis Assignment: An Overview

What is a précis? A précis is a summary or abstract of what you have read. In writing a précis, your own words are used to state the main thesis and describe important details of the reading. A well-written précis communicates clearly the essence of the content and tone of the original work in fewer words, and does not include your opinions about the speech.

Writing Task: You will read the assigned speech multiple times and write a précis that conveys the main points that the speaker makes and how she/he makes them. The précis should be no more than one or two paragraphs that demonstrate your reading comprehension and ability to write and report clearly and succinctly about another person's writing or speech. The "Guided Précis Writing" below outlines reading and writing strategies that help in your writing a successful précis.

The final précis should:

1. Introduce the speech—who, what, where and when—for which you are writing the précis.
2. Include the main thesis and key ideas, leaving out minor details.
3. Follow the logical order and development of the ideas in the speech.
4. Be written in your own words as much as possible.
5. Be clear and concise.
6. Be free of your opinions, as well as any spelling, syntax and punctuation errors.
7. Follow the style guidelines established for this course.

Guided Précis Writing:

1. Read the whole speech and get an overall sense of its main theme and general tone.
2. Read the speech a second time for full comprehension by:
 - a. Looking up in the dictionary any words that are unclear to you;
 - b. Underlining important facts and key ideas; and
 - c. Taking notes on each main point in the margins
3. Write in your own words the main thesis of the speech, then summarize the speech without adding your opinions or comments.
4. Read the summary and revise it to accurately summarize the speech.

5. Exchange your draft précis with that of another student to read and provide comments for helping each other finalize the writing.
6. Consider the comments on your draft and review the original speech and your notes on it, then update and finalize your précis.

Charles Drew's speech to Temple Israel Brotherhood

Boston, Massachusetts, 1946

Below you will find a speech given by Drew to mark the commencement of a scholarship for African American medical students established in his name by the Temple Israel Brotherhood. After reading the speech, begin developing your précis.

Mr. Chairman: This scholarship which your group is creating is in the finest tradition of New England. It is fitting that such a program should be initiated here, for out of the heart and mind and blood of New England was forged the hammer which broke the chains of slavery. Out of its towns and hills and valleys went forth the fearless, Godlike, lonely men and women to teach these lowly and despised people so robbed and bound and ignorantly weak that God himself concealed their destiny. In those days you gave them hope. Into your schools and colleges came the first groups of those who had caught the dream of growing in knowledge and understanding and in service. From your schools have gone out the men and women who, in the past and today, play so large a role in attempting to complete the emancipation begun at an earlier day at such high cost to your spiritual ancestors.

The Temple Israel Brotherhood, by its actions in the past and its action today, carries on in the great New England tradition. We of a younger generation of Negroes know well the significance of the names Garrison, Phillips, Stevens. We know how Shaw fell. We humbly acknowledge a debt of gratitude.

Your present mode of action in establishing a scholarship in medicine for a Negro student is extraordinarily timely because there is a great need for just such aid. In the United States at the present time there are approximately 160,000 physicians. Only 2.3% of these physicians are Negroes - a total of 3,618 - according to statistics released by the War Manpower Commission in 1944. For the population as a whole there is one physician for approximately every 750 people. When the ratio of Negro physicians to the 13,000,000 Negroes in the United States is considered, it is found that there is one Negro physician to every 4,000 individuals. In certain sections of the country this ratio reaches one Negro physician for every 5,000 colored persons; while in certain states the ratio is as great as one Negro physician to every 22,000 colored persons. This obviously

is a woefully inadequate number. In certain sections of the country this great inadequacy is compensated for by the splendid care which our people can receive in large medical centers and clinics, but in other sections of the country no such services are available and the people die.

Of greater significance is the fact that the number of Negro physicians has gradually decreased during the ten-year period between 1932 and 1942. In 1932 there were 122 graduates. By 1938 this number had slipped to exactly half - 61 graduates from all the medical schools in America. During this same period there was an 8% increase in the Negro population. At the present time statistics presented by Dr. Cornely of Howard University suggest that we may expect to lose by death 80 to 100 Negro physicians per year for the next ten years. These few facts represent the chief problem. What is the reason for this gradual decrease of trained men in a profession which all recognize to be so essential? There appear to be two chief causes: The first is the fact that medical education is extremely expensive, and the Negro is extremely poor. "How poor?" you ask. Richard Sterner, "The Negro Share" states that in the United States during the 1930-1940 period only 4% of Negroes made over \$1,000 a year. It costs nearly a thousand dollars a year to attend a first-rate medical school. In 1935 he found that over 75% of Negro families of four made a total income of less than \$900 a year -- the sum established by the WPA as a minimum on which four people could live. (But they did live!) In the small villages of the South the average income for a family of four was found to be less than \$330 a year. In the small cities the average was below \$632 a year; and in New York City, the best income city in the country, the average for a family of four was below \$980 a year. These facts, I believe, are sufficient to validate poverty as the first cause of lowered enrollment in the medical schools. The second great cause, and the one which is most active at the present time, is the widespread policy of exclusion which is so universal, even in New England, that the total number of graduates from all the 75 accredited white medical schools of the nation rarely exceeds eight or ten per year; and the opportunities for continued training in the various medical specialties in all of the clinical facilities associated with these great centers of medical teaching is rarely extended to more than a half dozen Negro postgraduate students in any given year although there are nearly 9,000 such places for such training. Even at Harvard, whose liberal attitude is well established, I can recall no instance of a Negro intern in any of the teaching hospitals associated with the college.

This scholarship which you propose, therefore, answers the two dominant needs. It provides income sorely needed and creates an opportunity for the training of one more man in some institution other than Howard University College of Medicine in Washington, D.C. or Meharry Medical College in Nashville, Tennessee, both of which are overcrowded and overworked in attempting to work out a way of meeting this great need for thoroughly trained Negro physicians.

That you have chosen to create this scholarship in my name is a great honor. I hope that the men who will be thus aided will prove themselves worthy of such aid, and that both they and I will repay you in the best way we can which is to be living up to the highest principles of good physicianship.

Drew, Charles. Speech for the Temple Israel Brotherhood, Boston, Massachusetts, March 21, 1946. Scholarship, Named in Honor of Dr. Drew, Presented to Student Eligible to Study Medicine at Tufts, Boston University, or Harvard. Charles R. Drew Papers, Moorland-Spingarn Research Center, Howard University. Washington, D.C.
<http://profiles.nlm.nih.gov/ps/retrieve/ResourceMetadata/BGBBJR>

Address Given by Lenore Robbins Drew to Medical Students (after 1950) Below you will find a speech given by Dr. Drew's wife to a group of medical students, after his death. After reading the speech, begin developing your précis.

One fall day on a college campus in New England a young football star was wheeled into the infirmary with a football injury to his knee. The wound grew worse and finally became badly infected. The treatment took a long time and when the patient grew better and could get into a wheelchair, doctors permitted him to wheel himself all about the hospital. So fascinated did this player become with hospital procedure that his dream of becoming an engineer faded and in the place came the desire to become a physician.

The patient's name was Charles Drew, and according to his own account in that hospital wheelchair was born his determination to become a doctor.

However, it appears to me that in the field of teaching medicine my late husband found his greatest fulfillment. The question was often asked in his lifetime, "Why did a man with this man's background of formal training and rich experience choose to devote himself to teaching?" The financial advantages alone which open to a well prepared surgeon are very great and many patients came to him from great distances - even from places outside the United States for surgery. - It would have been easy to satisfy his love of his work and to make a handsome income beside. I submit that the rewards of teaching young men to take their places as competent physicians and surgeons so attracted him that there was no choice.

He became a teacher on a relatively small salary and worked under this management not only gladly but with tremendous enthusiasm.

His dedication to his task was complete. The teaching program at Howard University College of Medicine in the department of surgery exists as it does largely as a result of his prodigious efforts.

His major thesis which he developed in the ten year period from 1940 to 1950 was this: Young Negro doctors can be trained in a Negro institution to take their place with surgeons of any group any where as their complete equals. This he believed with his whole heart. The teaching program at Howard in Surgery was a very closely worked out program. The professors worked as a team and when in 1943 a group of surgeons went to Johns Hopkins University to take the examinations to make them members of the American Board of Surgery it was a matter of great pride to the entire department that two men who had gone through this training program had rated by competitive examination the #1 and #2 places. You might further be interested to know that one of these men was your own Dr. Waldo Scott. The other was Dr. Asa Yancey.

In the mind of each of us it is likely that one teacher stands out above all others as the most worthy. An unknown author puts it this way: "A teacher affects eternity. He never knows where his influence stops." In Dr. Drew's life, I cannot say which teacher that was but certainly I know that the surgeon who influenced him most profoundly was Dr. Allen O. Whipple of C.U. C of P.S. This professor not only taught him skills and helped him gain knowledge but also a philosophy - a word to live by in the practice of his art. In turn Dr. Drew passed along these things to the men he taught. Charles Drew repeated many, many times his belief that surgery is a discipleship. In its highest concept all teaching is a discipleship and I think the highest education is obtained by living with a noble being.

