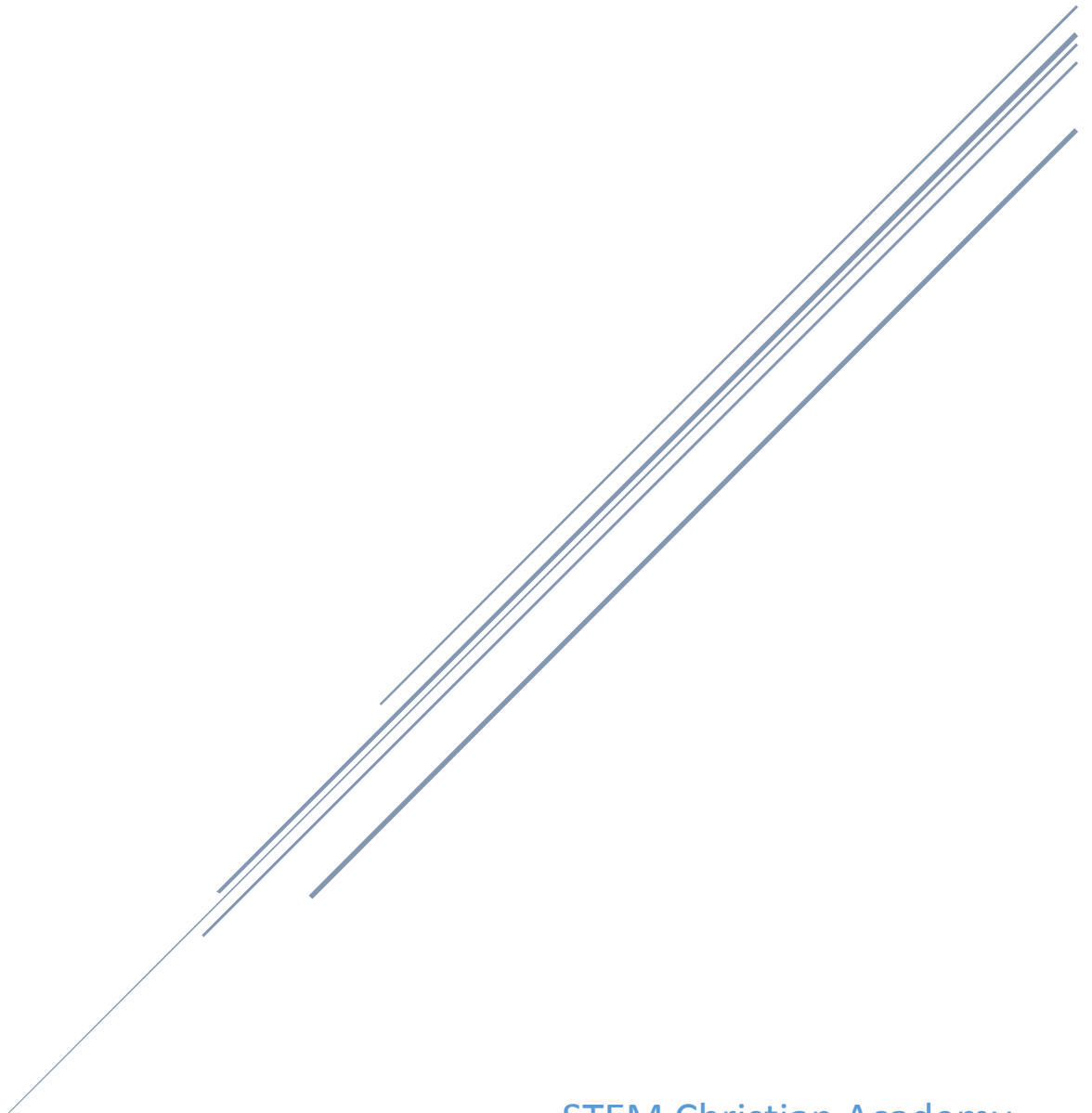


# RESOURCE

Connections in Literature



STEM Christian Academy  
Mrs. Hall

## Week 1: The Bible and Words

In the beginning was the Word, and the Word was with God, and the Word was God. John 1:1 (*He's the first author*)

Your word is a lamp to my feet and a light to my path. Psalm 119:105 (*In all you write, consider His guidance*)

Do you see a man who is hasty in his words? There is more hope for a fool than for him. Proverbs 29:20 (*Work at writing, give thought and time to assignments*)

A word fitly spoken is like apples of gold in a setting of silver. Proverbs 25:11 (*Choosing the right word is often the key to success in writing*)

Whoever restrains his words has knowledge, and he who has a cool spirit is a man of understanding. Proverbs 17:27 (*Say what you mean and be clear/specific*)

The tongue of the wise commends knowledge, but the mouths of fools pour out folly. Proverbs 15:2 (*Consider your words carefully so they teach not babble*)

When words are many, transgression is not lacking, but whoever restrains his lips is prudent. Proverbs 10:19 (*Edit, Edit, Edit*)

But what does it say? "The word is near you, in your mouth and in your heart" (that is, the word of faith that we proclaim); Romans 10:8 (*Rely on the Word in your heart to guide your writings*)

All Scripture is breathed out by God and profitable for teaching, for reproof, for correction, and for training in righteousness, II Timothy 2:16 (*Amen!*)

Anxiety in a man's heart weighs him down, but a good word makes him glad. Proverbs 12:25 (*Your words are powerful!*)

I can do all things through him who strengthens me. Philippians 4:13 (*Even writing!*)

## Week 2: Sentence Types

### Simple Sentences & Compound Sentences

☐ What is a **simple sentence**?

\_\_\_ contains a **subject** with its **verb** (= ONLY ONE independent clause)

**WAIT!!! Note below...**

\_\_\_ the subject CAN be compound (i.e. have multiple nouns/pronouns acting as the ONE subject of the sentence)

\_\_\_ the verb CAN be compound (i.e. be composed of multiple verbs/verb phrases that all share the ONE subject)

☐ What is a **compound sentence**?

\_\_\_ contains TWO independent clauses joined by a coordinating conjunction (FANBOYS\*); this means it will have TWO TEAMS of a S & V)

\_\_\_ A comma will ALWAYS be inserted **in front** of the conjunction.

\_\_\_ A semicolon (rules S#1 and S#2) may also be used to join the two independent clauses.

\*FANBOYS: for, and, nor, but, or, yet, so (coordinating conjunctions)

### Complex Sentences & Compound-Complex Sentences

☐ What is a **complex sentence**?

\_\_\_ contains **at least one** dependent clause *at the beginning, in the middle, or at the end* of a larger independent clause

\_\_\_ THIS MEANS YOU WILL FIND AT LEAST TWO SUBJECT AND VERB COMBINATIONS WITHIN THE SENTENCE

\_\_\_ Words to look for: the subordinating conjunctions *because, since, after, although, or when* or a relative pronoun such as *that, who, or which*.

☐ What is a **compound-complex sentence**?

\_\_\_ contains at least TWO independent clauses joined by a coordinating conjunction (FANBOYS) **WITH at least ONE dependent clause found anywhere within the independent clauses**

## Create Your Own:

Simple Sentence:

1. \_\_\_\_\_

2. \_\_\_\_\_

Compound Sentence:

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

Complex Sentence:

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

Compound/Complex Sentence:

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_



## MLA Format:

### General Guidelines (Google MLA Template and download one!)

- Type your paper on a computer and print it out on standard, white 8.5 x 11-inch paper.
- Double-space the text of your paper, and use a legible font (e.g. Times New Roman). Whatever font you choose, MLA recommends that the regular and italics type styles contrast enough that they are recognizable one from another. The font size should be 12 pt.
- Leave only one space after periods or other punctuation marks (unless otherwise instructed by your instructor).
- Set the margins of your document to 1 inch on all sides.
- Indent the first line of paragraphs one half-inch from the left margin. MLA recommends that you use the Tab key as opposed to pushing the Space Bar five times.
- Create a header that numbers all pages consecutively in the upper right-hand corner, one-half inch from the top and flush with the right margin. (Note: Your instructor may ask that you omit the number on your first page. Always follow your instructor's guidelines.)
- Use italics throughout your essay for the titles of longer works and, only when absolutely necessary, providing emphasis.
- If you have any endnotes, include them on a separate page before your Works Cited page. Entitle the section Notes (centered, unformatted).

### Formatting the First Page of Your Paper

- Do not make a title page for your paper unless specifically requested.
- In the upper left-hand corner of the first page, list your name, your instructor's name, the course, and the date. Again, be sure to use double-spaced text.
- Double space again and center the title. Do not underline, italicize, or place your title in quotation marks; write the title in Title Case (standard capitalization), not in all capital letters.
- Use quotation marks and/or italics when referring to other works in your title, just as you would in your text: *Fear and Loathing in Las Vegas* as *Morality Play*; Human Weariness in "After Apple Picking"
- Double space between the title and the first line of the text.
- Create a header in the upper right-hand corner that includes your last name, followed by a space with a page number; number all pages consecutively with Arabic numerals (1, 2, 3, 4, etc.), one-half inch from the top and flush with the right margin. (Note: Your instructor or other readers may ask that you omit last name/page number header on your first page. Always follow instructor guidelines.)

Catlin 1

Beth Catlin  
 Professor Elaine Bassett  
 English 106  
 3 August 2009

First Name Last Name  
 Mrs. Tara Hall  
 Senior Composition  
 3 August 2015

#### Andrew Carnegie: The Father of Middle-Class America

For decades Americans couldn't help but love the red-headed, fun-loving Little Orphan Annie. The image of the little girl moving so quickly from poverty to wealth provided hope for the poor in the 1930s, and her story continues to be a dream of what the future just might hold. The rags-to-riches phenomenon is the heart of the American Dream. And few other people have embodied this phenomenon as much as Andrew Carnegie did in the late 1800s and early 1900s. His example and industry caused him to become the father of middle-class America.

Andrew Carnegie can be looked to as an ideal example of a poor immigrant making his way up to become leader of the capitalist world. Carnegie was born into a poor working-class family in Scotland. According to the PBS documentary "The Richest Man in the World: Andrew Carnegie," the Industrial Revolution was difficult on Carnegie's father, causing him to lose his weaving business. The Carnegie family was much opposed to the idea of a privileged class, who gained their wealth simply by inheritance ("Richest"). This type of upbringing played a large factor in Andrew Carnegie's destiny. In order to appease his mother's desire for material benefits, and perhaps in an effort to heal his father's wounds, Carnegie rejected poverty and cleaved to prosperity.

Carnegie's character was ideal for gaining wealth. His mother taught him to "look after the pennies, and the pounds will take care of themselves;" he later turned this proverb into "watch the costs, and the profits take care of themselves" ("Richest"). Such thrift was integral to his future success. He also believed that "all is well since all goes better" ("Richest"). His theory

## Week 3: Syntax

### Syntax

etymology: to arrange together (*syn* + *tassein* --which is also the root of "tactics")

definition: the order or arrangement of words in a sentence

**Syntax** affects the pace of a piece.

- Short, clipped phrases, sentences and clauses tend to create a feeling of quickness, decisiveness, and speed to a piece. It is important to be aware of the content of a piece and look for connections to syntax. Pay attention to how pacing relates to the action and purpose of a particular piece.
- Long, convoluted sentences, especially with subordinate clauses at the beginning tend to slow the pace of a piece. Often they are connected to a contemplative section, a heavy or serious subject and the writer wants to emphasize it. Sometimes, however, they are placed in a piece for the purpose of demonstrating the ramblings of a character, the ludicrousness of an idea, or the ridiculousness of a situation. Watch for occasional satire or irony in these long sentences.

Loose sentence	makes complete sense if brought to a close before the actual ending We reached Edmonton/that morning/after a turbulent flight/and some exciting experiences.
Periodic sentence	makes sense only when the end of the sentence is reached That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.
Balanced sentence	the phrases and clauses balance each other by virtue of their likeness of structure, meaning, or length He maketh me to lie down in green pastures; he leadeth me beside the still waters

### The Cumulative or Loose Sentence

A cumulative or loose sentence is a type of parallel sentence which builds through parallel constructions (dependent phrases or clauses) **after** a main clause. Remember: in the cumulative sentence, the main clause (with the subject and verb) comes first.

Formula: Main clause + Parallel Dependent phrases or clauses

A *loose* or *cumulative sentence* is one in which the main idea (independent clause) comes first, followed by dependent clauses and phrases; therefore, a loose sentence

*I can do all things through him who strengthens me.* Philippians 4:13



makes complete sense if brought to a close before the actual ending: e.g., “We reached Edmonton that morning after a turbulent flight and some exciting experiences, tired but still exhilarated, full of stories to tell our friends and neighbors.” The sentence *could* end before the modifying phrase without losing its coherence. Loose sentences are the most natural for English speakers, who almost always talk in loose sentences: even the most sophisticated English writers tend to use loose sentences much more often than periodic sentences.

The brilliant assembly filed past us, the marshals with their batons and ceremonial red hats, the professors draped in their doctoral hoods, the graduates in somber black that contrasted with their jubilant mood.

Nothing could deflect that wall of water, sweeping away trees and boulders, engulfing streets and villages, churning and roaring like a creature in pain.

Then I saw that the child had died, never more to enjoy getting into trouble with his friends, never again to tell innocent lies to his parents, never to look with hopeful shyness at a girl he desires.

