



## 2 Senior World Literature

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STOP.

If you have finished before the minutes is up, turn to your Resource section and take out the Check-list. Begin your self-assessment.

### Composition:

Rewrite your paragraph. Make changes to your paragraph based on the check-list. If you scored low on transitions, add a couple. Any weak areas you can address, make an attempt to strengthen it. Do not use over 10 sentences in the rewrite.

As you read through your selections in *Les Miserables* consider the following three essay prompts:

1. Develop a well-written essay establishing the motif of **theft (literal and metaphorical)** throughout the novel. Give examples and explain how each example is important for the development of characters or events.
2. Comment on Hugo's preface: "As long as there shall exist, by virtue of law and custom, a social damnation artificially creating hells in the midst of civilization and complicating divine destiny with a human fatality . . . books like this cannot be useless." Choose three areas in the novel (character development, events, and/or conflict) that illustrate your points.

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3. What social reforms does Victor Hugo advocate, directly or indirectly, in *Les Misérables*? (Provide key connections to the novel to substantiate your claims, you may paraphrase scenes, but must include one quote per body paragraph)

## Literature:

Novel: *Les Misérables* by Victor Hugo (Signet Classics translated by Fahnestock/MacAfee). Read the background information listed before Week Two. You will be reading selected chapters from the novel to sample the author's writing style and focus on three key characters: Jean Valjean, Marius, and Fantine. You are encouraged to read the novel throughout this year, however, for sake of sampling Hugo's writing style, we will focus on 400-500 pages of the 1400. Read the chapter summaries of the ones you are skipping and focus on reading the chapters assigned. All chapter summaries and one analysis is provided for you under the sub-heading "READING" further down.

As you read, use a highlighter as there are many lines, quotes and paragraphs that you will want to highlight because of the simple truth and wisdom that they convey about the human spirit. These may serve as strong quotes for your essay in 2 weeks.

- Read the Introduction
- "Fantine" Book Two "The Fall" 59-113
- "Fantine" Book Five "The Descent" 157-197
- "Fantine" Book Six "Javert" 198-209
- "Fantine" Book Seven "The Champmathieu Affair" 210-279
- "Fantine" Book Eight "Counter-Stroke" 280-298

## Vocabulary:

Review the words listed in your vocabulary section. Each week during the reading of the novel, highlight 10 words that are unfamiliar to you. Record these in your Vocabulary chart, include the sentence or portion of the

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sentence showing its usage, give the part of speech used in the text, and define in 3-4 words.

## Resource:

Review the section on Syntax, pay special attention to how Hugo uses a variety of syntax in his novel. Focus on his sentence openers, sentence length, type, and transitions. Complete one syntax chart on a paragraph from your reading..find a paragraph with at least 7 sentences for this exercise.

## Journaling:

None

NOTES:

*LES MISÉRABLES*

*Les Misérables* is an epic historical novel by Victor Hugo, first published in 1862. Originally printed in 5 volumes, it contains 360 chapters and is over 2700 pages long. A full third of its length is devoted to extended passages of historical background and narrative commentary about the social conditions in France during the early 19th century that are only tangentially related to the plot. Taking place over 20 years, the narrative contains flashbacks that encompass more than 50 years of the life of Jean Valjean and the history of France in the early 19th century.

The novel is inspired by several true stories, including Hugo's own encounter with a prostitute that mirrors that of Valjean's rescue of Fantine at the hands of Bamabatois and Javert. The author also developed a close relationship with reformed criminal Eugène Vidocq, upon whose life he based that of Jean Valjean. Hugo even witnessed firsthand the street barricades of the 1832 Paris Uprising. It took Hugo 19 years to finish his masterpiece, and when it finally appeared on shelves in France the critics dismissed its sentimentality, convenient plot twists, and intrusive social commentary. Nevertheless, since its publication, it has become a classic of world literature whose influence has been felt throughout books, music, television, theatre, and film. It has been adapted into numerous films, operas, soap operas, children's programs, even Japanese anime.

The author's preface to the novel expresses his goals for writing the novel, to free men from artificial "hells on earth" and to bring a dawn of hope to those trapped by "physical and spiritual night": So long as there shall exist, by reason of law and custom, a social condemnation, which, in the face of civilization, artificially creates hells on earth, and complicates a destiny that is divine with human fatality; so long as the three problems of the age—the degradation of man by poverty, the ruin of women by starvation, and the dwarfing of childhood by physical and spiritual night—are not

solved; so long as, in certain regions, social asphyxia shall be possible; in other words, and from a yet more extended point of view, so long as ignorance and misery remain on earth, books like this cannot be useless. For over 150 years, the novel has become a source of inspiration and hope for millions of readers, an assertion of the possibility for redemption and spiritual transformation.