Before my husband died, we lived in a comfortable old, big house on Howard University Campus. It was like being a student again in a way. I want to tell you that it is a thrilling and an inspiring experience to see each class of graduating physicians standing straight and tall, clear-eyed and full of eagerness to go forth to their chosen great calling - repeat together The Oath of Hippocrates. Hippocrates, as some of you doubtless know was a Greek, often called "The Father of Medicine." These words of his which so many good doctors live by were set down long, long ago somewhere in the 6th or 7th century. I want to read one short paragraph of this oath: "I will look upon him who shall have taught me this Art even as one of my parents. I will share by substance with him and will supply his necessities, if he be in need. I will reward his offspring even as my own brethren, and I will teach them this Art, if thy would learn it, without fee or covenant. I will impart this Art by precept, or by lecture and by every mode of teaching, not only to my own sons but to the sons of him who has taught me, and to disciples bound by covenant and oath, according to the Law of Medicine."

You students are too young to remember anything about the 5 year plan which Russia talked about so much after the revolution. The 5 year plan was nothing more than a plan providing in detail just what should be built and how much should be produced in every field in a 5 year period. The idea caught on and was used quite a lot in this country. Dr. Drew made his the ten year plan - from 1940 to 1950. He knew how many men could be accredited surgeons in that period and every step of their programs. He

was as careful of each man's career as though he had indeed been his own son. It is no exaggeration of the facts that every surgeon who qualified at Freedmen's in surgery in this 10 year period owes a great deal to the quality of teaching of the surgical faculty. If time shows that this man had any historical significance, in my opinion it will be for his work in inspiring young surgeons and training them by precept and example.

He could not see that death would put a period at the end of this time, yet it almost seems that destiny walked hand in hand with him and that when 1950 came he quietly laid down his tools and said as Paul in the Bible, "I have fought a good fight, I have finished my course, I have kept the faith."

His work in blood brought him a great deal of public note, and ex-President Truman said that through this work countless thousands of our soldiers were saved from death, yet in his heart he always thought of himself as a teacher.

Robbins, Lenore. Address given by Lenore (Robbins) Drew to medical students. Charles R. Drew Papers, Moorland-Spingarn Research Center, Howard University. Washington, D.C. <http://profiles.nlm.nih.gov/ps/retrieve/ResourceMetadata/BGBBDH>

Composition:

Construct your first drafts of your précis, complete one for each speech/letter provided above. One long paragraph is preferable to breaking each précis into 2 paragraphs. Make sure to include the author and subject that you are summarizing. These should be typed, but MLA is not necessary until the final draft.

Resource:

Review the sample précis provided in Week 15.

Week 16: Précis of Famous Speeches

Choose two of the following five speeches to create your précis this week. Read through all five speeches, then decide which one 'spoke' to you the most.

Patrick Henry *Give Me Liberty or Give Me Death*

St. John's Church, Richmond, Virginia

March 23, 1775.

MR. PRESIDENT: No man thinks more highly than I do of the patriotism, as well as abilities, of the very worthy gentlemen who have just addressed the House. But different men often see the same subject in different lights; and, therefore, I hope it will not be thought disrespectful to those gentlemen if, entertaining as I do, opinions of a character very opposite to theirs, I shall speak forth my sentiments freely, and without reserve. This is no time for ceremony. The question before the House is one of awful moment to this country. For my own part, I consider it as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of the debate. It is only in this way that we can hope to arrive at truth, and fulfil the great responsibility which we hold to God and our country. Should I keep back my opinions at such a time, through fear of giving offence, I should consider myself as guilty of treason towards my country, and of an act of disloyalty toward the majesty of heaven, which I revere above all earthly kings.

Mr. President, it is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren till she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who, having eyes, see not, and, having ears, hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst, and to provide for it.

I have but one lamp by which my feet are guided; and that is the lamp of experience. I know of no way of judging of the future but by the past. And judging by the past, I wish to know what there has been in the conduct of the British ministry for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves, and the House? Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with these war-like preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our

love? Let us not deceive ourselves, sir. These are the implements of war and subjugation; the last arguments to which kings resort. I ask, gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy, in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves. Sir, we have done everything that could be done, to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and Parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne. In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free² if we mean to preserve inviolate those inestimable privileges for which we have been so long contending² if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, we must fight! I repeat it, sir, we must fight! An appeal to arms and to the God of Hosts is all that is left us!

They tell us, sir, that we are weak; unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations; and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged!

Their clanking may be heard on the plains of Boston! The war is inevitable and let it come! I repeat it, sir, let it come.

It is in vain, sir, to extenuate the matter. Gentlemen may cry, Peace, Peace but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death!

Tecumseh *Address to General William Henry Harrison*

1810

Houses are built for you to hold councils in. Indians hold theirs in the open air. I am a Shawnee. My forefathers were warriors. Their son is a warrior. From them I take my only existence. From my tribe I take nothing. I have made myself what I am. And I would that I could make the red people as great as the conceptions of my own mind, when I think of the Great Spirit that rules over us all. I would not then come to Governor Harrison to ask him to tear up the treaty [the 1795 Treaty of Greenville, which gave the United States parts of the Northwest Territory].

But I would say to him, "Brother, you have the liberty to return to your own country." You wish to prevent the Indians from doing as we wish them, to unite and let them consider their lands as a common property of the whole. You take the tribes aside and advise them not to come into this measure. You want by your distinctions of Indian tribes, in allotting to each a particular, to make them war with each other. You never see an Indian endeavor to make the white people do this. You are continually driving the red people, when at last you will drive them into the great lake [Lake Michigan], where they can neither stand nor work.

Since my residence at Tippecanoe, we have endeavored to level all distinctions, to destroy village chiefs, by whom all mischiefs are done. It is they who sell their land to the Americans. Brother, this land that was sold, and the goods that was [sic] given for it, was only done by a few. In the future we are prepared to punish those who propose to sell land to the Americans. If you continue to purchase them, it will make war among the different tribes, and, at last I do not know what will be the consequences among the white people.

Brother, I wish you would take pity on the red people and do as I have requested. If you will not give up the land and do cross the boundary of our present settlement, it will be vary hard and produce great trouble between us.

The way, the only way to stop this evil, is for the red people to unite in claiming a common and equal right in the land, as it was at first, and should be now -- for it was never divided, but belongs to all.

No tribe has the right to sell, even to each other, much less to strangers.

Sell a country?! Why not sell the air, the great sea, as well as the earth? Did not the Great Spirit make them all for the use of his children?

How can we have confidence in the white people? We have good and just reasons to believe we have ample grounds to accuse the Americans of injustice, especially when such great acts of injustice have been committed by them upon our race, of which they seem to have no manner of regard, or even to reflect. *When Jesus Christ came upon the earth you killed him and nailed him to the cross. You thought he was dead, and you were mistaken. You have the Shakers among you, and you laugh and make light of their worship. Everything I have told you is the truth. The Great Spirit has inspired me.

Jane Addams *Washington's Birthday speech*

While the following speech by Jane Addams, co-founder of Hull House, p was given in honor of George Washington in celebration of his birthday, it goes beyond our first President... redefining words of greatness and commemoration along with touching one's feelings of patriotism. Given 1903.

"We meet together upon these birthdays of our great men, not only to review their lives, but to revive and cherish our own patriotism. This matter is a difficult task. In the first place, we are prone to think that by merely reciting these great deeds we get a reflected glory, and that the future is secure to us because the past has been so fine.

In the second place, we are apt to think that we inherit the fine qualities of those great men, simply because we have had a common descent and are living in the same territory.

As for the latter, we know full well that the patriotism of common descent is the mere patriotism of the clan - the early patriotism of the tribe. We know that the possession of a like territory is merely an advance upon that, and that both of them are unworthy to be the patriotism of a great cosmopolitan nation whose patriotism must be large enough to obliterate racial distinction and to forget that there are such things as surveyor's lines. Then when we come to the study of great men it is easy to think only of their great deeds, and not to think enough of their spirit.

What is a great man who has made his mark upon history? Every time, if we think far enough, he is a man who has looked through the confusion of the moment and has seen the moral issue involved; he is a man who has refused to have his sense of justice distorted; he has listened to his conscience until conscience becomes a trumpet call to like-minded men, so that they gather about him and together, with mutual purpose and mutual aid, they make a new period in history...

If we go back to George Washington, and ask what he would be doing were he bearing our burdens now, and facing our problems at this moment, we would, of course, have to study his life bit by bit; his life as a soldier, as a statesman, and as a simple Virginia planter.

First, as a soldier. What is it that we admire about the soldier? It certainly is not that he goes into battle; what we admire about the soldier is that he has the power of losing his own life for the life of a larger cause; that he holds his personal suffering of no account; that he flings down in the gage of battle his all, and says, "I will stand or fall with this cause." That, it seems to me, is the glorious thing we most admire, and if we are going to preserve that same spirit of the soldier, we will have to found a similar spirit in the civil life of the people, the same pride in civil warfare, the spirit of courage, and the spirit of self-surrender which lies back of this. ...

Let us take, for a moment, George Washington as a statesman. What was it he did, during those days when they were framing a Constitution, when they were meeting

together night after night, and trying to adjust the rights and privileges of every class in the community? What was it that sustained him during all those days, all those weeks, during all those months and years? It was the belief that they were founding a nation on the axiom that all men are created free and equal. What would George Washington say if he found that among us there were causes constantly operating against that equality? If he knew that any child which is thrust prematurely into industry has no chance in life with children who are preserved from that pain and sorrow; if he knew that every insanitary street, and every insanitary house, cripples a man so that he has no health and no vigor with which to carry on his life labor; if he knew that all about us are forces making against skill, making against the best manhood and womanhood, what would he say? He would say that if the spirit of equality means anything, it means like opportunity, and if we once lose like opportunity we lose the only chance we have toward equality throughout the nation.