Cumulative sentences add parallel elements at the end. These sentences are especially effective for description, even if they use only a single detail at the end.

The student sat quietly, trembling at the thought of writing an essay. [using a single detail]

The hounds continued to bray—uncontrollably, maddeningly, horribly. [using multiple details]

### **Famous Cumulative Sentence**

George was coming down in the telemark position, kneeling, one leg forward and bent, the other trailing, his sticks hanging like some insect’s thin legs, kicking up puffs of snow, and finally the whole kneeling, trailing figure coming around in a beautiful right curve, crouching, the legs shot forward and back, the body leaning out against the swing, the sticks accenting the curve like points of light all in a cloud of snow.

[An example of a complex cumulative sentence from Hemingway’s *In Our Time* --quoted in Miles, Bertolaso and Karns, *Prose Style: A contemporary Guide* (1991)]

### The Periodic Sentence

A periodic sentence is a type of parallel sentence which builds through three or more parallel constructions (dependent phrases or clauses) to a main clause.

Remember: in the periodic sentence, the main clause (with the subject and verb) comes last.

Formula= Parallel Dependent Clauses and Phrases + Main Clause

A *periodic sentence* (also called a *period*) is a sentence that is not grammatically complete until its end. Periodicity is accomplished by the use of parallel phrases or clauses at the opening or by the use of dependent clauses preceding the independent clause; that is, the kernel of thought contained in the subject/verb group appears at the end of a succession of modifiers: e.g., "That morning, after a turbulent flight and some exciting experiences, we finally reached Edmonton." The periodic sentence has become much rarer in formal English writing over the past hundred years, and it has never been common in informal spoken English (outside of bad political speeches). My own biased opinion is that this is a result of our fast-food approach to contemporary life and all aspects of culture, including both non-fiction and literature. In fact, I think this is regrettable, because periodicity is a powerful rhetorical tool. An occasional periodic sentence is not only dramatic but persuasive: even if the readers do not agree with your conclusion, they will read your evidence first with open minds. If you use a loose sentence with hostile readers, the readers will probably close their minds before considering any of your evidence. Therefore, when it is used to arouse interest and curiosity, and to hold an idea in suspense before its final revelation, a periodic sentence is most effective.

But if life hardly seems worth living, if liberty is used for subhuman purposes, if the pursuers of happiness know nothing about the nature of their quarry or the elementary techniques of hunting. these constitutional rights will not be very meaningful. (E. Warren)

As long as politicians talk about withdrawal while they attack, as long as the government invades privacy while it discusses human rights, as long as we act in fear while speak of courage, there can be no security, there can be no peace. If students are absorbed in their own limited worlds, if they are disdainful of the work of their teachers, if they are scornful of the lessons of the past, then the great cultural heritage which must be transmitted from generation to generation will be lost.

## The Balanced Sentence

A balanced sentence is a type of parallel sentence in which two parallel elements are set off against each other like equal weights on a scale. In reading the sentence aloud, one tends to pause between the balanced parts, each seeming equal. When writing a balanced sentence, be certain that both parts of the sentence have the clear parallels of **form**, that they appear **parallel grammatically**.

In a *balanced sentence*, the phrases or clauses balance each other by virtue of their likeness of structure, meaning, or length: e.g., "He maketh me lie down in green pastures; he leadeth me beside still waters."

George Bernard Shaw said of writers: The ambition of the novice is to acquire the Literary Language; the struggle of the adept is to get rid of it. [Each part of the sentence follows the same pattern: subject, verb, infinitive phrase.]

### Content of a Balanced Sentence

Balanced sentences are particularly effective if you have an idea that has a contrast or antithesis. Balanced sentences can emphasize the contrast so that the rhetorical pattern reflects and supports the logical pattern.

No man has ever seen anything that Burne-Jones cannot paint, but many men have painted what Burne-Jones cannot see.

(Shaw)

And so my fellow Americans—ask not what your country can do for you, ask what you can do for your country.

(Kennedy)

If a free society cannot help the many who are poor, it cannot save the few who are rich.

(Kennedy)

It is not that today's artists cannot paint, it is that today's critics cannot see.

(Rothko)

Some of the above examples illustrate not only balanced sentences but also a device called "antimetabole," in which the order of words is reversed in one of the parallel structures to produce a clever effect. The following are examples of antimetabole:

When the **going** gets *tough*, the *tough* get **going**.

You can take the **gorilla** out of the *jungle*, but you can't take the *jungle* out of the **gorilla**.

### The Balanced Paragraph

One can also develop an entire paragraph by balance. This is particularly useful if you are developing a series of contrasts.

I felt myself in rebellion against the Greek concept of justice. That concept excused Laius of attacking Oedipus, but condemned Oedipus for defending himself. It tolerated a king's deliberate attempt to kill his baby son by piercing the infant's feet and abandoning it on a mountain, but later branded the son's unintentional killing of his father as murder. It held Oedipus responsible for his ignorance, but excused those who contributed to that ignorance. (Krutch)

Natural order of a sentence	involves constructing a sentence so the subject comes before the predicate Oranges grow in California.
Inverted order of a sentence (sentence inversion)	involves constructing a sentence so the predicate comes before the subject (this is a device in which normal sentence patterns are reversed to create an emphatic or rhythmic effect) In California grow oranges.
Split order of a sentence	divides the predicate into two parts with the subject coming in the middle In California oranges grow.
Juxtaposition	a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit The apparition of these faces in the crowd; /Petals on a wet, black bough.
Parallel structure (parallelism)	refers to a grammatical or structural similarity between sentences or parts of a sentence; it involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased He was walking, running and jumping for joy.
Repetition	a device in which words, sounds, and ideas are used more than once to enhance rhythm and create emphasis "...government of the people, by the people, for the people, shall not perish from the earth"
Rhetorical question	a question that expects no answer; it is used to draw attention to a point and is generally stronger than a direct statement If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin's arguments?

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

<b>Punctuation</b>	
Ellipses (.....)	a trailing off; equally etc.; going off into a dreamlike state
Dash ( -- )	interruption of a thought; an interjection of a thought into another
Semicolon ( ; )	parallel ideas; equal ideas; a piling up of detail
Colon ( : )	a list; a definition or explanation; a result
<i>Italics</i>	for emphasis
Capitalization	for emphasis
Exclamation Point	for emphasis; for emotion

## REVIEW SENTENCE VARIETY

**Grammatical types.** Sentences are divided into four grammatical types:

**Simple sentence**--one independent clause.

- The dog barks.

**Complex sentence**--one independent and one or more dependent clauses.

- After the dog barks, it goes to sleep.

**Compound sentence**--two or more independent clauses

- The dog barks, and then it goes to sleep.

**Compound-complex sentence**--two or more independent and one or more dependent clauses.

- After the dog barks, it goes to sleep, and then it wakes up.

**Sentence openers.** One way to provide variety in our writing is to experiment with the following openers.

**Subject**

- John fought the battle.

**Expletive** (both exclamatory and grammatical)

- Wow, that was amazing!
- It is true that I enjoy learning this material.

**Coordinate conjunction**

- For man does not live by bread alone.

**Adverb** (single word or clause)

- Contemplatively, John prepared his speech.
- When the ship arrived safely, the passengers leapt ashore.

**Conjunctive phrase**

- On the other hand, John may have known all along.

**Prepositional phrase**

- By the way, John didn't cry.
- After the game, we went home.

**Verbal phrase**

- To be certain, he pondered a moment before making his decision.
- Tired but happy, the old man crossed the sea.

**Absolute phrase**

- The ship having arrived safely, the passengers leapt ashore.

**Inversion**

- Gone was the wind that had brought us here.
- Tired is he who faithfully does all his work.

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

## Transitions:

- transitions are phrases or words used to connect one idea to the next
- transitions are used by the author to help the reader progress from one significant idea to the next
- transitions also show the relationship within a paragraph (or within a sentence) between the main idea and the support the author gives for those ideas

Indeed	Further	Actually	On the other hand
Furthermore	Moreover	Additionally	Not to mention
In fact	Besides	Alternatively	To say nothing of
For example	In particular	Notably	By way of example
For instance	Such as	For one thing	To illustrate
Considering	Regarding	Concerning	The fact that
Similarly	Equally	Likewise	By the same token
Specifically	Thus	Namely	Conversely
In contrast	Whereas	While	Nevertheless
Admittedly	Albeit	Regardless	Notwithstanding
In either case	Rather	Instead	Due to
Owing to	In view of	Forasmuch	Granted
Unless	Providing that	In the event that	With this intention
Otherwise	Subsequently	Afterwards	To conclude
As a final point	Eventually	Lastly	In the end
Hence	Altogether	Then	As was previously stated
In all	In sum	In short	Given these points

## Syntax-Analysis Chart

Choose a body paragraph from *The Scarlet Letter* and complete the chart.

	First 4 words	Verbs (write all verbs)	Special Features: imagery, periodic sentence, figurative language, etc.)	Transitions	# of words
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					



## Week 4: Common Writing errors to avoid

**1. Comma Splice:** A comma placed between two complete sentences is a comma splice. Of course, comma splicing can involve more than two complete sentences as well.

*Incorrect:* Sarah is an excellent nurse, she graduated at the top of her class.

*Solution:* Sarah is an excellent nurse. She graduated at the top of her class.

*Or:* Sarah is an excellent nurse; she graduated at the top of her class. \*There are other solutions, but the two offered here are the simplest.

**2. The Passive Voice:** Avoid the passive voice, especially in academic writing which demands strong, dynamic, and direct writing to enhance credibility.

*Incorrect:* The chart was read by Nate. *Solution:* Nate read the chart.

Always choose the ACTIVE voice.

**3. Wordiness:** Wordy sentences employ useless, filler words that clutter writing.

*Incorrect:* For all intents and purposes, the reason Katie didn't show up at the clinic was due to the fact that she misread the appointment book she habitually carries in her briefcase and by the time we reached her on her cell she was 50 miles away on a stretch of country road, always beautiful at this time of year.

*Solution:* Katie missed her clinic appointment because she misread her appointment book.

**4. The Run-on Sentence:** Run on sentences join two or more complete sentences with no punctuation.

*Incorrect:* Diane loves to talk she knows more about football than you would imagine.

*Solution:* Diane loves to talk, and she knows more about football than you would imagine.

**5. Jumping From Singular to Plural:** Verbs must agree in number with their subjects.

*Incorrect:* A typical Mercy student, the brightest of all students, study every evening.

*Solution:* A typical Mercy student, the brightest of all students, studies every evening.

\*Don't let the phrase in the middle of the sentence fool you. Identify subject and verb, then ignore any words that come between them.

**6. Hyphenating Prefixes:** Generally, hyphenate only in the case of a double "a" or "i." Exceptions occur when the original word is capitalized, e.g. "antiAmerican" or when using "self-," which is always hyphenated, e.g. "selfhypnosis."

*Incorrect:* semi-colon; pre-approved; selfmotivated (ALL INCORRECT).

*Solutions:* semicolon; preapproved; self-motivated.

**7. Using Two Spaces After Periods and Colons:** Not so much a mistake as a change in convention. Two spaces originated because of old typewriter fonts. With the advent and common use of word processing programs, single space is now the norm.

**8. Redundant Expressions:** The editing process should include streamlining your sentences. Look for repetition and double constructions.

*Incorrect:* Brittany demonstrates insight and vision.

*Solution:* Choose either "insight" or "vision."

*Incorrect:* Kelsey realized the papers were of a confidential nature.

*Solution:* Kelsey realized the papers were confidential.

**9. Quotation Marks and Punctuation:** Periods and commas always go inside closing quotation marks. Example: Anastasia claims, "APA style is more difficult than MLA." Or "The sixties were very good to him," Samantha said.

\*When a sentence ends with a citation in parentheses, however, the period follows the parenthesis. Example: "Everyone lives with at least one secret in their lives" (Stundon 43). Also note that in American usage, colons and semicolons go outside closing quotation marks.

**10. Semicolons:** Use a semicolon between closely related independent clauses. Example: Old magicians never die; they just lose their hare. Sketchy humor aside, the semicolon is NOT a fancy replacement for a comma,

Extra Credit:

Another common mistake deals with spelling...your/you're, there/their/they're, to/two/too, tomorrow, separate, believe, interesting, and occasionally. Handwrite a coherent paragraph (a few sentences will suffice) using all of the words listed. Turn it in at the next class and receive 10 points on your lowest scored assignment.

## Week 5: Parenthetical cites and Works Cited page

According to MLA style, you must have a Works Cited page at the end of your research/academic paper. All entries in the Works Cited page must correspond to the works cited in your main text.

### Basic rules

- Begin your Works Cited page on a separate page at the end of your research paper. It should have the same one-inch margins and last name, page number header as the rest of your paper.
- Label the page Works Cited (do not italicize the words Works Cited or put them in quotation marks) and center the words Works Cited at the top of the page. If you are only citing one source, label it Work Cited.
- Double space all citations, but do not skip spaces between entries.
- Indent the second and subsequent lines of citations by 0.5 inches to create a hanging indent.