Let us take George Washington as a citizen. What did he do when he retired from office, because he was afraid holding office any longer might bring a wrong to himself and harm to his beloved nation? ...What were his thoughts during the all too short days that he lived there? He thought of many possibilities, but, looking out over his country, did he fear that there should rise up a crowd of men who held office, not for their country's good, but for their own good? ...

He would tell us that anything which makes for better civic service, which makes for a merit system, which makes for fitness for office, is the only thing which will tell against this wrong, and that this course is the wisest patriotism. What did he write in his last correspondence? He wrote that he felt very unhappy on the subject of slavery, that there was, to his mind, a great menace in the holding of slaves. We know that he neither bought nor sold slaves himself, and that he freed his own slaves in his will. That was a century ago. A man who a century ago could do that, would he, do you think, be indifferent now to the great questions of social maladjustment which we feel all around us? ...

A wise patriotism, which will take hold of these questions by careful legal enactment, by constant and vigorous enforcement, because of the belief that if the meanest man in the Republic is deprived of his rights, then every man in the Republic is deprived of his rights, is the only patriotism by which public-spirited men and women, with a thoroughly aroused conscience, can worthily serve this Republic. Let us say again that the lessons of great men are lost unless they re-enforce upon our minds the highest demands which we make upon ourselves; that they are lost unless they drive our sluggish wills forward in the direction of their highest ideals."

John Brown *His Last Speech*

On October, 16, 1859, John Brown and nearly two dozen comrades seized the armory at Harper's Ferry in West Virginia, hoping to use its massive arsenal in the struggle to forcibly end slavery. Captured and brought to trial at nearby Charles Town, Brown was found guilty of treason. One month before his execution, John Brown addressed a courtroom in Charlestown, West Virginia, defending his role in the action at Harper's Ferry. Henry David Thoreau, although himself did not favor violence, praised John Brown, and when the fiery Preacher was sentenced to death, Ralph Waldo Emerson said: "He will make the gallows holy as the cross."

I have, may it please the Court, a few words to say.

In the first place, I deny everything but what I have all along admitted, the design on my part to free the slaves. I intended certainly to have made a clean thing of that matter, as I did last winter, when I went into Missouri and there took slaves without the snapping of a gun on either side, moved them through the country, and finally left them in Canada. I designed to have done the same thing again, on a larger scale. That was all I intended. I never did intend murder, or treason, or the destruction of property, or to excite or incite slaves to rebellion, or to make insurrection.

I have another objection; and that is, it is unjust that I should suffer such a penalty. Had I interfered in the manner which I admit, and which I admit has been fairly proved (for I admire the truthfulness and candor of the greater portion of the witnesses who have testified in this case), had I so interfered in behalf of the rich, the powerful, the intelligent, the so-called great, or in behalf of any of their friends, either father, mother, brother, sister, wife, or children, or any of that class, and suffered and sacrificed what I have in this interference, it would have been all right; and every man in this court would have deemed it an act worthy of reward rather than punishment.

This court acknowledges, as I suppose, the validity of the law of God. I see a book kissed here which I suppose to be the Bible, or at least the New Testament. That teaches me that all things whatsoever I would that men should do to me, I should do even so to them. It teaches me, further, to "remember them that are in bonds, as bound with them." I endeavored to act up to that instruction. I say, I am yet too young to understand that God is any respecter of persons. I believe that to have interfered as I have done as I have always freely admitted I have done in behalf of His despised poor, was not wrong, but right. Now, if it is deemed necessary that I should forfeit my life for the furtherance of the ends of justice, and mingle my blood further with the blood of my children and with the blood of millions in this slave country whose rights are disregarded by wicked, cruel, and unjust enactments, I submit; so let it be done!

Let me say one word further.

I feel entirely satisfied with the treatment I have received on my trial. Considering all the circumstances. it has been more generous than I expected. But I feel no

consciousness of guilt. I have stated from the first what was my intention and what was not. I never had any design against the life of any person, nor any disposition to commit treason, or excite slaves to rebel, or make any general insurrection. I never encouraged any man to do so, but always discouraged any idea of that kind.

Let me say, also, a word in regard to the statements made by some of those connected with me. I hear it has been stated by some of them that I have induced them to join me. But the contrary is true. I do not say this to injure them, but as regretting their weakness. There is not one of them but joined me of his own accord, and the greater part of them at their own expense. A number of them I never saw, and never had a word of conversation with, till the day they came to me; and that was for the purpose I have stated.

Now I have done.

William Lloyd Garrison *No Compromise With the Evil of Slavery*
Speech 1854

Let me define my positions, and at the same time challenge anyone to show wherein they are untenable.

I am a believer in that portion of the Declaration of American Independence in which it is set forth, as among self-evident truths, "that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness." Hence, I am an abolitionist. Hence, I cannot but regard oppression in every form and most of all, that which turns a man into a thing with indignation and abhorrence. Not to cherish these feelings would be recreancy to principle. They who desire me to be dumb on the subject of slavery, unless I will open my mouth in its defense, ask me to give the lie to my professions, to degrade my manhood, and to stain my soul. I will not be a liar, a poltroon, or a hypocrite, to accommodate any party, to gratify any sect, to escape any odium or peril, to save any interest, to preserve any institution, or to promote any object. Convince me that one man may rightfully make another man his slave, and I will no longer subscribe to the Declaration of Independence. Convince me that liberty is not the inalienable birthright of every human being, of whatever complexion or clime, and I will give that instrument to the consuming fire. I do not know how to espouse freedom and slavery together. I do not know how to worship God and Mammon at the same time. If other men choose to go upon all fours, I choose to stand erect, as God designed every man to stand. If, practically falsifying its heaven-attested principles, this nation denounces me for refusing to imitate its example, then, adhering all the more tenaciously to those principles, I will not cease to rebuke it for its guilty inconsistency. Numerically, the contest may be an unequal one, for the time being; but the author of liberty and the source of justice, the adorable God, is more than multitudinous, and he will defend the right. My crime is that I will not go with the multitude to do evil. My singularity is that when I say that freedom is of God and slavery is of the devil, I mean just what I say. My fanaticism is that I insist on the American people abolishing slavery or ceasing to prate of the rights of man.

The abolitionism which I advocate is as absolute as the law of God, and as unyielding as his throne. It admits of no compromise. Every slave is a stolen man; every slaveholder is a man stealer. By no precedent, no example, no law, no compact, no purchase, no bequest, no inheritance, no combination of circumstances, is slaveholding right or justifiable. While a slave remains in his fetters, the land must have no rest. Whatever sanctions his doom must be pronounced accursed. The law that makes him a chattel is to be trampled underfoot; the compact that is formed at his expense, and cemented with his blood, is null and void; the church that consents to his enslavement is horribly atheistical; the religion that receives to its communion the enslaver is the embodiment

of all criminality. Such, at least, is the verdict of my own soul, on the supposition that I am to be the slave; that my wife is to be sold from me for the vilest purposes; that my children are to be torn from my arms, and disposed of to the highest bidder, like sheep in the market. And who am I but a man? What right have I to be free, that another man cannot prove himself to possess by nature? Who or what are my wife and children, that they should not be herded with four-footed beasts, as well as others thus sacredly related?

If the slaves are not men; if they do not possess human instincts, passions, faculties, and powers; if they are below accountability, and devoid of reason; if for them there is no hope of immortality, no God, no heaven, no hell; if, in short, they are what the slave code declares them to be, rightly "deemed, sold, taken, reputed and adjudged in law to be chattels personal in the hands of their owners and possessors, and their executors, administrators and assigns, to all intents, constructions, and purposes whatsoever"; then, undeniably, I am mad, and can no longer discriminate between a man and a beast. But, in that case, away with the horrible incongruity of giving them oral instruction, of teaching them the catechism, of recognizing them as suitably qualified to be members of Christian churches, of extending to them the ordinance of baptism, and admitting them to the communion table, and enumerating many of them as belonging to the household of faith! Let them be no more included in our religious sympathies or denominational statistics than are the dogs in our streets, the swine in our pens, or the utensils in our dwellings. It is right to own, to buy, to sell, to inherit, to breed, and to control them, in the most absolute sense. All constitutions and laws which forbid their possession ought to be so far modified or repealed as to concede the right.

But, if they are men; if they are to run the same career of immortality with ourselves; if the same law of God is over them as over all others; if they have souls to be saved or lost; if Jesus included them among those for whom he laid down his life; if Christ is within many of them "the hope of glory"; then, when I claim for them all that we claim for ourselves, because we are created in the image of God, I am guilty of no extravagance, but am bound, by every principle of honor, by all the claims of human nature, by obedience to Almighty God, to "remember them that are in bonds as bound with them," and to demand their immediate and unconditional emancipation.

These are solemn times. It is not a struggle for national salvation; for the nation, as such, seems doomed beyond recovery. The reason why the South rules, and the North falls prostrate in servile terror, is simply this: with the South, the preservation of slavery is paramount to all other considerations above party success, denominational unity, pecuniary interest, legal integrity, and constitutional obligation. With the North, the preservation of the Union is placed above all other things above honor, justice, freedom, integrity of soul, the Decalogue and the Golden Rule the infinite God himself. All these she is ready to discard for the Union. Her devotion to it is the latest and the most terrible form of idolatry. She has given to the slave power a *carte blanche*, to be filled as

it may dictate and if, at any time, she grows restive under the yoke, and shrinks back aghast at the new atrocity contemplated, it is only necessary for that power to crack the whip of disunion over her head, as it has done again and again, and she will cower and obey like a plantation slave for has she not sworn that she will sacrifice everything in heaven and on earth, rather than the Union?

What then is to be done? Friends of the slave, the question is not whether by our efforts we can abolish slavery, speedily or remotely for duty is ours, the result is with God; but whether we will go with the multitude to do evil, sell our birthright for a mess of pottage, cease to cry aloud and spare not, and remain in Babylon when the command of God is "Come out of her, my people, that ye be not partakers of her sins, and that ye receive not of her plagues." Let us stand in our lot, "and having done all, to stand." At least, a remnant shall be saved. Living or dying, defeated or victorious, be it ours to exclaim, "No compromise with slavery! Liberty for each, for all, forever! Man above all institutions! The supremacy of God over the whole earth!"

Composition:

In MLA format with a title for each précis, complete your selected writings. Make sure to avoid any hint of approval or disapproval of the topic. These summaries should show no hint of your perspective or opinion.

Resource:

Review Week 16.

Week 17: Columnist Project

(taken in parts from Mr. Gunnar AP teacher lesson)

The assignment: As a means of keeping abreast of public discourse issues, you are required to follow a national columnist online. You must collect five current columns by your author. You may choose either a conservative or liberal columnist. You will create 2 précis out of your five articles. Print all articles and include the précis at the top of the two articles chosen. For the remaining three articles mark places in the text that evoke a reaction from you, be it laughter, anger, or confusion. Write a one paragraph 'response' (elaborated on below) to these three columns.

Some questions to ask yourself as you read:

- How does he/she open column?
- How does he/she close column?
- How soon does he/she announce the thesis?
- How does she organize?
- How much is based on observation? Personal experience? Facts?
- What sort of syntax characterizes the columnist?
- Who is her audience?
- What unstated assumptions does the columnist make?
- What are the political ramifications of the issues dressed in the column?

You will be seeking out arguments made by the columnist to create your own argument based on your perception of the columnist's ideological positions as you have perceived them.

Reminder notes on Précis:

The first sentence identifies the essay's author and title, provides the article's date in parentheses, uses some form of the verb 'says' (claims, asserts, suggests, argues) followed by 'that,' and the essay's thesis (paraphrased or quoted).

Example: In his "Defense of Prejudice" (1995), Jonathon Rauch argues that prejudice in society should not be eliminated.

The second sentence describes the author's support for the thesis, usually in chronological order.

Example: Rauch supports his position by providing historical and anecdotal evidence, culled from segments of society and his own experience that illustrates the futility and harm associated with attempts to eliminate prejudice and/or noxious speech.

The third sentence analyzes the author's purpose using an "in order to" statement.

Example: Rauch hopes to shift the paradigm away from absolutism, the idea of punitive action against racism and prejudice, in order to move society toward rejection, the idea of societal pressure when grappling with racist and prejudicial attitudes and speech.

The fourth sentence describes the essay's intended audience and/or the relationship the author establishes with the audience.

Example: The author uses an erudite, yet defensive tone indicating that he primarily addresses an intellectually liberal audience, an audience most likely to support speech codes.

Your subjective single-paragraph response expresses your reaction to the column. This can include style, substance, and ramifications. Is the columnist successful in presenting the argument? Is he/she making assumptions? Why do you agree or disagree with the columnist's position? Depending on the nature of the column, speculate on what could happen if the columnist's argument is/is not embraced by society or the specific group addressed in the column, or judge the value of the column – is the topic important or frivolous? Why?

Composition:

Find five articles by an approved columnist (see Resource folder), write 2 précis for 2 of the articles, then a summary response paragraph for the remaining articles. Type them in MLA (only one heading..make sure to include the article (copy/paste) in your assignment, they can be single spaced but your responses/precis must be double spaced.

Resource:

Review the approved authors.

Week 18: Columnist Synthesis Essay

Now that you have analyzed five articles from a single columnist, you should be able to ascertain the position he or she might assume on an arguable topic based on the positions he/she took in the columns. Compose an argumentative essay of your own while synthesizing material from the columns. Based on the columns, consider:

- The issues the columnist has addressed in his/her columns
- A tangential issue you might expect your columnist to address
- How the columnist might address your issue
- Your expectations of the columnist's position on the issue
- How you would respond effectively to your perception of the columnist's position on the issue

You argue from your perspective. After looking at five columns, you should be able to surmise how your columnist would feel about most argumentative topics. How would he/she feel about yours? You are writing an argumentative paper on a topic you are interested in and employing your columnist to support or refute your position based on how that columnist feels about related topics. The point of the exercise is to reveal how well you can ascertain an author's perspective after having read a series of writings by that author. This "having the conversation" is the key to synthesis.

Composition:

Complete your essay in either four or five paragraphs. Essentially, your essay will be presenting your issue and your columnist's response to it. We will work on topics and thesis ideas in class to help you.

Resource:

Review the lesson for week 18.

Week 19: American Poets

Walt Whitman:

O Captain! My Captain!

O Captain! my Captain! our fearful trip is done,
 The ship has weather'd every rack,
 the prize we sought is won,
 The port is near, the bells I hear, the people all
 exulting,
 While follow eyes the steady keel, the vessel grim and daring;
 But O heart! heart!
 heart!
 O the bleeding drops of red,
 Where on the deck my Captain lies,
 Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
 Rise up- for you the flag
 is flung- for
 you the bugle trills,

For you bouquets and ribbon'd wreaths- for you the shores
 a-crowding,
 For you they call, the swaying mass, their eager faces turning;
 Here Captain! dear father!
 This arm beneath your head!
 It is some dream that on the deck,
 You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
 My father does not feel my arm, he has no pulse nor will,
 The ship is anchor'd safe and sound, its voyage closed and done,
 From fearful trip the victor ship comes in with object won;
 Exult O shores, and ring O bells!
 But I with mournful tread,
 Walk the deck my Captain lies,
 Fallen cold and dead.

Ogden Nash:

More About People

When people aren't asking questions
They're making suggestions
And when they're not doing one of those
They're either looking over your shoulder or stepping on your toes
And then as if that weren't enough to annoy you
They employ you.
Anybody at leisure
Incurs everybody's displeasure.
It seems to be very irking
To people at work to see other people not working,
So they tell you that work is wonderful medicine,
Just look at Firestone and Ford and Edison,
And they lecture you till they're out of breath or something
And then if you don't succumb they starve you to death or something.
All of which results in a nasty quirk:
That if you don't want to work you have to work to earn enough extra
money so that you won't have to work.

Robert Frost:
Rose Pogonias

*A saturated meadow,
Sun-shaped and jewel-small,
A circle scarcely wider
Than the trees around were tall;
Where winds were quite excluded,
And the air was stifling sweet
With the breath of many flowers, —
A temple of the heat.
There we bowed us in the burning,
As the sun's right worship is,
To pick where none could miss them
A thousand orchises;
For though the grass was scattered,
yet every second spear
Seemed tipped with wings of color,
That tinged the atmosphere.
We raised a simple prayer
Before we left the spot,
That in the general mowing
That place might be forgot;
Or if not all so favored,
Obtain such grace of hours,
that none should mow the grass there
While so confused with flowers.*

T. S. Eliot:

Journey of the Magi

"A cold coming we had of it,
 Just the worst time of the year
 For a journey, an such a long journey;
 The ways deep and the weather sharp,
 The very dead of winter."
 And the camels galled, sore-footed, refractory,
 Lying down in the melting snow.
 There were times we regretted
 The summer palaces on slopes, the terraces,
 And the silken girls bringing sherbet.
 Then the camel men cursing and grumbling
 And running away, and wanting their liquor and women,
 And the night-fires going out, and the lack of shelters,
 And the cities hostile and the towns unfriendly
 And the villages dirty and charging high prices:

A hard time we had of it.
 At the end we preferred to travel all night,
 Sleeping in snatches,
 With the voices singing in our ears, saying
 That this was all folly.

Then at dawn we came down to a temperate valley,
 Wet, below the snow line, smelling of vegetation;
 With a running stream and a water-mill beating the darkness,
 And three trees on the low sky,
 And an old white horse galloped away in the meadow.
 Six hands at an open door dicing for pieces of silver,
 And feet kicking the empty wine-skins.
 But there was no information, and so we continued
 And arrived at evening, not a moment too soon
 Finding the place; it was (you may say) satisfactory.

All this was a long time ago, I remember,
 And I would do it again, but set down
 This set down
 This: were we led all that way for
 Birth or Death? There was a Birth, certainly,
 We had evidence and no doubt. I had seen birth and death,
 But had thought they were different; this Birth was
 Hard and bitter agony for us, like Death, our death.
 We returned to our places, these Kingdoms,
 But no longer at ease here, in the old dispensation,
 With an alien people clutching their gods.
 I should be glad of another death.

Emily Dickinson
The Wind Began to Knead the Grass

The Wind begun to rock the Grass
With threatening Tunes and low—
He threw a Menace at the Earth—
A Menace at the Sky.

The Leaves unhooked themselves from Trees—
And started all abroad
The Dust did scoop itself like Hands
And threw away the Road.

The Wagons quickened on the Streets
The Thunder hurried slow—
The Lightning showed a Yellow Beak
And then a livid Claw.