### Additional basic rules new to MLA 2009

#### New to MLA 2009:

- For every entry, you must determine the Medium of Publication. Most entries will likely be listed as Print or Web sources, but other possibilities may include Film, CD-ROM, or DVD.
- Writers are **no longer required** to provide URLs for Web entries. However, if your instructor or publisher insists on them, include them in angle brackets after the entry and end with a period. For long URLs, break lines only at slashes. This instructor requires urls. 😊
- If you're citing an article or a publication that was originally issued in print form but that you retrieved from an online database, you should type the online database name in italics. You do not need to provide subscription information in addition to the database name.

### Capitalization and punctuation

- Capitalize each word in the titles of articles, books, etc, but do not capitalize articles (the, an), prepositions, or conjunctions unless one is the first word of the title or subtitle: *Gone with the Wind*, *The Art of War*, *There Is Nothing Left to Lose*.
- **New to MLA 2009:** \*\*\*\*Use italics (instead of underlining) for titles of larger works (books, magazines) and quotation marks for titles of shorter works (poems, articles)

**Listing author names**

Entries are listed alphabetically by the author's last name (or, for entire edited collections, editor names). Author names are written last name first; middle names or middle initials follow the first name:

Burke, Kenneth

Levy, David M.

Wallace, David Foster

*Do not* list titles (Dr., Sir, Saint, etc.) or degrees (PhD, MA, DDS, etc.) with names. A book listing an author named "John Bigbrain, PhD" appears simply as "Bigbrain, John"; do, however, include suffixes like "Jr." or "II." Putting it all together, a work by Dr. Martin Luther King, Jr. would be cited as "King, Martin Luther, Jr." Here the suffix following the first or middle name and a comma.

**Work with no known author**

Alphabetize works with no known author by their title; use a shortened version of the title in the parenthetical citations in your paper. In this case, Boring Postcards USA has no known author:

Baudrillard, Jean. *Simulacra and Simulations*. [...]

*Boring Postcards USA*. [...]

Burke, Kenneth. *A Rhetoric of Motives*. [...]

Use [www.easybib.org](http://www.easybib.org) and follow guidelines for MLA cites for your book. When quoting from a book that is your only source, there is no need to put the author's last name in the parentheses. You should have included the author in your introduction. The exception is if you start your Introductory paragraph with a direct quote from the book, then you would use the author's last name and page number found in the book. "Blah, blah, blah, quote" (Hawthorne 12). Notice the punctuation falls AFTER the parentheses.

For other quotes found after you've mentioned the author, simply put the page number in parentheses after the quote. "Blah, blah, blah Hester blah, blah, blah" (72).

## Week 6: “Father of the American Novel”

James Fenimore Cooper is considered the "Father of the American novel" because he created the first American adventure story -- THE LAST OF THE MOHICANS (1826) -- as well as the first American novel of manners (PRECAUTION) and the first American novel of the sea (THE PILOT). He raised the American frontier experience to epic proportions and helped define the American character. As a result, Cooper became the first successful American novelist.

In addition to being a swashbuckling adventure tale, THE LAST OF THE MOHICANS, set in 1757 near Lake George, foreshadows America's ongoing racial challenges with remarkable prescience. On one hand, Cooper built the foundation for the archetypal friendship between men of different races -- here, the white Natty Bumppo ("Hawkeye") and the Mohican Chingachgook. The men's common spiritual union with nature transcends their racial differences, allowing them to work together against their common enemies. But on the other hand, Cooper suggests that romance between the races is doomed, as seen in the tragic love between the Native American Uncas and interracial (part white, part black) Cora.

Further, Cooper established nature and the frontier as metaphors for the American experience. Literally, the frontier is the physical division between civilization and the wilderness. Symbolically, nature is the tabula rasa upon which the characters write their lives. Hawkeye becomes heroic by treating nature with reverence, while the English soldier Major Heyward demonstrates his ineptitude by misreading nature. Hawkeye shows that people have the ability to create their own destiny, the basis of the American dream. Ultimately, Hawkeye, symbol as well as character, embodies the qualities that define America: bravery, self-reliance, democracy.

Find one interesting fact on James Fenimore Cooper and cite it correctly, enter information below.

## Literary Devices in *Last of the Mohicans*

**Imagery:** Imagery means to use figurative language to represent objects, actions and ideas in such a way that it appeals to our physical senses.

**Dialogue:** is a literary technique in which writers employ two or more characters to be engaged in conversation with each other. In literature, it is a conversational passage or a spoken or written exchange of conversation in a group or between two persons directed towards a particular subject.

**Tone:** Tone, in written composition, is an attitude of a writer toward a subject or an audience. Tone is generally conveyed through the choice of words or the viewpoint of a writer on a particular subject.

**Metaphor:** Metaphor is a figure of speech which makes an implicit, implied or hidden comparison between two things or objects that are poles apart from each other but have some characteristics common between them. In other words, a resemblance of two contradictory or different objects is made based on a single or some common characteristics.

**Simile:** A simile is a figure of speech that makes a comparison, showing similarities between two different things. Unlike a metaphor, a simile draws resemblance with the help of the words "like" or "as". Therefore, it is a direct comparison.

**Extra Credit: (10 Points)** Choose 2 of the above literary devices and find evidence of it in the first 11 chapters of the book. Label and write them down on notebook paper to turn in next week.

## Week 7: Banned Words List

I got no reason to like think of something nice or good, when you guys keeps making bad word choices. 😊

I	you	we	nice	very
A lot	stuff	thing	something	plus
Really	even	just	me	like
Got	get	my	kid	quote
Why	it	actually	annoying	bad
Good	basically	better	fluffy	interesting
Truly	Starting sentences with 'it,' 'there,' 'and,' or 'so'			

ALL Contractions are banned in formal writing.

In the future- beginning with the next writing assignment- any banned word or contraction that appears in a work will count as -5 points off the total grade. Review, revise, edit. 😊

Extra credit: Review a former composition assignment and get 10 points for writing down 5 banned words you used prior to this list. 😊

## Week 8: Socratic Discussion Circle

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

Dialogue is exploratory and involves the suspension of biases and prejudices. Participants in a Socratic Seminar respond to one another with respect by carefully listening to their peer's statements and responding not with arguments but with thoughtful mirroring of their ideas leading to new understandings by injecting your own.

In a Socratic Seminar, participants seek deeper understanding complex ideas in the text through rigorously thoughtful dialogue. This process encourages divergent thinking rather than convergent. After "reading" the common text "like a love letter", several questions are posed -- primarily open-ended, world connection, universal theme, and literary analysis questions. Such questions allow students to think critically, analyze multiple meanings in text, and express ideas with clarity and confidence. After all, a certain degree of emotional safety is felt by participants when they understand that this format is based on dialogue and not discussion/debate.

Debate is a transfer of information designed to win an argument and bring closure. Americans are great at discussion/debate. We do not dialogue well. However, once teachers and students learn to dialogue, they find that the ability to ask meaningful questions that stimulate thoughtful interchanges of ideas is more important than "the answer."

Students are encouraged to "paraphrase" essential elements of their peer's ideas before responding, either in support of or in disagreement. Members of the dialogue look each other in the "eyes" and use each other names. This simple act of socialization reinforces appropriate behaviors and promotes team building.

The Socratic circle consists of an inner and an outer circle. For this first Socratic discussion, those in the outer circle are responsible for listening to responses and should they choose...they can jump into one of the two 'hot seats.' Two hot seats are placed in the inner circle for those with strong ideas on the posed question to be able to jump in only to respond to that question, then return to the outer circle. The facilitator of the inner circle must acknowledge the hot seat as soon as dialogue ends from the present speaker.



Halfway through, those in the outer circle will switch with those in the inner circle. Below is a list of potential questions that will be provided for you in this discussion on our novel. Please review them!

1. Where did the author live? In what country did the author live? In what city or state?
2. When did the author live? What events took place in the world during the author's lifetime? Did the author know about them?
3. What did the author believe? Was the author a believer in a particular religion?
4. Did the author believe that human life has purpose and meaning? If so, what did he believe that purpose or meaning to be?
5. What does the story say about human nature? What adjectives might be used to describe human nature as it is presented in the story? Is it brave, generous, heroic, creative and benevolent? Is it frail, selfish, dull or evil?
6. What does the story say about God? Does the world of the story include a God or higher power that governs events in some way? Is the higher power assumed to exist or is it mentioned explicitly?
7. What does the story say about the natural world? Is the natural world a source of good or evil in the story? What good things does it produce? What evil things?
8. What is the greatest evil in the story? What things does the story label evil?
9. Does the story demonstrate the implications of the author's views in some way?
10. What does the story say about love? What power or significance does the story ascribe to love?

Extra Credit (10 points): Create 3 of your own questions you would like to see discussed in the Socratic circle! Type or handwrite them with your name on them and bring them to the next class.

## Socratic Seminar: Participant Rubric

<p><b>A Level Participant</b></p>	<p>Participant offers enough solid analysis, without prompting, to move the conversation forward</p> <p>Participant, through her comments, demonstrates a deep knowledge of the text and the question</p> <p>Participant has come to the seminar prepared, with notes and a marked/annotated text</p> <p>Participant, through her comments, shows that she is actively listening to other participants</p> <p>Participant offers clarification and/or follow-up that extends the conversation</p> <p>Participant's remarks often refer back to specific parts of the text.</p>
<p><b>B Level Participant</b></p>	<p>Participant offers solid analysis without prompting</p> <p>Through comments, participant demonstrates a good knowledge of the text and the question</p> <p>Participant has come to the seminar prepared, with notes and a marked/annotated text</p> <p>Participant shows that he/she is actively listening to others and offers clarification and/or follow-up</p>
<p><b>C Level Participant</b></p>	<p>Participant offers some analysis, but needs prompting from the seminar leader</p> <p>Through comments, participant demonstrates a general knowledge of the text and question</p> <p>Participant is less prepared, with few notes and no marked/annotated text</p> <p>Participant is actively listening to others, but does not offer clarification and/or follow-up to others' comments</p> <p>Participant relies more upon his or her opinion, and less on the text to drive her comments</p>
<p><b>D or F Level Participant</b></p>	<p>Participant offers little commentary</p> <p>Participant comes to the seminar ill-prepared with little understanding of the text and question</p> <p>Participant does not listen to others, offers no commentary to further the discussion</p> <p>Participant distracts the group by interrupting other speakers or by offering off topic questions and comments.</p> <p>Participant ignores the discussion and its participants</p>

## Week 9: Harper Lee

Ten interesting facts:

1. Every year, she goes on vacation to Las Vegas with Stan Lee, Sara Lee and Ang Lee. (She won Ang's first Academy Award statue off him in a game of poker.)
2. She was a guest on Anthony Bourdain's show, *No Reservations*, where she hunted, killed, and cooked a mockingbird for the host.
3. She can eat fifty hard-boiled eggs.
4. The original title of "To Kill a Mockingbird" was "God, People Can Be Such A\*\*\*\*\*."
5. She is Hulk Hogan's godmother.
6. She always checks holes in trees for treasure.
7. **Harper Lee based the character of Dill from *To Kill a Mockingbird* on the boy who lived next door to her as a child. That boy was Truman Capote.** Harper Lee would later work as Truman Capote's assistant on his novel *In Cold Blood*, and served as the model for one of the characters in Capote's first novel, the 1948 work *Other Voices, Other Rooms*.
8. **Her first name isn't actually Harper.** 'Harper' is Harper Lee's middle name, and although it is the given name she used when publishing *To Kill a Mockingbird*, her first name is Nelle – her grandmother's name, Ellen, reversed (she decided against using Nelle as her *nom de plume* because she was worried it would be misread as 'Nellie' – and 'Nellie Lee' doesn't quite roll off the tongue).
9. In 2011, David and Victoria Beckham named their fourth child Harper Seven; the Harper is a homage to Harper Lee. David Beckham has revealed that *To Kill a Mockingbird* is Victoria Beckham's favourite book.
10. ***To Kill a Mockingbird* was written when one of Lee's friends bought her some time off work.** In 1956, Harper Lee's friend Michael Brown and a number of other friends clubbed together and gave her a year's wages for Christmas: 'You have one year off from your job to write whatever you please. Merry Christmas.' She used the year off work to write *To Kill a Mockingbird*.

Find your interesting fact and create a cite for it! Enter below 😊

## Week 10: Themes

Finding themes in the novel: Prejudice, Understanding, Loneliness, Innocence, and Courage

**A theme is an idea that runs through a text. A *text* may have one theme or many. Understanding the themes makes the text more than 'just' a story - it becomes something more significant, because we're encouraged to think deeper about the story and work out what lies beyond the *plot*.**

**The main themes that run through *To Kill a Mockingbird* are: Prejudice, Understanding, Loneliness, Courage and Innocence.**

**The themes interlock, but we'll start off by looking at them separately. As you go, think about the contribution Atticus makes to each one.**

### Prejudice

Prejudice permeates Maycomb society. Almost every character is either prejudiced against others, or the victim of prejudice. There is racial prejudice, class prejudice and prejudice against individuals who don't fit in.

### Racism

The majority of the white population of Maycomb are racist. They see Blacks as second-class citizens (they do menial jobs for little money) and second-class humans.

The table below shows some examples of the racist views shared by most of the characters in the novel.

### Examples of Racism

Character	Example of racist attitudes
The Sheriff	When he arrested Boo Radley (suspected of stabbing his father in the leg with a pair of scissors) he <b>"hadn't the heart to put him in the jail alongside Negroes"</b> .
Mrs Dubose	She tells the children: <b>"Your father's no better than the niggers and trash he works for!"</b>
Aunt Alexandra	She doesn't like to talk about important matters <b>"in front of Calpurnia and them"</b> .
Scout's cousin Francis	He claims that Atticus is <b>"ruining the family"</b> by taking on the Robinson case.
Mr Cunningham	He's part of a mob of men who would have <i>lynched</i> Tom Robinson, had Atticus not been on guard outside the jail.

Only a few people in the book are open-minded enough to recognise racism for the evil it is. Here are some examples:

### Examples of Anti-Racist Attitudes

Character	Example of anti-racist attitudes
Atticus	He hates the town's racist attitude and refers to it as " <b>Maycomb's usual disease</b> ".
Miss Maudie	She is proud of "those people in this town who say that fair play is not marked <i>White Only</i> ."
Jem	He can't believe that the jury can convict an innocent man just because he is black. " <b>It ain't right!</b> " he says.
Scout	She sees the hypocrisy of her teacher who opposes Hitler but supports the Tom's conviction. " <b>It's not right to persecute anybody, is it?</b> "

### Class prejudice

As well as prejudice about people's colour, there is prejudice about people's social standing. There are strict divisions along class lines in Maycomb society. For example...

### Examples of Class Prejudice

Character	Examples of Class Prejudice
Aunt Alexandra	Aunt Alexandra is obsessed with the superiority of the Finch family, part of the local <b>white aristocracy</b> . She doesn't allow Scout to play with Walter Cunningham because...
The Cunninghams	The Cunninghams are <b>lower class whites</b> - poor farmers, badly hit by the Depression. However they are a better class of people than...
The Ewells	They are <b>'White Trash'</b> - the lowest class of whites - uneducated and poor. But even they look down upon...
The Blacks	The black community is automatically seen as at the bottom of the class system, yet since the abolition of slavery, the boundaries between them and the Ewells is less clear. This is one reason why Mr Ewell is so racist.

### Prejudice against individuals

Finally, there is prejudice against anyone who doesn't fit in to Maycomb's fixed expectations of how people should behave. The most important victim of this type of prejudice is **Boo Radley**.

- Most of the town are prejudiced against Boo. Local gossip portrays him as a malevolent phantom. Children run past the Radley house out of fear and won't eat anything that came from Radley trees, believing them poisoned.

- Yet a very few people accept him for what he is. Miss Maudie remembers him when he was a boy who always spoke nicely; and Atticus tries to make the children understand him and not torment him. By the end of the novel, the children respect him too.

### Examples of Gaining Understanding

Character	Example of gaining understanding
Scout	She grows up a lot during the novel. She learns nothing from her teacher, Miss Caroline, but she learns much from Atticus, Calpurnia, Miss Maudie and the experiences of the three years. By the end of the novel, she has learned to accept people for what they are and not to be judgemental.
Jem	He matures fast and arguably learns even more than Scout. As he matures physically - he is proud of the hair on his chest - he grows away from Scout and gains adult values. He is the most affected by the result of the trial and realises that Maycomb is in a cocoon of prejudice.
Mr Cunningham	He learns from Scout's innocent conversation outside the jail and disperses the mob. One of his family on the jury goes on to argue that Tom should be acquitted.
The whole town of Maycomb	It begins to learn as a result of the trial. Miss Maudie describes this change as " <b>a baby-step towards fair-mindedness</b> ".

Atticus is the example to everyone. He knows that the only way to break down prejudice and misunderstanding is to see things from another's viewpoint - "**to climb into his skin and walk around in it**". This is the main message of the novel.

### Loneliness:

Throughout the novel we meet characters who are isolated from the close-knit white community of Maycomb and are lonely. We sympathise with them, and each of them find something to help them cope with their loneliness.

### Examples of Loneliness

Character	How they cope with loneliness
Boo Radley	Turned into a recluse by his cruel father, he has become the subject of local legend. He watches Maycomb life from his window, especially the Finch children.
Dill	Rejected by his parents, he is passed around from relation to relation. Playing with Jem and Scout gives him a sense of being part of a family.
Mayella Ewell	Left to bring up her siblings virtually unaided, Mayella has no friends of her own age and no one to love her. She grows pretty flowers to add colour to her life, helped by Tom. Perhaps after her father's death she will grow stronger.
Tom Robinson	He is imprisoned when Mayella accused him of rape. The black community supports Tom and his family, and he is helped too by Atticus and his children.

*I can do all things through him who strengthens me. Philippians 4:13*

All these people are lonely either because of prejudice against them; or because they are not loved enough, which is perhaps another way of saying the same thing!

## Courage

There are many examples in the *novel* of people who show courage.

- Jem goes back to the Radley property to collect his trousers.
- Atticus shoots a mad dog in one shot.
- Mrs Dubose battles against morphine addiction.
- Dill escapes from his new stepfather to return to Maycomb.
- Atticus represents Tom Robinson, knowing the prejudice in the town.
- Tom tries to escape from prison.
- Boo saves the children from Mr Ewell.

You can probably think of several other characters who show courage. Ask yourself, what are these brave people standing up against? What is it that they are overcoming?

In most cases the courage that people demonstrate consists in standing up against prejudice, or in overcoming their own loneliness and fear. When Mr Cunningham disperses the *lynch* mob at the jail - and when another Cunningham jury member holds out against the others because he believes Tom Robinson is innocent - these actions take real courage.

Only courage like this, the novel is suggesting, empowers a person to achieve understanding.

## Innocence:

Shoot all the bluejays you want, if you can hit 'em.

But remember, it's a sin to kill a mockingbird.

### *Atticus*

Miss Maudie helps Scout interpret his words: **"Mockingbirds don't do one thing but make music for us to enjoy. They don't eat up people's gardens, don't nest in corncribs, they don't do one thing but sing their hearts out for us. That's why it's a sin to kill a mockingbird."**

Harper Lee developed this idea to provide a *metaphor* for human justice. Mockingbirds are small grey-brown finch-like birds. They sometimes copy or 'mock' the songs of other birds - hence their name. They are innocent and do nothing wrong, so should not be harmed.

Is it significant that Atticus' surname is Finch? Perhaps he too is like a mockingbird in some ways.



Tom Robinson was innocent did nothing wrong, but was found guilty. After Tom died when trying to escape from prison, Mr Underwood writes an *editorial* in the Maycombe Tribune which emphasises the *symbolism*: He likened Tom's death to the senseless slaughter of songbirds by hunters and children.

Boo Radley is another innocent, good person who is in jeopardy. When he kills Mr Ewell to protect the children, he should have been brought before a court, but Heck Tate decides to report that Mr Ewell fell on his knife in order to spare Boo. Scout understands this:

**"bringing Boo to court would be sort of like shootin' a mockingbird, wouldn't it?"**

## Week 11: Timed Essay Helps!

Organize your time!

Brainstorm: 2 minutes

Outline: 3 minutes

First Write: 20 minutes

Revise/Edit: 5 minutes

Make a plan!

Best to stick with four solid paragraphs. Follow all the guidelines for an introduction (interesting hook), background information, thesis that is specific and sticks to ONE viewpoint as the 'best.' You do not want to share benefits of both sides...clearly stand for a side and defend it. Use strong 'marker' words in your thesis and avoid being redundant in your background information.

Body paragraphs: Make sure your topic sentences tie directly to your thesis. They should be 'weighted' with a specific direction. Immediately go into an example/anecdote/evidence that supports your topic, then with a transition make a clarifying statement. Best to elaborate on this evidence or add one more example, clarify and conclude the paragraph hinting at the next one.

Conclusion: This is KEY!! Many writers fail to organize their time well and end with a 3 sentence conclusion. By writing your response in four paragraphs, you should have ample time to construct a conclusion with at least 5-7 sentences. Restate your thesis with clarification on which point is most significant and why it supports your claim. Use strong transitions in your conclusion, avoid "In conclusion" or "Finally"...be original!

# Week 12: Annotation examples

**1** | = statistics/ethics

**2** | tone: sarcastic, to the point,

**3** | 1\* **Boo Hoo in the Boardroom**  
By Timothy Egan  
February 4, 2009, 10:00 pm

**4** | 1090s, ethos, statistics and facts support Egan's argument

**5** | Oh shush, the apologists for inequality always said – America is a meritocracy, we pay for the best, and the rewards are market-driven.

**6** | comical, informal

**7** | 2\* All of which is to say that President Obama should have little trouble prevailing with his announcement Wednesday that the buffet table at the loser's banquet has been closed. He set a salary cap of \$500,000 for executives at companies that receive large amounts of bailout money.

**8** | The restrictions do not go as far as those proposed by Missouri Democratic Senator Claire McCaskill, but it's a start, and the national mood is with him. Polls show bipartisan resentment at the lords of finance who expect continued gilded age rewards after ruining the economy of the Western world.

1\* (statement) 2\* (repeated)

ironic stereotype

of money, while the other workers are working just as hard but aren't getting paid nearly as much \$.

## A CLOSE READING ANALYSIS

Directions: Use the key to highlight designated elements as you read. Make sure to write in the margins either a definition, example, or explanation for the highlighted information. In addition, answer the questions in the text boxes.

**COLOR 1 -** Defamiliar vocabulary

**COLOR 2 -** Evidence for setting

**COLOR 3 -** Evidence for characterization

**COLOR 4 -** Examples of figurative language

*Increased to frugal*  
*WISDOM*  
*DETAILED FEELING QUALITY*  
*more power*  
*WISDOM*  
*frugal*  
*apartment - small cost came to present time indicating people*  
*They have talk #*  
*happening more*  
*apartment - small cost came to present time indicating people*  
*to be let into an apartment*  
*How would you characterize - Jim: proud*  
*Della: Frugal, determined, giving*  
*little money*  
*© 2014 Lisa Jarvis*

**THE STORY OF THE STAMP**  
 By O. Henry

One dollar and eighty-seven cents. That was all. And 60 cents of it was in pennies. **Presley saved one and two at a time by** bargaining the grocer. And the vegetable man and the butcher split one's cheeks burned with the silent **implication of penury** that each these dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be **Christmas!**

There was clearly nothing to do but flop down on the **shabby little couch** and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, snuffles, and smiles, with snuffles predominating.

While the widows of the town is gradually subsiding from the first stage to the second, take a look at the home. **A furnished flat at 58 per week.** It did not exactly **inspire** admiration, but it certainly had that word in the lookout for the **unconquerable** spirit.

In the **parlor** below **hanging in this flat a photograph** to which no letter would go and an **anemic human form** which no mortal finger could touch a ring. Also appearing prominently was a card bearing the name "Mr. James Dillingham Young."

The "photograph" had been hung in the parlor during a former period of **prosperity** when its possessor was **being paid \$30 per week.** Now, when the **income was down to \$12** the letters of "Dillingham" looked blurred, as though they were thinking seriously of contracting to a modest and **prudent** business D. But whenever **Mr. James Dillingham Young** came home and reached the flat above, he was called "Jim" and greeted by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

Della **looked in the mirror and attended to her tresses with the powder rag.** She stood by the window and looked **self-doubtfully** out, **gray** not walking a **pace faster in a year** than she would in **Christmas Day**, and she had only \$1.47 with which to buy Jim a present. **She had been saving every penny she could for months** with this result. **Twenty dollars a week down** on the expenses had been greater than she had calculated. They always do. Only \$1.47 to buy a present for Jim. Her Jim. **Many a happy time she had spent planning for something nice for him**, something fine and rare and

*in the city -*  
*Highlight any evidence that tells you about the time period and season*  
*They have talk #*  
*happening more*  
*apartment - small cost came to present time indicating people*  
*to be let into an apartment*  
*How would you characterize - Jim: proud*  
*Della: Frugal, determined, giving*  
*little money*  
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## Week 13: Quotes by Potok

"As you grow older you will discover that the most important things that will happen to you will often come as a result of silly things, as you call them --"ordinary things" is a better expression. That is the way the world is."

— Chaim Potok, *The Chosen*

"Two people who are true friends are like two bodies with one soul"

— Chaim Potok

"Art begins . . . when someone interprets, when someone sees the world through his own eyes. Art happens when what is seen becomes mixed with the inside of the person who is seeing it."

— Chaim Potok, *The Gift of Asher Lev*

"Truth has to be given in riddles. People can't take truth if it comes charging at them like a bull. The bull is always killed. You have to give people the truth in a riddle, hide it so they go looking for it and find it piece by piece; that way they learn to live with it."

— Chaim Potok, *The Gift of Asher Lev*

"It's not a pretty world, Papa.'

'I've noticed,' my father said softly."

— Chaim Potok, *My Name Is Asher Lev*

"If a person has a contribution to make, he must make it in public. If learning is not made public, it is a waste."

— Chaim Potok, *The Chosen*

"It is when you are angry that you must watch how you talk."

— Chaim Potok

Extra Credit (10 points): Choose one quote/statement by Potok and in one page agree/disagree with the statement. Provide specific examples either from his book, your own life experiences, or the world around you.