The Birds put up the Bars to Nests—
The Cattle fled to Barns—
There came one drop of Giant Rain
And then as if the Hands

That held the Dams had parted hold
The Waters Wrecked the Sky,
But overlooked my Father's House—
Just quartering a Tree—

You have just read poetry by five of the most acclaimed poets in American history. Which one appealed to you? Did any appeal to you? Your task this week is to choose one poet to explore this week, find your own favorite poem by this author, and write a one page response on why you chose the poem. You are not limited to these five...you may choose any author listed in the overview of American poetry below.

American poetry, the history of which spans more than 350 years, is notable for its variety, energy, contrarian tendencies, and feistiness. True, the earliest verse was imitative and derivative, displaying a heavy reliance on British prosody, diction, and verse forms (particularly pastorals, odes, elegies, epistles, and satires). By the nineteenth century, however, poets were expressing an emergent national identity and making significant strides toward liberating themselves from foreign models. By the twentieth century, American poetry commanded international attention and respect, for it had attained a high level of quality--indeed, had achieved parity among the world's poetries, including European poetry.

Colonial Era poetry was primarily metaphysical and devotional. Among the New England Puritans, the three most important poets were Anne Bradstreet, Edward Taylor (1645-1729), and Michael Wigglesworth (1631-1705). Though her work was conventional and often didactic, Bradstreet nevertheless wrote with honesty and sensitivity, especially concerning familial matters. Moreover, she ranks as the author of the first book of American poetry: *The Tenth Muse, Lately Sprung up in America* (published in England in 1650). Taylor's poetry, which resembles that of such English metaphysicals as George Herbert and John Donne, was written for private purposes between 1682 and 1725 and did not appear in print until 1937. Calling his poems "preparatory meditations," Taylor viewed them chiefly as exercises leading to the sermons he delivered as a clergyman. Wigglesworth's *The Day of Doom* (1662), a long, fulminating epic on the Last Judgment, became, in its day, the most popular of all Puritan poems.

Like their seventeenth-century predecessors, eighteenth-century American poets continued to adhere to English poetic modes and methods. From 1725 to 1820, in the sometimes turbulent years preceding and following the Revolutionary War, no major figures materialized. Nevertheless, there were some noteworthy developments, and often these had a political rather than religious focus. At Yale, for instance, a "school" of poets arose who became known as the Connecticut Wits. This group's principal members included Joel Barlow, John Trumbull, and Timothy Dwight, all of whom patterned themselves, with mixed success, after such British satirists as Alexander Pope, Jonathan Swift, and John Gay. In Boston, Phillis Wheatley, brought from Africa as a slave, wrote methodically but well enough to win recognition as America's first significant black poet. Her *Poems on Various Subjects, Religious and Moral* appeared in England in

1773. At Princeton, New Jersey, Philip Freneau (1752-1832) launched a poetic career in the 1770s that would freely combine nationalistic and romantic subjects and would ultimately make him not a great figure but still the most notable American poet of the eighteenth century.

In the early and mid-nineteenth century, poetry began to move in fresh directions. Among the most popular poets of the American Romantic movement was Edgar Allan Poe, some of whose spellbinding verse appeared in *The Raven and Other Poems* (1845). Also immensely popular in their day were the authors known as the Fireside Poets: William Cullen Bryant, Henry Wadsworth Longfellow, John Greenleaf Whittier, Oliver Wendell Holmes Sr., and James Russell Lowell. Once-beloved poems such as Bryant's "Thanatopsis" (1821), Lowell's *The Vision of Sir Launfal* (1848), Longfellow's *The Song of Hiawatha* (1855), Holmes's "The Chambered Nautilus" (1858), and Whittier's *Snow-Bound* (1866) are generally viewed by modern critics as sentimental, diffuse, moralistic, and excessively hortatory.



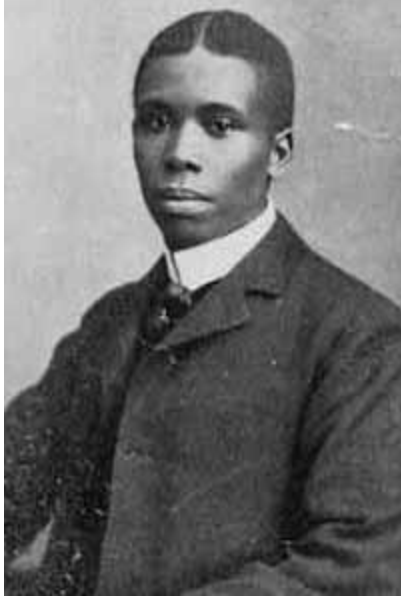
Ralph Waldo Emerson.

Courtesy of the Library of Congress (LC-USZ62-98114).

Sometimes grouped with the Fireside Poets is Ralph Waldo Emerson, best known as a lecturer, essayist, and the doyen of New England transcendentalism, but also the author of such once-revered poems as "Concord Hymn" (1837) and "The Snow-Storm" (1841). Indeed, because of his various commentaries on poetics, particularly his 1844 essay "The Poet," Emerson is often regarded as a watershed figure in American poetic history. Urging poets to be visionary rather than literary, to use organic rather than predetermined forms, and to exploit hitherto unsung native materials, Emerson contributed profoundly to the nineteenth-century American effort to formulate an indigenous theory of poetry and to achieve literary independence from British and European culture.

Influenced by Emerson's pronouncements were both Walt Whitman and Emily Dickinson, the two greatest American poets of the nineteenth century. Avowedly inspired by Emerson, Whitman's *Leaves of Grass* (1855) is regarded by some critics as the most revolutionary volume in American poetry. Whitman would spend the remaining thirty-six years of his life revising and augmenting this book, publishing expanded editions in 1856, 1860, 1867, 1871-1872, and 1881-1882. In sprawling, highly rhythmical free verse lines expressing his passionate commitment to the democratic ideals of America, Whitman in *Leaves of Grass* explored two central themes: first, the freedom and dignity of the individual and the equality of all people; and, second, the beauty and innocence of the human body and the naturalness and healthiness of sex.

Dickinson wrote 1,775 poems during her lifetime but published only eleven of them. Indeed, her entire body of work did not appear in print exactly as she wrote it until 1955. Modeling her brief, intense, often elliptical poems on the metric pattern of hymns, Dickinson explored the interior life. Freely employing oblique rhymes, unorthodox punctuation, and eccentric capitalization, she plumbed such subjects as pain, death, immortality, nature, imagination, and love.



Paul Laurence Dunbar.
Photograph on the
frontispiece of *Lyrics of
Sunshine and Shadow*, 1905.
Courtesy of the Library of
Congress (LC-USZ62-108239).

Other nineteenth-century poets deserve at least minimal acknowledgment: Jones Very and Frederick Goddard Tuckerman, two reclusive New Englanders, were among the century's best sonneteers; Herman Melville's *Battle-Pieces and Aspects of the War* (1866) ranks as one of the two best books of poems on the Civil War (the other being Whitman's *Drum-Taps*, 1865); in both theory and practice, Georgia-born Sidney Lanier tried in novel ways to fuse poetry and music; in *The Black Riders* (1895) and *War Is Kind* (1899), the fiction writer Stephen Crane published terse, ironic, aphoristic poems that anticipate the modern era; and in fine lyrics such as "Frederick Douglass" (1896) and "We Wear the Mask" (1896), Paul Laurence Dunbar explored themes that spoke to the condition of African Americans.

Considering the level of achievement of its poets, the modernist period, extending roughly from 1900 to 1945, is perhaps the richest in American poetic history. The period began auspiciously in 1912 when, in Chicago, Harriet Monroe founded *Poetry: A Magazine of Verse* that would become the most distinguished journal of its kind. Among the poets published in the early issues of *Poetry* were Carl Sandburg, Vachel Lindsay, Edna St. Vincent Millay, Edgar Lee Masters, Sara Teasdale, and Elinor Wylie--all minor figures, to be sure, but notable for their contributions, either in theme or technique, to the flowering of modernism. Their work appeared in such collections as *Chicago Poems* (Sandburg, 1916), *Spoon River Anthology* (Masters, 1915), and *Renascence and Other Poems* (Millay, 1917).

The two most important early modernists or, more accurately, premodernists, were Edwin Arlington Robinson (1869- 1935) and Robert Frost (1874-1963). Robinson, revitalizing traditional forms, examined the alienation and social failure of individuals unable to adapt to a materialistic and mechanistic age. In poems such as "Richard Cory," "Mr. Flood's Party," and "Eros Turannos," published in *Children of the Night* (1897), *The Town Down the River* (1910), and other works, he reveals a thorough understanding of

frustration, ostracism, defeat, and loneliness. Frost insisted on the necessity of traditional metrics; favored speech idioms and conversational tones; and exhibited a fascination with metaphor, symbol, and synecdoche. In poems collected in *A Boy's Will* (1913), *North of Boston* (1914), and later works, Frost, like Robinson, wrote of the lives and landscapes of New England, sometimes expressing affirmative themes, more often negative ones, including isolation, fear, and despair. Among his best-known poems are "Mending Wall," "Birches," "Home Burial," and "The Road Not Taken."

Two highly significant aesthetic developments of the early twentieth century had important implications for poetry: the Imagist movement and the Harlem Renaissance. From about 1909 to 1917, and primarily in reaction to the sentimentality, didacticism, and abstract language of much nineteenth-century verse, poets in both England and America articulated a theory known as Imagism. This theory advocated the use of concrete particulars, common speech, free verse, and mundane subject matter. Imagists also called for observation without generalization or explanation, and precise and concentrated language. The American poets most conspicuously involved in Imagism included Ezra Pound, Amy Lowell, and H.D. (Hilda Doolittle). Though short-lived, the Imagist movement exerted an enormous influence on subsequent American poetry. Poets associated with the Harlem Renaissance of the 1920s, the first large-scale movement in the arts created by African Americans, included Countée Cullen, Claude McKay, James Weldon Johnson, and, most notably, Langston Hughes. *The Weary Blues* (1926), by Hughes; *Harlem Shadows* (1922), by McKay; and *The Book of American Negro Poetry* (1922, enlarged 1931), edited by Johnson, would appear on any list of significant works in the history of American poetry.