## Week 14: Words from Tony Dungy

### On prayer:

I think one of the things I've learned over the years is the importance of prayer in life. I've been married for 33 years and my wife, Lauren, and I have gotten to the point where we understand that prayer is the most important thing we can do together. Busy schedules sometimes inhibit that, and we know that the times that we aren't praying together, it shows up in our family. Praying in the mornings and evenings with our kids is something we tried to teach them by doing it with them and, believe me, it makes a huge difference. One of the things that we are committed to is making sure we pray about everything and that our kids see us praying about different things. Because it's not so much in what we say or in telling them what to do but by showing them how prayer works and how important it is; that has really been one of the constants in our marriage. So spend time praying together as a family.

### On Money:

When I was in ninth grade, the guys on my basketball were all getting the same shoes. They were getting black Converse All Stars. Of course, I wanted to get what my teammates were getting so I spoke to my dad about it. The price of the Converse was \$9.95. That would be an amazing price for sneakers today. Even back then, I didn't think that was much for my dad to spend. He told me that the Kmart shoes were \$4.95 and that they were basically the same shoe. However, he still gave me a choice: I could either get the Kmart shoe or work for the additional \$5 to get the Converse All Star. At the time, I couldn't understand why he wouldn't just buy me the Converse. Now that I am a parent, I see what he was doing. He was teaching me the value of money and how to earn it. In being wise with money, children need to learn three essential things. Money needs to be the following three things.

#### **Cherished**

When money is given to someone easily, it loses its value in the person's mind. There can be a tendency towards laziness and a poor work ethic. Sometimes it also results in meaningless purchases, wasteful spending, and an inability to delay gratification. Money should teach us the value of hard work, sacrifice, and patience. We need to teach our kids to think through the things they buy and what it takes to earn a dollar.

#### **Saved**

Second, we need to teach our kids how to save money. There are a lot of people in our country dealing with debt. It limits options and produces a burden to carry. We never know when trouble will strike or a rainy day arrives where we need cash reserves. Teaching kids the habit of saving will set them up for success. When your kids earn money at a job or through doing chores, make sure to teach them to put some aside in savings.

**Given**

Finally, I believe money should be freely given to the Lord. It all comes from Him so we should be generous with it. There are people in great need that we have opportunities to help. Kids need to be taught to look to the interests of others. When my kids earn money, I talk to them about taking an amount to give away to those in need. Our love and compassion for others grows in the process.

**On Being v. Doing:**

*"Insist upon yourself. Be original."* – Ralph Waldo Emerson

I never once heard Chuck Noll say that his value as a person was lessened because we were losing games. When he retired from football, he didn't lose his identity—because his job didn't define who he was.

In our society, this struggle between *being* and *doing* starts early and is often innocently encouraged. We ask our children what they want to be when they grow up, which really means what they want to *do*. If they love animals, we're not surprised when they tell us they want to be veterinarians.

Some children aspire to be bankers, or professional athletes, or the next American Idol, or an Olympic gold-medal winner. Maybe they want to make lots of money, or live in a big house, or have more cars than they can drive at one time. Great dreams—but they are all related to *doing*, not *being*. Those dreams tell us nothing about who our children are, or want to be, inside—what their values and priorities are—those things that will guide them through all of the things they will *do*.

I believe we all struggle with this, but it seems to me that it may even be a greater challenge for men. That may simply be because I *am* a man and have struggled with this trap as much as any. That's my disclaimer.

Men feel pressured to tie their personal value to their career. Paul talks about the fruit of the Spirit in Galatians 5:22-23—"love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, and self-control." Yet we rarely embrace these inner qualities because they don't seem to fit within the world of competitive sports or business. Too often, we believe that a man's value is determined solely by his achievements and measured against the standards of a world that pays homage to winning.

Unfortunately, many of our players feel this pressure as well—deriving their value from what they do and what they accomplish. They confuse what they do for a living with who they really are inside. Once they're done with football, they aren't sure who they are. For better or worse, they have the rest of their lives to figure it out.

Sadly, for better or worse doesn't always apply to their marriages. A staggering number end in divorce. My guess is that many of the players don't have that clear sense of self when they're done playing football, compounded by the fact that their wives may have fallen in love with their husband's high profile role and lifestyle. Whatever the case, their

careers have come to define them, and when they are no longer involved in football, they simply don't know who they are deep down inside.

A negative job review, or worse yet, getting fired, can be devastating. I've been there. Though it is understandably traumatic, it doesn't have to be defining. I hope you'll never go through it, but the odds are that you will.

If you do, take a step back and remember that you're not the first person to experience this. Your career is not you. It should not, and does not, define *who you are as a person*. Every day in my line of work, I receive performance evaluations, often by people completely unqualified to give them. Though I must admit that I don't listen to much talk radio, I decided long ago that I would analyze the criticisms from my superiors, players, assistant coaches, and even sportswriters for things that might be helpful. Trying to constantly improve means being open to learning throughout your life.

I also realize that I can't control what is said, and I will not let harsh criticism affect my sense of who I am. People are free to criticize all they like (sometimes they seem to like it too much, especially when I had done something questionable in a loss), but I don't let it negatively impact me. I know that I was created by God with all of my strengths and limitations. Somebody pointing out my limitations, real or otherwise, doesn't change my strengths or the truth that I am and will always remain a child of God. Being versus doing—distinguishing between them will make all the difference in the lives we live.

Extra Credit (10 points): Write one paragraph on which of these topics you feel most strongly about...do you agree/disagree with Dungy's assessment on prayer/money/being v. doing? (Choose just one)



## Week 15: Précis helps

Rhetorical Précis:

This type of writing provides a condensed statement of the text's main point (the summary part), followed by brief statements about the text's rhetorical elements: the author's purpose, methods and intended audience (the analysis part).

- Sentence #1: Name of author, genre and title of work (date in parentheses)... a rhetorically accurate VERB (such as "claims," "argues," "suggests," "asserts," etc.)...a THAT clause containing the main idea or thesis statement of the work.
- Sentence #2: A section-by-section explanation of what the author is doing (verb) and how he/she is doing it (methods)
- Sentence #3: A statement of the author's apparent purpose, followed by an "IN ORDER TO" phrase.
- Sentence #4: A description of the intended audience and/or the relationship the author establishes with the audience.

1. In \_\_\_\_\_'s \_\_\_\_\_ (date), (author) (genre) (title) she \_\_\_\_\_ that \_\_\_\_\_. (verb) (main idea)
2. The author first \_\_\_\_\_ by/with \_\_\_\_\_; (verb phrase) (methods) she then \_\_\_\_\_ by/with \_\_\_\_\_, (verb phrase) (methods) and to conclude she \_\_\_\_\_ (verb phrase) by/with \_\_\_\_\_. (methods)
3. Her purpose is to \_\_\_\_\_ in order to \_\_\_\_\_.
4. She seems to have a \_\_\_\_\_ audience in mind because \_\_\_\_\_.

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

## Week 16: Famous Speeches

Extra Credit: (10 points) Find a famous speech by an American, print it and bring it to class to share a brief summary about it (orally).

## Week 17:

<http://www.realclearpolitics.com/links.html>

[www.creators.com](http://www.creators.com)

Use the above links and find columnists for either liberal/conservative...below are a list of columnists you might want to check out:

Conservative:

Thomas Sowell

Michelle Malkin

Ann Coulter

Charles Krauthammer

Dennis Prager

Brent Bozell

Liberal:

Juan Williams

Paul Krugman

Michael Pollan

David Shipley

Arianna Huffington

## Week 18: Synthesis Essay helps

### Read Closely, Then Analyze

**First**, you must read the articles of your columnist carefully.

**Second**, you must analyze how this columnist argues each of his topics. What **claim** is the columnist making about the issue? What **data** or **evidence** does the columnist offer in support of that claim? What are the **assumptions** or **beliefs** (explicit or unspoken) that **warrant** using this evidence or data to support the claim?

### After Analysis: Finding and Establishing a Position

**Third**, you need to generalize about your own potential stands on the issue. You should ask, "What are two or three (or more) possible positions on this issue that I **could** take? Which of those positions do I really **want** to take? Why?" It's vital at this point for you to keep an open mind. A stronger, more mature, more persuasive essay will result if you resist the temptation to oversimplify the issue, to hone in immediately on an obvious thesis. You should choose a topic that will be based on issues that invite careful, critical thinking. The best responses will be those in which the thesis and development suggest clearly that the writer has given some thought to the nuances, the complexities of the assigned topic.

**Fourth** – and this is the most challenging move – you need to imagine presenting **each** of your best positions on the issue to the columnist. Role-playing the author or creator of the articles, you need to create an imaginary conversation between yourself and the columnist. Would the columnist agree with your position? Why? Disagree? Why? Want to qualify it in some way? Why and how?

**Fifth**, on the basis of this imagined conversation, you need to finesse, to refine, the point that you would like to make about the issue so that it can serve as a central proposition, a thesis – as complicated and robust as the topic demands – for your composition. This proposition or thesis should probably appear relatively quickly in the composition, after a sentence or two that contextualizes the topic or issue for the reader.

**Sixth**, you need to argue your position. You must develop the case for the position by incorporating within your own thinking the conversations you have had with the authors/creators of the primary sources. You should feel free to say things like, "Columnist X takes a position similar to mine," or "Columnist X would oppose my position, but here's why I still maintain its validity," or "Columnist X offers a slightly different perspective, one that I would alter a bit."

**A Skill for College**

In short, on the synthesis question the successful writer is going to be able to show readers how he or she has thought through the topic at hand by considering the sources critically and creating a composition that draws conversations with the sources into his or her own thinking. It will be a task that the college-bound student should willingly pursue.

Introductory paragraph: Interesting hook/fact/etc...background on the issue, then present your thesis...

First body paragraph: Present YOUR viewpoint on the issue...give relevant support and clarifying statements to bolster your view. Make sure to have a concluding sentence.

Second body paragraph: Present the side of the columnist based on his articles as evidence to show why he would agree/disagree with your viewpoint.

Conclusion: Draw conclusions that show a 'synthesis' between your viewpoint and that of your columnist. Reaffirm your stand on the issue.



RUTH. Eat your eggs, Walter.

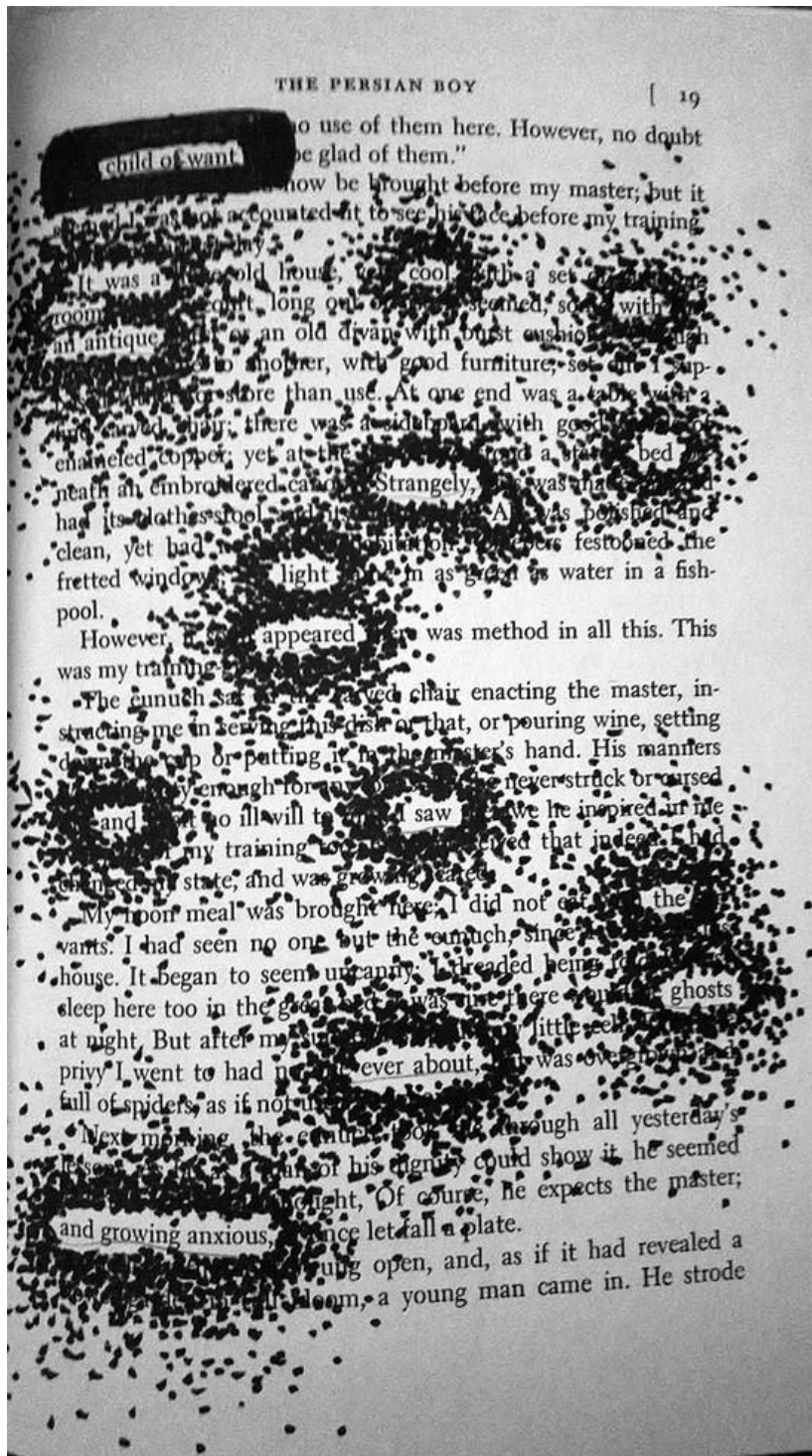
WALTER. (Slams the table and jumps up) --DAMN MY EGGS--DAMN ALL THE EGGS THAT EVER WAS!

RUTH. Then go to work.

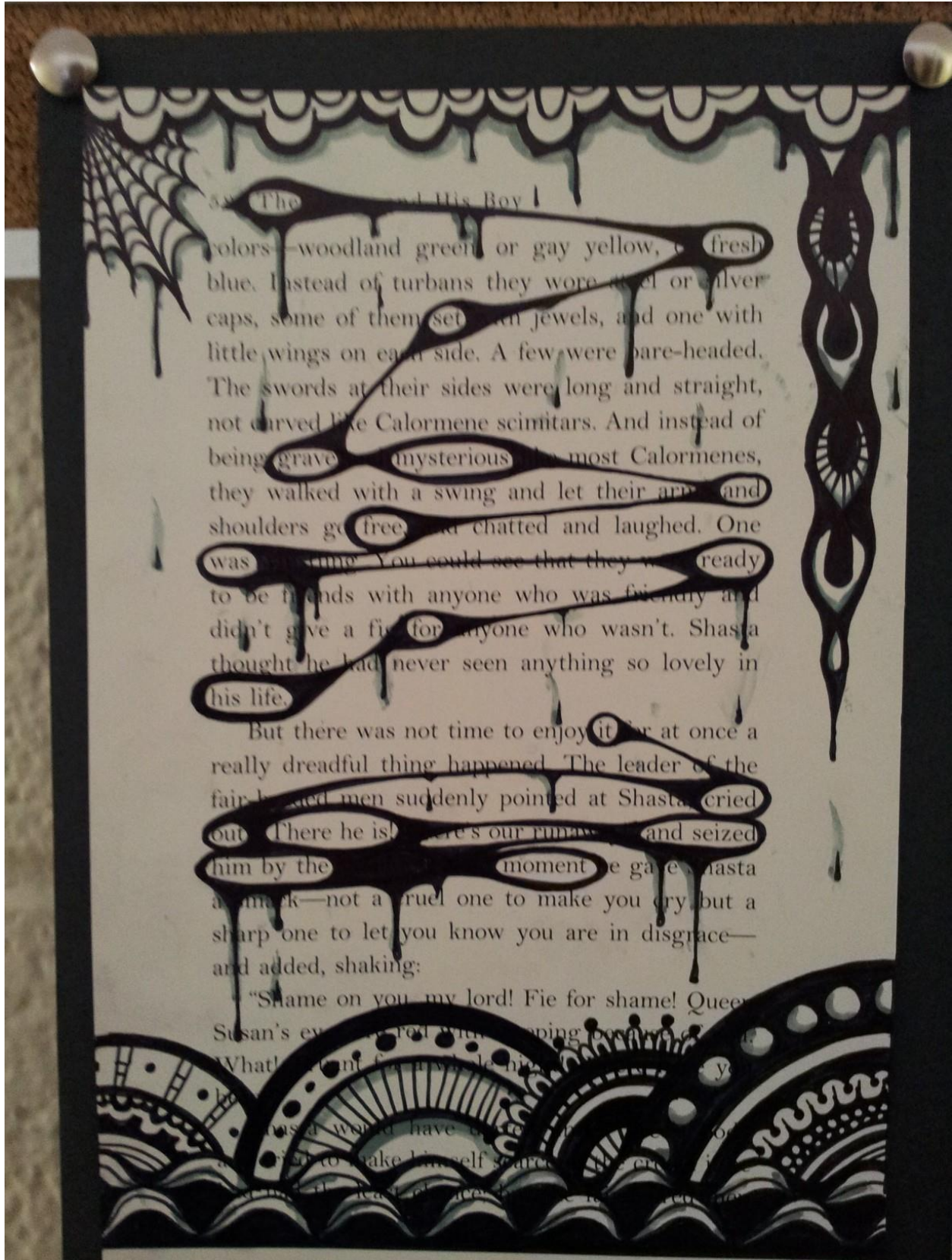
WALTER. (Looking up at her) See--I'm trying to talk to you 'bout myself--(Shaking his head with the repetition)--and all you can say is eat them eggs and go to work. (34)

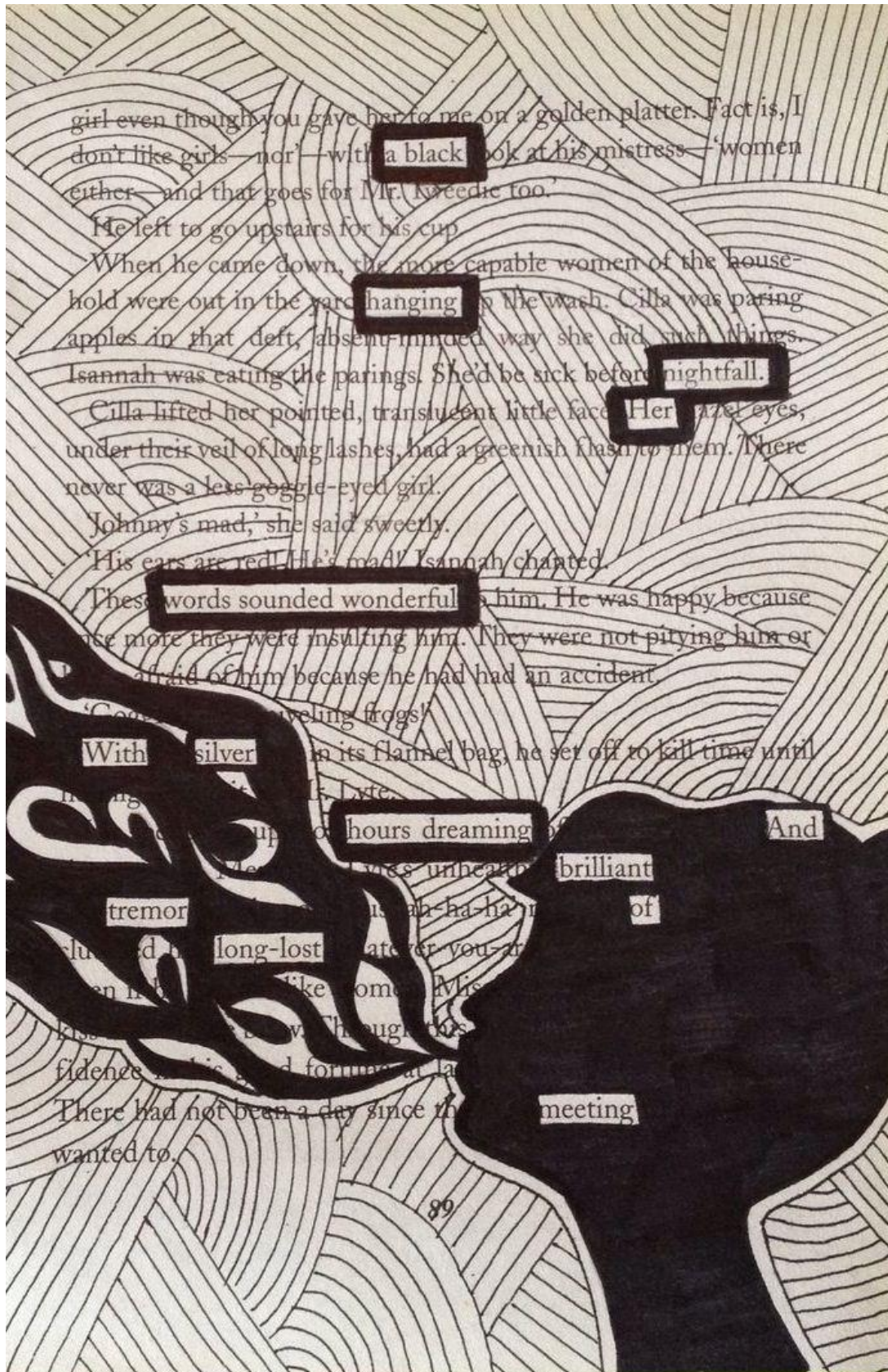
Bonus: Be inspired...complete up to three and this grade will replace three low ones.

## Intro to Poetry....through art.









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

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

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

## CHAPTER I

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

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

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

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

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

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

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

## Week 20: Poetry Analysis

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

**Example I: Poetry Analysis of Robert Frost's "Fire and Ice" By Chris Davidson**

In his poem "Fire and Ice" Robert Frost compares and contrasts the two destructive forces: fire and ice. In the first two lines of the poem he presents two options for the end of the world: an end by fire or by ice. He takes the position of fire in the next two lines and relates fire to desire. This comparison suggests that Frost views desire as something that consumes and destroys. Desire does indeed have a way of consuming those it infects. However, in the next stanza Frost makes the case for the destructive force of ice. He compares ice to hate. This comparison relates to the reader a view of hate as something that causes people to be rigid, unmoving and cold. Also, ice has a tendency to encompass things and cause them to crack and break.

*(This is only the first paragraph of his analysis)*

**Example II: Poetry Analysis of Gerald Manley Hopkins' "Spring and Fall"**

A young child has become sad about the falling leaves in her favorite grove of trees in the poem "Spring and Fall" by Gerard Manly Hopkins. This event is used to develop the main idea in the poem, which is the theme of aging and death, and how this fact of life is the source of all sadness for human beings.

The poem's idea is developed through dialogue and alliteration...

**Example III: Analysis of Robert Frost's "The Road Not Taken" By Stefaanie Erin McAnall.**

The interpretations of Robert Frost's poem, "The Road Not Taken," vary from reader to reader, but the essential implication of the poem deals with choices in life. Every day we face numerous situations in which decisions must be made—some small, relatively insignificant decisions and other, large decisions that may affect the rest of our lives. But with either type of choice, minor or major, we come across two possibilities or roads, and are forced to choose a path. While many decisions seem similar or nearly indistinguishable, they lead in different directions, to different outcomes, and often leave the question "What if?" Whether we realize it or not, we are constantly making choices that determine our future, for each decision leads to the next.

"The Road Not Taken" illustrates a traveler who encounters a fork in the road, where "Two roads diverge in a yellow wood." The fork symbolizes the decisions we face, and the two roads represent metaphors for the two possibilities or options. With multiple options, we are constantly faced with choices. Many times, the possibilities are evident, but other times it does not seem as though there is a second option at all.

## Week 21: Tips on writing poetry

### Tip #1 Know Your Goal.

If you don't know where you're going, how can you get there?

You need to know what you are trying to accomplish before you begin any project.

Writing a poem is no exception.

Before you begin, ask yourself what you want your poem to "do." Do you want your poem to describe an event in your life, protest a social injustice, or describe the beauty of nature? Once you know the goal of your poem, you can conform your writing to that goal. Take each main element in your poem and make it serve the main purpose of the poem.

### Tip #2 Avoid Clichés

Stephen Minot defines a *cliché* as: "A metaphor or simile that has become so familiar from overuse that the vehicle ... no longer contributes any meaning whatever to the tenor. It provides neither the vividness of a fresh metaphor nor the strength of a single unmodified word....The word is also used to describe overused but nonmetaphorical expressions such as 'tried and true' and 'each and every'" (*Three Genres: The Writing of Poetry, Fiction and Drama*, 405).

*Cliché* also describes other overused literary elements. "Familiar plot patterns and stock characters are clichés on a big scale" (Minot 148). Clichés can be overused themes, character types, or plots. For example, the "Lone Ranger" cowboy is a cliché because it has been used so many times that people no longer find it original.

A work full of clichés is like a plate of old food: unappetizing.

Clichés work against original communication. People value creative talent. They want to see work that rises above the norm. When they see a work without clichés, they know the writer has worked his or her tail off, doing whatever it takes to be original. When they see a work full to the brim with clichés, they feel that the writer is not showing them anything above the ordinary. (In case you hadn't noticed, this paragraph is chock full of clichés... I'll bet you were bored to tears.)

Clichés dull meaning. Because clichéd writing sounds so familiar, people can complete finish whole lines without even reading them. If they don't bother to read your poem, they certainly won't stop to think about it. If they do not stop to think about your poem, they will never encounter the deeper meanings that mark the work of an accomplished poet.

### Examples of Clichés:

- busy as a bee
- tired as a dog
- working my fingers to bone
- beet red
- on the horns of a dilemma
- blind as a bat
- eats like a horse
- eats like a bird



### How to Improve a Cliché

I will take the cliché “as busy as a bee” and show how you can express the same idea without cliché.

1. **Determine what the clichéd phrase is trying to say.**

In this case, I can see that “busy as a bee” is a way to describe the state of being busy.

2. **Think of an original way to describe what the cliché is trying to describe.**

For this cliché, I started by thinking about busyness. I asked myself the question, “What things are associated with being busy?” I came up with: college, my friend Jessica, corporation bosses, old ladies making quilts and canning goods, and a computer, fiddlers fiddling. From this list, I selected a thing that is not as often used in association with busyness: violins.