Ezra Pound and T. S. Eliot (1888-1965) were the American poets most responsible for defining the ideology and practice of modernism. In the twentieth century's early decades, Pound seemed ubiquitous as he advocated "the new" in dozens of critical essays; championed the Imagist and Vorticist movements; compiled anthologies; edited or coedited influential little magazines such as *Blast* and *Poetry*; assisted and advised many other poets, including H.D., Frost, Eliot, Williams, and Marianne Moore (1887-1972); and published his own poems, notably *Hugh Selwyn Mauberley* (1920) and the initial sections of his lifelong epic, *The Cantos*. Eliot, strongly influenced by the French symbolists, particularly Laforgue and Baudelaire, would eventually be as widely acclaimed as any modern poet. His best poetry appeared early in his career: *Prufrock and Other Observations* (1917), *Poems* (1919), and *The Waste Land* (1922). The latter, because it so effectively expressed post-World War I disillusionment and contained so many radical technical innovations, became one of the most celebrated poems in American literature. Eliot also had a towering reputation as a critic. In oft-quoted essays he argued that poetry should be impersonal and that it necessarily existed in a self-referential world--ideas that had a profound impact on the so-called New Critics and, hence, on the way poetry was taught for many years in American universities.



Marianne Moore, 1935.

Photograph by George Platt Lynes.

Courtesy of the Library of Congress (LC-USZ62-101955).

Among the modernists, Wallace Stevens (1879-1955), William Carlos Williams (1883-1963), and Marianne Moore rank as major figures. In poems whose language is often described as elegant, colorful, and epigrammatic, the symbolist Stevens (an insurance-company executive in Hartford) explored metaphysical and aesthetic questions, like the relationship between the perceiver and the perceived, or between reality and the imagination, for example. He also promoted poetry, an art that shapes reality and gives order, as "the supreme fiction," believing that the "fiction" of traditional religion had lost its vitality in the modern world. Like Whitman's "Song of Myself" and Eliot's *The Waste Land*, Stevens's "Sunday Morning," published in his first collection, *Harmonium* (1923), ranks among America's truly great poems. Williams, vociferously opposing the expatriates Pound and Eliot and the allusive, recondite, academic poetry that they and their

followers produced, dedicated himself to using American speech cadences and to writing about American materials, particularly the details of everyday urban life. "No ideas but in things," the imagist Williams insisted, and this credo resulted in fine poems as short as "The Red Wheelbarrow" and as long as his five-part epic *Paterson* (1946-1958). Like Williams, Moore tried to break with tradition. Her poems in *The Dial*, an influential literary magazine of the 1920s, and other periodicals, displayed her experiments with stanzaic patterns; her employment of syllabic verse; her obsession with precise observations; and her innovative use of quotations drawn from such unlikely and far-flung sources as science journals, sports magazines, travel brochures, and advertising flyers. Moore's definitive *Complete Poems* appeared in 1967.

Other noteworthy poets of the modernist era include Hart Crane, who, inspired by Whitman, composed *The Bridge* (1930), a long, visionary poem on spiritual possibilities in an industrialized America; E. E. Cummings, who used visual pyrotechnics in poems satirizing advertising, politics, and mass culture and celebrating individuals, lovers, and nonconformists; Muriel Rukeyser, whose poems reflected her passionate commitment to political freedom and social justice; and Robinson Jeffers, who, in long narratives, denounced mankind as self-centered and perverse in its unmitigated destruction of the world's natural beauty.

Within the larger modernist movement, two interesting subgroups arose: the Objectivists and the Fugitives. The Objectivists--including Louis Zukofsky, Charles Reznikoff, George Oppen, and Lorine Niedecker--viewed a poem as an autonomous object, a physiological entity, rather than a conveyor of symbolic value. The Fugitives--

notably John Crowe Ransom, Allen Tate, and Robert Penn Warren--were southern poets who in the 1920s embraced classical modes of literature and valued poetry that is structured, impersonal, ironic, and complex. The critical principles of the Fugitives, in turn, laid the foundation for the New Criticism, a formalist and internalist approach to literary analysis identified with I. A. Richards, R. P. Blackmur, Cleanth Brooks, Kenneth Burke, and others.

The early post-World War II period was dominated by what was called (often disparagingly) "academic poetry." If the early-twentieth century poets had been aggressive and experimental, their post-1945 successors were cautious and conservative, writing in the manner of the English Metaphysicals or the American Fugitives, publishing intellectual, well-wrought, impersonal, technically sophisticated poems in closed or traditional forms. But if these midcentury formalists were not daring, they nevertheless wrote impressively, and their ranks included such gifted figures as Elizabeth Bishop, Robert Lowell, Richard Wilbur, Theodore Roethke, Howard Nemerov, and Randall Jarrell.



Anne Sexton, 1967.

Courtesy of the Library of Congress (LC-USZ62-109698).
 Many outstanding poets whose work does not fall conveniently into a specific "school" or category flourished in the second half of the twentieth century. Simply to cite some representative figures--Adrienne Rich, Stanley Kunitz, William Stafford, Mary Oliver, Lucille Clifton, James Dickey, Robert Hayden, Mark Strand, A. R. Ammons, Audre Lord, Charles Simic, Philip Dacey, Billy Collins, Carolyn Forché, Sharon Olds--is to suggest the vitality of American poetry in these years. Of the various movements that were influential in the 1980s and 1990s, the three most prominent were women's poetry, Language poetry, and neoformalism. At the century's end, the most significant

Eventually a strong reaction to the dominance of the formalists set in, giving rise to poetry so varied in voice, theme, and style as to defy easy categorization. As early as 1950, Charles Olson published a seminal essay, "Projective Verse." A few years later, Olson and other poets associated with Black Mountain College in North Carolina, including Robert Creeley, Robert Duncan, and Denise Levertov, put projective verse theory into practice, writing open-form poems with lines determined by breath rather than by metrical feet. Led by Allen Ginsberg, author of the landmark volume *Howl and Other Poems* (1956), Beat generation writers such as Jack Kerouac, Gregory Corso, Lawrence Ferlinghetti, Gary Snyder, Michael McClure, and Brother Antoninus (William Everson) rejected the classicism of the academic poets, opting instead for revitalized romanticism, vatic pronouncement, and countercultural protest.

development by far was the emergence of multicultural poetry. The vibrant and impressive contributions coming from African Americans, Latinos, Native Americans, Asian Americans, and other ethnic minorities seemed finally to confirm Walt Whitman's description of America as a "teeming nation of nations."

Composition:

In your writing, include a paragraph about the author you chose sharing 3 unique and interesting facts that you feel provide a better understanding of his mark on poetry. Then in two paragraphs write about why you chose the poem (try to incorporate specific lines from the poem) and your analysis of what the poem means.

Resource:

Review week 19: how to cite poetry.

Week 20: Poetry Analysis

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. 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 (iamb, spondee, trochee, dactyl, 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?

Let America Be America Again
 Langston Hughes, 1902 - 1967
 Let America be America again.
 Let it be the dream it used to be.
 Let it be the pioneer on the plain
 Seeking a home where he himself is free.

(America never was America to me.)

Let America be the dream the dreamers dreamed—
 Let it be that great strong land of love
 Where never kings connive nor tyrants scheme
 That any man be crushed by one above.

(It never was America to me.)

O, let my land be a land where Liberty
 Is crowned with no false patriotic wreath,
 But opportunity is real, and life is free,
 Equality is in the air we breathe.

(There's never been equality for me,
 Nor freedom in this "homeland of the free.")

*Say, who are you that mumbles in the dark?
 And who are you that draws your veil across the stars?*

I am the poor white, fooled and pushed apart,
 I am the Negro bearing slavery's scars.
 I am the red man driven from the land,
 I am the immigrant clutching the hope I seek—
 And finding only the same old stupid plan
 Of dog eat dog, of mighty crush the weak.

I am the young man, full of strength and hope,
Tangled in that ancient endless chain
Of profit, power, gain, of grab the land!
Of grab the gold! Of grab the ways of satisfying need!
Of work the men! Of take the pay!
Of owning everything for one's own greed!

I am the farmer, bondsman to the soil.
I am the worker sold to the machine.
I am the Negro, servant to you all.
I am the people, humble, hungry, mean—
Hungry yet today despite the dream.
Beaten yet today—O, Pioneers!
I am the man who never got ahead,
The poorest worker bartered through the years.

Yet I'm the one who dreamt our basic dream
In the Old World while still a serf of kings,
Who dreamt a dream so strong, so brave, so true,
That even yet its mighty daring sings
In every brick and stone, in every furrow turned
That's made America the land it has become.
O, I'm the man who sailed those early seas
In search of what I meant to be my home—
For I'm the one who left dark Ireland's shore,
And Poland's plain, and England's grassy lea,
And torn from Black Africa's strand I came
To build a "homeland of the free."

The free?

Who said the free? Not me?
Surely not me? The millions on relief today?
The millions shot down when we strike?