3. **Create a phrase using the non-clichéd way of description.**

I took my object associated with busyness and turned it into a phrase: “I feel like a bow fiddling an Irish reel.” This phrase communicates the idea of “busyness” much better than the worn-out, familiar cliché. The reader’s mind can picture the insane fury of the bow on the violin, and know that the poet is talking about a very frenzied sort of busyness. In fact, those readers who know what an Irish reel sounds like may even get a laugh out of this fresh way to describe “busyness.”

Try it! Take a cliché and use these steps to improve it. You may even end up with a line you feel is good enough to put in a poem!

#### Tip #3 Avoid Sentimentality.

Sentimentality is “dominated by a blunt appeal to the emotions of pity and love ... Popular subjects are puppies, grandparents, and young lovers” (Minot 416). “When readers have the feeling that emotions like rage or indignation have been pushed artificially for their own sake, they will not take the poem seriously” (132).

Minot says that the problem with sentimentality is that it detracts from the literary quality of your work (416). If your poetry is mushy or teary-eyed, your readers may openly rebel against your effort to invoke emotional response in them. If that happens, they will stop thinking about the issues you want to raise, and will instead spend their energy trying to control their own gag reflex.

#### Tip #4 Use Images.

“BE A PAINTER IN WORDS,” says UWEC English professor emerita, poet, and songwriter Peg Lauber. She says poetry should stimulate six senses:

- **sight**
- **hearing**
- **smell**
- **touch**
- **taste**
- **kinesiology** (motion)

Examples.

- “Sunlight varnishes magnolia branches crimson” (sight)
- “Vacuum cleaner’s whir and hum startles my ferret” (hearing)
- “Penguins lumber to their nests” (kinesiology)

Lauber advises her students to produce fresh, striking images (“imaginative”). Be a camera. **Make the reader *be there*** with the poet/speaker/narrator.

### Tip #5 Use Metaphor and Simile.

Use metaphor and simile to bring imagery and concrete words into your writing.

#### Metaphor

A metaphor is a statement that pretends one thing is really something else:

**Example:** “The lead singer is an elusive salamander.”

This phrase does not mean that the lead singer is literally a salamander. Rather, it takes an abstract characteristic of a salamander (elusiveness) and projects it onto the person. By using metaphor to describe the lead singer, the poet creates a much more vivid picture of him/her than if the poet had simply said “The lead singer’s voice is hard to pick out.”

#### Simile

A simile is a statement where you say one object is similar to another object. Similes use the words “like” or “as.”

**Example:** “He was curious as a caterpillar” or “He was curious, like a caterpillar”

This phrase takes one quality of a caterpillar and projects it onto a person. It is an easy way to attach concrete images to feelings and character traits that might usually be described with abstract words.

Note: A simile is not automatically any more or less “poetic” than a metaphor. You don’t suddenly produce better poems if you replace all your similes with metaphors, or vice versa. The point to remember is that comparison, inference, and suggestion are all important tools of poetry; similes and metaphors are tools that will help in those areas.

### Tip #6 Use Concrete Words Instead of Abstract Words.

**Concrete words** describe things that people experience with their senses.

- orange
- warm
- cat

A person can see orange, feel warm, or hear a cat.

Poets use concrete words help the reader get a “picture” of what the poem is talking about. When the reader has a “picture” of what the poem is talking about, he/she can better understand what the poet is talking about.

**Abstract words** refer to concepts or feelings.

- liberty

- happy
- love

"Liberty" is a concept, "happy" is a feeling, and no one can agree on whether "love" is a feeling, a concept or an action.

A person can't see, touch, or taste any of these things. As a result, when used in poetry, these words might simply fly over the reader's head, without triggering any sensory response. Further, "liberty," "happy," and "love" can mean different things to different people. Therefore, if the poet uses such a word, the reader may take a different meaning from it than the poet intended.

### **Change Abstract Words Into Concrete Words**

To avoid problems caused by using abstract words, use concrete words.

**Example:** "She felt happy."

This line uses the abstract word "happy." To improve this line, change the abstract word to a concrete image. One way to achieve this is to think of an object or a scene that evokes feelings of happiness to represent the happy feeling.

**Improvement:** "Her smile spread like red tint on ripening tomatoes."

This line uses two concrete images: a smile and a ripening tomato. Describing the smile shows the reader something about happiness, rather than simply coming right out and naming the emotion. Also, the symbolism of the tomato further reinforces the happy feelings. Red is frequently associated with love; ripening is a positive natural process; food is further associated with being satisfied.

*Prof. Jerz belabors Kara's point.* **Extension:** Now, let's do something with this image.

She sulked in the garden, reticent...hard;

Unwilling to face his kisses -- or unable.

One autumn morn she felt her sour face

Ripen to a helpless smile, tomato-red.

Her parted lips whispered, "Hello, sunshine!"

OK, the image has gotten embarrassingly obvious now, but you can see how the introduction of the tomato permits us to make many additional connections. While Kara's original example simply reported a static emotional state — "She felt happy," the image of the ripening tomato, which Kara introduced as a simple simile to describe a smile, has grown into something much more complex. Regardless of what the word "tomato" invoked in *your* mind, an abstraction like "happy" can never stretch itself out to become a whole poem, without relying on concrete images. –DGJ

### **Tip #7 Communicate Theme.**

Poetry always has a theme. Theme is not just a topic, but an idea with an opinion.

Theme = Idea + Opinion

**Topic:** "The Vietnam War"

This is not a theme. It is only a subject. It is just an event. There are no ideas, opinions, or statements about life or of wisdom contained in this sentence

**Theme:** "History shows that despite our claims to be peace-loving, unfortunately each person secretly dreams of gaining glory through conflict."

This is a theme. It is not just an event, but a statement about an event. It shows what the poet **thinks** about the event. The poet strives to show the reader his/her theme during the entire poem, making use of literary techniques.

### **Tip #8 Subvert the Ordinary.**

Poets' strength is the **ability to see what other people see everyday in a new way.**

You don't have to be special or a literary genius to write good poems—all you have to do is take an ordinary object, place, person, or idea, and come up with a new perception of it.

**Example:** People ride the bus everyday.

**Poets' Interpretation:** A poet looks at the people on the bus and imagines scenes from their lives. A poet sees a sixty-year old woman and imagines a grandmother who runs marathons. A poet sees a two-year old boy and imagines him painting with ruby nail polish on the toilet seat, and his mother struggling to not respond in anger.

**Take the ordinary and turn it on its head. (The word "subvert" literally means "turn upside down".)**

### **Tip #9 Rhyme with Extreme Caution.**

Rhyme and meter (the pattern of stressed and unstressed words) can be dangerous if used the wrong way. Remember sing-song nursery rhymes? If you choose a rhyme scheme that makes your poem sound sing-song, it will detract from the quality of your poem.

I recommend that **beginning poets stick to free verse.** It is hard enough to compose a poem without dealing with the intricacies of rhyme and meter.

### **Tip #10 Revise, Revise, Revise.**

The first completed draft of your poem is only the beginning. Poets often go through several drafts of a poem before considering the work "done."

To revise:

- Put your poem away for a few days, and then come back to it. When you re-read it, does anything seem confusing? Hard to follow? Do you see anything that needs improvement that you overlooked the first time? Often, when you are in the act of writing, you may leave out important details because you are so familiar with the topic. Re-reading a poem helps you to see it from the "outsider's perspective" of a reader.
- Show your poem to others and ask for criticism. Don't be content with a response like, "That's a nice poem." You won't learn anything from that kind of response.

Instead, find people who will tell you specific things you need to improve in your poem.

\*<http://jerz.setonhill.edu/writing/creative1/poetry-writing-tips-how-to-write-a-poem/>



# Cornell Notes Page 2

<b>Reduce &amp; Recite</b>	<b>Record for Review</b>
	<b>Reflect &amp; Recapitulate</b>
<p>In your own words and in complete sentences, write a 3 – 4 sentence summary paragraph. Your summary should cover the main concepts of the notes, be accurate, and have adequate details.</p>	

## Week 23: Current Event Helps

### Current Events Article Analysis Assignment

*Adapted from an assignment by Danny Lawrence, AP Instructor, Winston-Salem, NC*

#### Objective.

The Current Events Article Analysis Assignment will improve students' summarizing, analyzing, citation, and grammatical skills. It will keep students abreast of current events and breaking news and will provide them with a wealth of knowledge and will require students to present their understanding of particular current events in brief presentations that summarize a topic and provide an appropriate analysis of it.

#### Assignment Overview.

Your task is to find a non-fiction newspaper or magazine article to analyze about a current event or issue. You MAY NOT use sources such as *USA Today*, *People*, *Seventeen*, or blog postings, etc.

Articles, editorials, or essays from the following newspapers/online accounts ARE acceptable:

- *Washington Times, Forbes, New York Post, National Journal, The Weekly Standard, The Wall Street Journal, WorldNetDaily, NewsMax, New York Times, Chicago Tribune, BBC, etc.*

The article you choose must have published within thirty days of the assignment due date. Keep it current.

#### Assignment Specifics.

1. Your article needs to be copied in size 12 font with 1.5 inch margins. Make sure to include proper cite at the bottom of the article. Reminder: Use [www.easybib.org](http://www.easybib.org) to cite it properly.
2. You will write a commentary AFTER the article. Your commentary should focus on the article's **content** (*what does the author have to say?*), **form/style** (*how does the author say it?*), and **credibility** (*how reliable is it?*).

When commenting on the article's **content**, you may defend, challenge, or qualify the author's claim/point/thesis/interpretation. Additionally, consider:

- What are some of the author's best arguments? What makes them good?
- Which arguments or points made by the author do not make sense to you? Why?
- Is the author using logical or emotional appeals to get you to agree with him or her?



When commenting on the author's **form/style**, discuss the author's diction, syntax, tone, imagery, organization, appeals, etc. Additionally, consider:

- Is there any connotative language? (meaning are they trying to evoke a certain emotion/response with their language?)
- What is the writer's attitude toward the subject? How do you know?
- Is the author's rhetoric objective or bias?

When commenting on the article's **credibility**, you should evaluate the author's use of evidence/support and concession, and refutation (if applicable). Additionally, consider:

- Does the author adequately support his/her claims with appropriate evidence?
- How reliable are author's sources?
- Does the author use any fallacious logic?

### Grading.

	D	C	B	A
<b>Citation</b>	does not adhere to MLA format	adheres to MLA format, but contains 3-4 errors	adheres to MLA format, but contains 1-3 errors	adheres to MLA format without error
<b>Commentary</b>	commentary that reveals little insight or originality	interesting, commentary that reveals some insight	interesting, insightful commentary	exemplary, insightful commentary
<b>Conventions</b>	poor control of conventions; many errors	limited control of conventions; some errors	strong control of conventions; few errors	excellent control of conventions; no errors

## Week 24: Integrated Quotes –grammar review

### Integrating Quotations into Sentences

You should never have a quotation standing alone as a complete sentence, or, worse yet, as an incomplete sentence, in your writing. We all know what happens when you let go of a helium balloon: it flies away. In a way, the same thing happens when you present a quotation that is standing all by itself in your writing, a quotation that is not "held down" by one of your own sentences. The quotation will seem disconnected from your own thoughts and from the flow of your sentences. Ways to integrate quotations properly into your own sentences are explained below. Please note the punctuation: it is correct.

**There are at least four ways to integrate quotations.**

#### **1. Introduce the quotation with a complete sentence and a colon.**

Example: In "Where I Lived, and What I Lived For," Thoreau states directly his purpose for going into the woods: "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived."

Example: Thoreau's philosophy might be summed up best by his repeated request for people to ignore the insignificant details of life: "Our life is frittered away by detail. An honest man has hardly need to count more than his ten fingers, or in extreme cases he may add his ten toes, and lump the rest. Simplicity, simplicity, simplicity!"

Example: Thoreau ends his essay with a metaphor: "Time is but the stream I go a-fishing in."

This is an easy rule to remember: if you use a complete sentence to introduce a quotation, you need a colon after the sentence. Be careful not to confuse a colon (:) with a semicolon (;). Using a comma in this situation will most likely create a comma splice, one of the serious sentence-boundary errors.

#### **2. Use an introductory or explanatory phrase, but not a complete sentence, separated from the quotation with a comma.**

Example: In "Where I Lived, and What I Lived For," Thoreau states directly his purpose for going into the woods when he says, "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived."

Example: Thoreau suggests the consequences of making ourselves slaves to progress when he says, "We do not ride on the railroad; it rides upon us."

Example: Thoreau asks, "Why should we live with such hurry and waste of life?"

Example: According to Thoreau, "We do not ride on the railroad; it rides upon us."

You should use a comma to separate your own words from the quotation when your introductory or explanatory phrase ends with a verb such as "says," "said," "thinks," "believes," "pondered," "recalls," "questions," and "asks" (and many more). You should

also use a comma when you introduce a quotation with a phrase such as "According to Thoreau."

**3. Make the quotation a part of your own sentence without any punctuation between your own words and the words you are quoting.**

Example: In "Where I Lived, and What I Lived For," Thoreau states directly his purpose for going into the woods when he says that "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived."

Example: Thoreau suggests the consequences of making ourselves slaves to progress when he says that "We do not ride on the railroad; it rides upon us."

Example: Thoreau argues that "shams and delusions are esteemed for soundest truths, while reality is fabulous."

Example: According to Thoreau, people are too often "thrown off the track by every nutshell and mosquito's wing that falls on the rails."

Notice that the word "that" is used in three of the examples above, and when it is used as it is in the examples, "that" replaces the comma which would be necessary without "that" in the sentence. You usually have a choice, then, when you begin a sentence with a phrase such as "Thoreau says." You either can add a comma after "says" (Thoreau says, "quotation") or you can add the word "that" with no comma (Thoreau says that "quotation.")

**4. Use short quotations--only a few words--as part of your own sentence.**

Example: In "Where I Lived, and What I Lived For," Thoreau states that his retreat to the woods around Walden Pond was motivated by his desire "to live deliberately" and to face only "the essential facts of life."

Example: Thoreau argues that people blindly accept "shams and delusions" as the "soundest truths," while regarding reality as "fabulous."

Example: Although Thoreau "drink[s] at" the stream of Time, he can "detect how shallow it is."

When you integrate quotations in this way, you do not use any special punctuation. Instead, you should punctuate the sentence just as you would if all of the words were your own. No punctuation is needed in the sentences above in part because the sentences do not follow the pattern explained under number 1 and 2 above: there is not a complete sentence in front of the quotations, and a word such as "says," "said," or "asks" does not appear directly in front of the quoted words.

All of the methods above for integrating quotations are correct, but you should avoid relying too much on just one method. You should instead use a variety of methods.

**Notice the Punctuation!**

Notice that there are only two punctuation marks that are used to introduce quotations: the comma and the colon (:). Note that a semicolon (;) is not used to introduce quotations.

Notice as well the punctuation of the sentences above in relation to the quotations. If there are no parenthetical citations in the sentences (no author's name and page number in parentheses), the commas and periods go inside the final quotation mark ("like this."). For whatever reason, this is the way we do it in America. In England, though, the commas and periods go outside of the final punctuation mark.

Semicolons and colons go outside of the final quotation mark ("like this";).

Question marks and exclamation points go outside of the final quotation mark if the punctuation mark is part of your sentence--your question or your exclamation ("like this"?). Those marks go inside of the final quotation mark if they are a part of the original--the writer's question or exclamation ("like this!").

### **The Proper Punctuation: Keeping in Simple**

Remembering just a few simple rules can help you use the correct punctuation as you introduce quotations. There are some exceptions to the rules below, but they should help you use the correct punctuation with quotations most of the time.

- Rule 1: Complete sentence: "quotation." (If you use a complete sentence to introduce a quotation, use a colon (:)) just before the quotation.)
- Rule 2: Someone says, "quotation." (If the word just before the quotation is a verb indicating someone uttering the quoted words, use a comma. Examples include the words "says," "said," "states," "asks," and "yells." But remember that there is no punctuation if the word "that" comes just before the quotation, as in "the narrator says that.")
- Rule 3: If Rules 1 and 2 do not apply, do not use any punctuation between your words and the quoted words.

And remember that a semicolon (;) never is used to introduce quotations.

These rules oversimplify the use of punctuation with quotations, but applying just these few rules should help you use the correct punctuation about 90 percent of time.

Complete the following for extra credit (10 points)

### **Irregular Verbs**

- |         |   |
|---------|---|
| Taste   | 1. We had never _____ such delicious tomatoes.          |
| Suppose | 2. We were _____ to read the next chapter.              |
| Find    | 3. Alicia had finally _____ her pen.                    |
| Go      | 4. Has Gwen already _____ to the lab?                   |
| Ask     | 5. The dentist _____ me to return on Monday.            |
| Sit     | 6. Last night we _____ out on the patio.                |
| Give    | 7. By noon, Sean will have _____ away the extra stamps. |
| Lead    | 8. Benita _____ the children across the street.         |
| Sing    | 9. She has _____ every song in the book.                |

- Eat 10. Roger asked if I had \_\_\_\_\_ the last banana.  
 Begin 11. I had \_\_\_\_\_ to think you weren't here.  
 Give 12. Have they \_\_\_\_\_ anything to the sale?  
 Shake 13. Rey \_\_\_\_\_ the cereal box.  
 Swim 14. Has anyone ever \_\_\_\_\_ across the lake?  
 Be 15. Aunt Eve and Uncle Leo have never \_\_\_\_\_ there.  
 Drink 16. Aunt Pearl \_\_\_\_\_ her water quickly.  
 Bring 17. They had \_\_\_\_\_ him something to eat.  
 Do 18. Should Denise and I have \_\_\_\_\_ the job first?  
 See 19. Yesterday, we \_\_\_\_\_ the most beautiful sunset.  
 Come 20. At last the lawyer \_\_\_\_\_ to the point.  
 Set 21. Before I could say anything, she had \_\_\_\_\_ the plate in front of me.  
 Steal 22. Jean's troubles with the law began when he \_\_\_\_\_ a loaf of bread.  
 Drive 23. We had \_\_\_\_\_ forty miles before we remembered to get gas.  
 Freeze 24. Sometimes the ice pond \_\_\_\_\_ as early as October.  
 Tear 25. She \_\_\_\_\_ a page out of the notebook and handed it to me.

### Irregular Verbs

- Ride 1. Had Han \_\_\_\_\_ a horse before?  
 Drive 2. I have \_\_\_\_\_ that way before.  
 Throw 3. The pitcher had \_\_\_\_\_ a strike.  
 Steal 4. Had they \_\_\_\_\_ her briefcase?  
 Write 5. Books were \_\_\_\_\_ by hand many years ago.  
 Break 6. Was your watch \_\_\_\_\_ in the scuffle?  
 Fall 7. Suzie \_\_\_\_\_ when she was learning how to skate.  
 Swim 8. I wish I'd \_\_\_\_\_ out to the raft after you had.  
 Find 9. We had \_\_\_\_\_ the leftovers.  
 Run 10. Stan had just \_\_\_\_\_ eighty yards for a touchdown.  
 Take 11. Gibson must have \_\_\_\_\_ pride in her tennis lessons.  
 Go 12. The clerk \_\_\_\_\_ to the back of the store.  
 Sit 13. Yesterday Bret \_\_\_\_\_ through two movies.  
 Ring 14. I didn't know the bell had \_\_\_\_\_.  
 Bring 15. Dad has never \_\_\_\_\_ his work home with him.  
 Sing 16. Silence reigned; not one not was \_\_\_\_\_.  
 Be 17. Helen had never \_\_\_\_\_ to Japan before.  
 Rise 18. Melodie \_\_\_\_\_ from her seat.  
 Tear 19. Dale \_\_\_\_\_ up his paper.

- Speak 20. Cole \_\_\_\_\_ to an interviewer.
- Burst 21. The pipe had a crack in it before it \_\_\_\_\_.
- Fly 22. Celia has \_\_\_\_\_ from Dallas to Miami.
- Forget 23. Do you think Roscoe has \_\_\_\_\_ about our meeting?
- Hid 24. We have \_\_\_\_\_ dad's present.

## Week 25: Spelling Review

**LL: Spelling-** Fill in the blanks with the correct letters: *ie, ei, cede, ceed, or sede*.

- |               |                |
|---------------|----------------|
| 1. Fr___ght   | 11. Fr___ndly  |
| 2. Suc_____   | 12. Re_____    |
| 3. For___gn   | 13. Bel___ve   |
| 4. Se_____    | 14. ___ther    |
| 5. Rel___ve   | 15. R___gn     |
| 6. Inter_____ | 16. Super_____ |
| 7. N___gh     | 17. Dec___ve   |
| 8. Pro_____   | 18. Con_____   |
| 9. Th___f     | 19. P___ce     |
| 10. Unv___l   | 20. H___ght    |

**MM: Spelling-** Correct the spelling errors or label the sentence as correct.

- \_\_\_\_\_ 1. What a great feeling to excede my own expectations!
- \_\_\_\_\_ 2. You will receive extra points if you can list ten countries in Africa.
- \_\_\_\_\_ 3. Martha doesn't want to forfiet her place in line.
- \_\_\_\_\_ 4. The Supreme Court's latest vote superceeds last year's ruling.
- \_\_\_\_\_ 5. The cat's wieght goes up in the winter.
- \_\_\_\_\_ 6. My twin brother preceeded me in birth.
- \_\_\_\_\_ 7. Is it your beleif that term limits are unconstitutional?
- \_\_\_\_\_ 8. Janet's history report will be on Geronimo, the Apache cheif.
- \_\_\_\_\_ 9. The veiw from Delphi was amazing.

What are the top five words you have misspelled this year in class the most or that you struggle with?

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

## Week 26: Self-Review

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



## Week 27: Peer Review

Peer Review Form for Research Papers

**Reviewer:** \_\_\_\_\_ **Author:** \_\_\_\_\_

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

<p>#1. What do you think is the main idea of this piece?</p>	
<p>#2. What is the thesis statement in this essay?</p> <p>NOTE: if you have trouble identifying either the question/problem/issue or the thesis, be sure to concentrate on how to help the writer clarify the problem</p>	
<p>#3. List all major topics in this essay that match/relate to the thesis statement. Refer to their topic sentences in their body paragraphs.</p>	
<p>#4. List any topics or ideas that do not relate to the thesis.</p>	
<p>#5. List and describe any passages in this essay that you do not understand. Include why you do not understand these sections.</p>	
<p>#6. Are the quotes integrated and clarified? Did they use proper MLA citing? Circle quotes that need work.</p>	

## Week 28: Rubric for Light Bulb Narrative

### Light Bulb Moment Rubric 100 Pts.

#### Content

- \_\_\_\_\_ Describes the event using vivid and concrete details. 40 pts.
- \_\_\_\_\_ Vividly describes the emotions of the experience. 10 pts.
- \_\_\_\_\_ Contains a reflection of the event and its meaning. 20 pts.
- \_\_\_\_\_ Contains a thesis at the beginning or end that summarizes the impact of the moment. 10 pts.

#### Format

- \_\_\_\_\_ Typed, Size 12, Standard Margins and at least one full page. 20 pts.
- \_\_\_\_\_ 5 points off for run-ons, comma splices, fragments, inappropriate usage
- \_\_\_\_\_ 5 points off for lack of subject/verb agreement, lack of pronoun agreement, apostrophe errors, punctuation errors, etc.

## Week 29: ACT essay Reminder helps

ACT Essay Hints

30 Minutes

1. Quickly (1-2 minutes) brainstorm ideas that come to mind. Make a T-chart for both positions.
2. Take the position that you can best defend. Even if you would hate to see the high school years extended from four to five, but you have more support for this position, defend it. You need three solid "ideas" of support. You may use ideas presented in the prompt, but aim to think of new support. Once you decide on your position, **number your ideas 1, 2, and 3 from least important to most important.**

### T Chart

#### Keep 4 Years

- Stay on track w/ other high schools
- lose interest after 5 extracurricular -1
- students already graduate early

#### Extend 5 Years

- Take more classes-2
- More time for
- less stress, anxiety -3

3. This will most likely be an extended (long) paragraph instead of the traditional five paragraph essay.
4. Your topic/first sentence should restate the question raised in the prompt and clearly state your position, "Extending the high school curriculum from four years to five years will provide great benefit to high school students." If you can list your three big ideas (THESIS), this is even better. "Extending the high school curriculum from four years to five years will greatly benefit students because it will allow students to expand their extracurricular activities, increase their academic knowledge, and decrease their anxiety.
5. Use *Initially*, *Furthermore*, and *Ultimately* to signal each new example of

support in your paragraph. Provide the example and then quickly elaborate (1-2 sentences) on this example. Use your ideas from your thesis, and the essay will be quite easy.

"**Initially**, a five year school year will promote participation in extracurricular activities. **For instance**, many students feel that they do not have the time to take part in sports, theater, band, or chorus because they feel pressure to take academic classes. An extra year would give students time to pursue their academic interests as well as others in the fine arts or athletic departments. **Furthermore**, an extra year at the high school level would allow students the opportunity to increase their academic knowledge. **For example**, students would have the opportunity to take more advanced classes such AP Psychology or Honors Latin that they otherwise might not have room for; this would provide students with a better educational foundation before entering college. **Ultimately**, an extension of an extra year would decrease the anxiety and stress level of students. To Illustrate,...."

6. Add a concluding sentence that quickly restates your thesis. "**To conclude**, an extension of the high school curriculum will be advantageous for all students' academic, social, and emotional well being."

7. Save at least two minutes to read over your essay. Check for grammatical mistakes! Check for careless errors (missing words).

8. Use synonyms instead of repeating the same phrases or words.

## Week 30: Complete Free Write!

For your last writing...get your creative ideas flowing!!

1. high school drama queens/kings
2. foreign travel/mission
3. haunted record player
4. life and death situation
5. magical genie granting wishes
6. stranded on a highway
7. hamster running loose
8. winning the race
9. post-apocalyptic world
10. caught in a storm
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.
- 18.
- 19.
- 20.

## Week 31:

Extra Credit: If there was ONE thing you could do differently this year (regarding classes/activities/friendships/family/work/sports) what would it be and why. Hand write or type your response and turn it in for up to 20 extra credit points for any assignment (other than final research paper). To earn the full 20 points, there must be variety in openers, syntax, strong vocabulary, transitions, and no misspellings/grammatical errors.