The millions who have nothing for our pay?
For all the dreams we've dreamed
And all the songs we've sung
And all the hopes we've held
And all the flags we've hung,
The millions who have nothing for our pay—
Except the dream that's almost dead today.

O, let America be America again—
The land that never has been yet—
And yet must be—the land where *every* man is free.
The land that's mine—the poor man's, Indian's, Negro's, ME—
Who made America,
Whose sweat and blood, whose faith and pain,
Whose hand at the foundry, whose plow in the rain,
Must bring back our mighty dream again.

Sure, call me any ugly name you choose—
The steel of freedom does not stain.
From those who live like leeches on the people's lives,
We must take back our land again,
America!

O, yes,
I say it plain,
America never was America to me,
And yet I swear this oath—
America will be!

Out of the rack and ruin of our gangster death,
The rape and rot of graft, and stealth, and lies,
We, the people, must redeem
The land, the mines, the plants, the rivers.
The mountains and the endless plain—

All, all the stretch of these great green states—
And make America again!

Composition:

Complete your poetry analysis of Hughes poem.
Review the rubric listed in the Resource section as you compose your analysis.

Resource:

Review the rubric and sample analysis.

Week 21: Create your own poem!

Literary Devices – Poetry

Allusion: An event or fact from an external context assumed to be known by the reader (e.g. historical, biblical, etc.). An allusion can increase one's understanding of the poem in question by drawing parallels with other subjects.

Anthropomorphism: The showing or treating of animals, gods and objects as if they are human in appearance, character or behaviour.

Apostrophe: Something that addresses an object, abstract idea, or person who is dead as though it could reply. E.g. Antony's cry in *Julius Caesar*: "O Judgement! thou art fled to brutish beasts"; Wordsworth's appeal in *London 1812*: "Milton! Though should's't be living at this hour . . ."

Connotation: The emotional associations implied or suggested by a word; they extend the meaning of a word beyond its literal meaning.

Denotation: The precise, literal meaning of a word.

Enjambement (a.k.a. run-on line): a line which runs into another without any break

Extended Figure: An apostrophe, simile, metaphor, etc. which is developed throughout a poem.

Hyperbole: Use of exaggeration for emphasis, serious, or humorous effects: "There were tons of people trying to get tickets to that concert."

Imagery: language that (normally, though not always) evokes the senses.

- Visual: relating to sight. (The most frequent type of imagery.)
- Aural or auditory imagery: relating to sound.

- Olfactory imagery: relating to smell.
- Gustatory imagery: relating to taste.
- Tactile imagery: relating to touch.
- Kinaesthetic imagery: relating to movement and bodily effort.
- Abstract imagery: appealing to the intellect or a concept.

Images are often not exclusive to one type – they often overlap.

E.g. "The tide of my death came whispering like this

Soiling my body with its tireless voice."

- from Peter Redgrove's "Lazarus and the Sea"

These two lines are clearly auditory, but the use of the word "soiling" may suggest the tactile; likewise it could suggest the olfactory. A sense of one's own death could be considered an abstract image

Metaphor: A common figure of speech which a direct comparison or identification is made between two unlike objects (not using like or as): "Juliet is the sun"; "Thumb: an odd friendless boy raised by four aunts."

Metonymy: A figure of speech in which an object's name is substituted by its function or a word closely associated with it: "The law is at the door" (law = police).

Personification: A figure of speech attributing human qualities to inanimate objects or abstract ideas: "The houses gazed at each other"; "the yellow fog rubs its back upon the window pane."

Refrain: A repeated line, phrase, sentence, etc. which appears throughout a poem.

Simile: A figure of speech comparing two dissimilar things, using the words like or as: "My love is like a rose"; "the thunder sounded like a mean dog's growl".

Synecdoche: The substitution of a part of one thing to represent the whole. E.g. from Thomas Campbell's "Ye Mariners of England", 'oak' represents both Britannia's warships as well as the material from which they were made: "With thunders from her native oak, / She quells the flood below." Synecdoche is also common in everyday speech. In the phrase "The Senators won the game", 'Senators' stands for 'The Ottawa Senators NHL team'.

Sound Devices

Alliteration: The repetition of initial consonant sounds: "wild and wooly"; "do or die".

Assonance: The repetition of vowel sounds, which may add to euphony: "slap dash"; "mad as a hatter".

Cacophony/dissonance: The use of harsh, discordant, dissonant sounds for poetic effect.

E.g. "All day cars mooed and shrieked. Hollered and bellowed and wept." (traffic)

Consonance: The close repetition of identical consonant sounds before and after different vowels: "slip – slop"; "creak – croak"; "black – block"; "struts and frets".

Euphony: The pleasant, musical quality produced by agreeable sounds and images in a line of poetry: "And the words hung hushed in their long white dream. By the ghostly, glimmering ice blue stream" (soft sounds and soft images)

Meter: A system for identifying and measuring the rhythmic pattern according to its stressed and unstressed syllables. E.g. Iambic pentameter: five metrical feet, each composed of an unstressed syllable followed by a

stressed one (an iamb): Following is an example from Shakespeare's "Sonnet XVIII":

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 . . .

Onomatopoeia: Words which represent a sound. ("SHAZAM!"; "click")

Phonetic Intensive: A word whose sound emphasizes its meaning, though not onomatopoeiac.

Prose: Language which is not in meter. Sometimes even poems can be written in prose.

Composition:

Compose your own poem with at least 25 lines. You must incorporate 8 poetic devices/styles into your poem. (List the ones you used at the end of your poem)

Resource:

Review the lesson for week 21.

Week 22: Note taking

TAKING LECTURE NOTES

I. There are many reasons for taking lecture notes.

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

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

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

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

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

A. Material written on the blackboard.

B. Repetition

C. Emphasis

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

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

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

E. Summaries given at the end of class.

F. Reviews given at the beginning of class.

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

A. Make your notes brief.

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

2. Use abbreviations and symbols, but be consistent.

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

1. Formulas
2. Definitions
3. Specific facts

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

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

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

F. Date your notes. Perhaps number the pages.

SAVING TIME ON NOTETAKING

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

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

Third, do not record the lesson on a cassette tape or any other tape. The lecture on tape precludes flexibility. This statement can be better understood when seen in the light of a person who has taken his/her notes

in regular writing. Immediately after taking the notes this person can study them in five minutes before the next class as s/he walks toward the next building, as s/he drinks his/her coffee, or whatever. Furthermore, this student, in looking over his/her notes, may decide that the notes contain only four worthwhile ideas which s/he can highlight, relegating the rest of the lecture to obscurity. Whereas the lecture on tape has to be listened to in its entirety including the worthwhile points as well as the "garbage," handwritten notes may be studied selectively. A student who takes the easy way out - recording the lecture on tape as he or she sits back doing nothing - will box him or herself into inflexibility.

NOTE MAKING

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

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

Here are some hints on note making.

1. Don't write down everything that you read or hear. Be alert and attentive to the main points. Concentrate on the "meat" of the subject and forget the trimmings.
2. Notes should consist of key words or very short sentences. If a speaker gets sidetracked it is often possible to go back and add further information.

3. Take accurate notes. You should usually use your own words, but try not to change the meaning. If you quote directly from an author, quote correctly.
4. Think a minute about your material before you start making notes. Don't take notes just to be taking notes! Take notes that will be of real value to you when you look over them at a later date.
5. Have a uniform system of punctuation and abbreviation that will make sense to you. Use a skeleton outline and show importance by indenting. Leave lots of white space for later additions.
6. Omit descriptions and full explanations. Keep your notes short and to the point. Condense your material so you can grasp it rapidly.
7. Don't worry about missing a point.
8. Don't keep notes on oddly shaped pieces of paper. Keep notes in order and in one place.
9. Shortly after making your notes, go back and rework (not redo) your notes by adding extra points and spelling out unclear items. Remember, we forget rapidly. Budget time for this vital step just as you do for the class itself.
10. Review your notes regularly. This is the only way to achieve lasting memory.

The Cornell Method:

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

1. **Record.** During the lecture, record in the main column as many meaningful facts and ideas as you can. Write legibly.

2. **Reduce.** As soon after as possible, summarize these ideas and facts concisely in the Recall Column. Summarizing clarifies meanings and relationships, reinforces continuity, and strengthens memory. Also, it is a way of preparing for examinations gradually and well ahead of time.

3. **Recite.** Now cover the column, using only your jottings in the Recall Column as cues or "flags" to help you recall, say over facts and ideas of the lecture as fully as you can, not mechanically, but in your own words and with as much appreciation of the meaning as you can. Then, uncovering your notes, verify what you have said. This procedure helps to transfer the facts and ideas of your long term memory.

4. **Reflect.** Reflective students distill their opinions from their notes. They make such opinions the starting point for their own musings upon the subjects they are studying. Such musings aid them in making sense out of their courses and academic experiences by finding relationships among them. Reflective students continually label and index their experiences and ideas, put them into structures, outlines, summaries, and frames of reference. They rearrange and file them. Best of all, they have an eye for the vital-for the essential. Unless ideas are placed in categories, unless they are taken up from time to time for re-examination, they will become inert and soon forgotten.

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

Composition:

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

Week 23: Current Event Exercise

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

BRAINSTORM: (Current NEWS events)

The Assignment:

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

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

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

Composition:

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

Resource:

Review the tips on choosing an article.

Week 24: Speed 'Dating' Articles

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

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

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

Composition:

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

Resource:

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

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

Personal Notes:

Week 25: Note Cards/Works Cited

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

Tips on Note Cards:

1. Write your notes on index cards
2. Write notes/quotes only on the front of the card, on the back of the first source card you will write the cite.
3. Put only one source and one subject on a card. You may have five cards for source 'A'...but keep the subjects separate. A new card labelled 'A2' for the 2nd subject and 'A3' for the third subject.
4. Create a bibliography card for each source with the information you will need to create a works-cited page: subject, author's name, title, volume, page, edition, and so forth. (This will be on the back of the first card)
5. Write your information on the topic (if you have quoted, check for accuracy).
6. Be accurate but as brief as possible. You do not have to write in complete sentences as long as you can understand what you have written later. Abbreviations may also be used.
7. Quotations should be copied correctly and enclosed in quotation marks. Note the page number(s) from which the quote was taken.
8. It is unnecessary to write down facts you already know. Write only new information.
9. If you must continue your notes on another card, list the source at the top in an abbreviated form.

Topic #1

Source A1

Notes.....

Pg. #

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

Notes are concise →

- Lost his father when he was 16
- Married Cornelia >> had daughter Julia
- Lost his sacerdotal office because he wanted to stay married and Sylla wanted him to divorce

What is "sacerdotal"?

•Obtained pardon with the help of the vestal virgins and some near-relatives

Direct quotes are written carefully →

- Upon Caesar's release, Sylla said, "Your suit is granted...but know that this man...will, some day or other, be the ruin of the party of the nobles...for in this one Caesar, you will find many a Marius."

The letter "A" tells you which source this card belongs to →

Write notes to yourself of any questions you may have along the way →

Numbers on the right indicate page numbers in the book for reference later on →

Composition:

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

Resource:

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

Week 25: Outline

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

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

Take this score home with you, add to them if you want to increase your grade before

Building your Argument Research Essay Outline:

Sample Argument Outline

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

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

Introductory Section

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

Body Sections**Section I**

Claim: The sanctions have not accomplished their goal.

Evidence: logical appeal (facts, expert authority)

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

Section II

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

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

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

Section III

Claim: Lifting sanctions would benefit the American economy by increasing oil production

Evidence: logical appeal (facts), emotional appeal

- would cut down on gas and oil prices

Section IV -- Dealing with the Opposition

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

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

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

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

Conclusion

End with a conclusion that suggests the larger importance of this issue, and why we should care. Create a final statement that is powerful and memorable.

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

Composition:

Complete your outline...thoroughly!

Resource:

Review Resource Week 25.

Introduction:

THESIS:

Background Information:

Body Sections:

Body Paragraph 1-2

Claim: _____

Evidence: _____

-
-
-
-

Body Paragraph 3-4

Claim: _____

Evidence: _____

-
-
-
-

Body Paragraph 5-6

Claim: _____

Evidence: _____

-
-

-
-

Body paragraph 7-8: Dealing with the Opposition

Prevalent Opposing View:

Evidence:

Strategy for Response:

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

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

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

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

Week 26: Rough Draft

Constructing Paragraphs

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

What is a paragraph?

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

What should a paragraph do?

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

Be Supportive.

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

Be Strong.

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

Be Considerate.

Good paragraphs consider their relationship to other paragraphs. A good paragraph never interrupts its fellow paragraphs to babble on about its own, irrelevant problems. A good paragraph waits its turn. It shows up when and where it's supposed to. It doesn't

make a mess for other paragraphs to clean up. In other words, a considerate paragraph is a coherent paragraph. It makes sense within the text as a whole.

I. Writing the Topic Sentence

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

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

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

justify putting the topic sentence at the end of the paragraph, if you want the reader to consider your line of reasoning before you declare your main point.

II. Developing Your Argument: Evidence

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

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

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

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

III. Developing Your Argument: Arrangement

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

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

IV. Coherence

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

Look for these problems in your paper:

1. *Make sure that the grammatical subject of your sentences reflects the real subject of your paragraph.* Go through your paragraph and underline the subjects of all your sentences. Do these subjects match your paragraph's subject in most cases? Or have you stuck the paragraph's subject into some other, less important part of the sentence? Remember: the reader understands an idea's

importance according to where you place it. If your main idea is hidden as an object of a preposition in a subordinate clause, do you really think that your reader is going to follow what you are trying to say?

2. *Make sure that your grammatical subjects are consistent.* Again, look at the grammatical subjects of all your sentences. How many different subjects do you find? If you have too many different sentence subjects, your paragraph will be hard to follow. (Note: For the fun of it, underline the sentence subjects in paragraph one. You'll find three, more or less: you, the subject, and the reader. The relationship between the three is what this paragraph is all about.

Accordingly, the paragraph is coherent.)

3. *Make sure that your sentences look backward as well as forward.* In order for a paragraph to be coherent, each sentence should begin by linking itself firmly to the sentence that came before. If the link between sentences does not seem firm, use an introductory clause or phrase to connect one idea to the other.

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

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

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

Additional transition examples in your resource folder on p. 52

Here are some examples:

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

- To show cause and effect - *accordingly, consequently, therefore, thus*, etc.
- To conclude or repeat - *finally, in conclusion, on the whole, in the end*, etc.

V. Introductions and Conclusions

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

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

Composition:

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

Resource:

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

Week 27: Peer Review Rough Draft

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

Composition:

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

Resource:

Review notes on final edits.

Week 28: Final Drafts/Light Bulb Moments

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

Light Bulb Moment Narrative Writing

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

Paper Requirements:

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

Questions to consider:

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

- Can I find a lesson or moral?
- How might the narrative affect someone else?
- Does the experience remind me of an event in the public eye?

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

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

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

Composition:

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

Resource:

Review the rubric.

Week 29: Character Sketch

AP ESSAY ASSIGNMENT – THE CHARACTER SKETCH

Descriptive Writing

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

A good way to write a character sketch is to tell a little story about one encounter you had with him or her. If you do that, you could describe a place briefly, hopefully a place that belongs to the person you are describing, focusing on things in the scene that are somehow representative of the person you are describing. Describe how the person is dressed. Then simply tell what happened as you spent time together. From time to time, describe the person's gestures or facial expressions. It is important to put words into the person's mouth in direct quotations. As you work on this paper, you should decide what kind of emotional reaction you want the reader to have in relationship to this person. What kind of details can you select to create that emotional reaction? Avoid making broad characterizing statements; instead, let the details you give suggest general characteristics. Let the reader draw her own conclusions

Example Sketch

Eudora Welty's Sketch of Miss Duling

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

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

Your Assignment

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

Paper Requirements:

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

Pre-writing Questions

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

Powerful Introductions

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

Powerful Body Paragraphs

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

Powerful Conclusions

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

Composition:

Complete your character sketch.

Resource:

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

Week 30: Write a Short Story!

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

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

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

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

3. Avoid adverbs. “The adverb is not your friend.”

4. Avoid adverbs, especially after “he said” and “she said.”

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

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

- 7. Read, read, read.** "If you don't have time to read, you don't have the time (or the tools) to write."
- 8. Don't worry about making other people happy.** "If you intend to write as truthfully as you can, your days as a member of polite society are numbered, anyway."
- 9. Turn off the TV.** "TV—while working out or anywhere else—really is about the last thing an aspiring writer needs."
- 10. You have three months.** "The first draft of a book—even a long one—should take no more than three months, the length of a season."
- 11. There are two secrets to success.** "I stayed physical healthy, and I stayed married."
- 12. Write one word at a time.** "Whether it's a vignette of a single page or an epic trilogy like 'The Lord of the Rings,' the work is always accomplished one word at a time."
- 13. Eliminate distraction.** "There should be no telephone in your writing room, certainly no TV or videogames for you to fool around with."
- 14. Stick to your own style.** "One cannot imitate a writer's approach to a particular genre, no matter how simple what that writer is doing may seem."
- 15. Dig.** "Stories are relics, part of an undiscovered pre-existing world. The writer's job is to use the tools in his or her toolbox to get as much of each one out of the ground intact as possible."
- 16. Take a break.** "You'll find reading your book over after a six-week layoff to be a strange, often exhilarating experience."
- 17. Leave out the boring parts and kill your darlings.** "(kill your darlings, kill your darlings, even when it breaks your egocentric little scribbler's heart, kill your darlings.)"
- 18. The research shouldn't overshadow the story.** "Remember that word *back*. That's where the research belongs: as far in the background and the back story as you can get it."
- 19. You become a writer simply by reading and writing.** "You learn best by reading a lot and writing a lot, and the most valuable lessons of all are the ones you teach yourself."

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

Composition:

You may single space this assignment. If it's single spaced...minimum one full page (with title...no MLA) of writing. No maximum..but remember be specific with your words, more words do not necessarily mean better or by any means more interesting, even if you think the reader really really should know xyz about Character X because then they would not understand why Character X and Character Y became enemies in the first place; they may even decide that Character X had no business entering into an agreement with Character Y and why did they not even try to make their venture work because if they had, the ghost would have seen right through them. See?

Resource:

Suggestions for story starters 😊

Week 31: LAST DAY OF CLASS!!!

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

CONGRATULATIONS!! YOU ARE FINISHED WRITING FOR THE 2016 SCHOOL YEAR! BE PROUD OF YOUR EFFORTS! TAKE THESE SKILLS INTO YOUR FUTURE TO SHARE YOUR WONDERFUL IDEAS, EXPERIENCES, AND FAITH WITH THE WORLD!! YOU ARE A BLESSING! ☺

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

Go forth courageous students!!