Valjean has become a symbol of man's innate goodness for generations. Among Valjean's last words on his deathbed in the novel are, "It is nothing to die; it is dreadful not to live."

Victor Hugo's life spanned the period from Napoleon's reign as First Consul to the Third Republic, and *Les Misérables* is his attempt to explain the violent fluctuations between control by royalty and by the people, revolution and restoration. Though perhaps overly sentimental or exaggerated, it is based on his reading of things as they were. His interpretation of history is based on the personal, political, and religious, and it was through the weaving and unravelling of these threads that he saw meaning. He saw that God was not above the people in a clean, pure heaven, nor was he in the golden royalty of the tyrannical leaders. God was in the mire of the Parisian sewers and the poverty of Gavroche, the pitiful street urchin. Through its interwoven personal, political, and religious motifs, *Les Misérables* illustrates Victor Hugo's philosophy that salvation comes from below.

Both students and the elite literary world world criticize *Les Misérables* for the same things: its long, rambling digressions; sentimentality; and too-frequent use of coincidence. In his biography, *Victor Hugo: A Tumultuous Life*, Samuel Edwards notes, "It would be gross understatement to say that Hugo exaggerated. He was incapable of reporting anything, trivial or important, in factual terms, and described any and every event in his own grandiose manner." Eugene Ionesco attacks Hugo and his work as insincere, posed and cliched and states that he never took the trouble to think. He explains Hugo's popularity by characterizing readers as the semi-educated

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amorphous mass that constitute[s] the romantic public. Let's see if you all agree or if there is great social significance in this novel.

## HISTORICAL BACKGROUND:

### THE JUNE REBELLION OF 1832

One of the central historical events of the novel is the 1832 street battle of the barricades. Many people mistake this rebellion as part of the French Revolution, which actually occurred more than 30 years prior.

Marius, Enjolras, Grantaire, and the other student revolutionaries of the ABC (friends of the abaissés) Café are fictional characters invented by Hugo. The Paris Uprising of June 5-6, 1832, also known as the June Rebellion, is historical fact. Hugo's 1862 novel looks back in time 30 years to a period of social and political turmoil that pitted rich against poor, royalist versus republican, and inexperienced students versus the national guard.

Many catalysts set in motion the events that would erupt in this battle in the streets of Paris. Having never truly recovered from the French Revolution and the Reign of Terror which followed, food shortages and disease had spread through the slums of Paris after the decline of the Bonaparte Empire, which widened the gap between the haves and the have-nots. Several claims to the French throne sparked public debate over the legitimacy of the monarchy of King Louis-Phillipe. However, the spark that set off the powder keg of public outrage was when General Jean Maximilien Lamarque died on June 1, 1832. Lamarque had been sympathetic to the poor and working classes, but the royalists attempted to hijack his funeral for their own political agenda. Groups of students and workers saw Lamarque's death as a call to arms and his funeral as a perfect opportunity to make a public statement. Protestors seized his funeral carriage and diverted the funeral procession into the Place de la Bastille. National guardsman shot into the crowd, causing a riot, during which barricades of furniture and crates and wagons were constructed to protect the protestors from the gunfire of the military. In the end, the 3,000

revolutionaries were no match for the 40,000 militia and army soldiers. 93 insurrectionists were killed, and the June Rebellion became a potent symbol for the growing republican cause, which ultimately resulted in the overthrow of the king in 1848.

## READING:

This week is HEAVY on reading. Realistically 200 pages of reading this week is expected. Manage it in chunks. Read for 30-45 minutes each day. When you hit a portion that is heavy on description or historical background, skim through to the character driven parts.

### **Book One summary**

The novel begins with a brief biography of M. Myriel, the bishop of Digne, a diocese in France. Born in 1740 to a wealthy aristocratic family, Myriel is forced to flee to Italy during the French Revolution of 1789. Years later, he returns to his homeland as a priest. A chance encounter with Emperor Napoléon in 1806 leads to Myriel's appointment as bishop of Digne. When he moves to Digne, he discovers that the church has provided him and his small entourage with a well-appointed eighteenth-century palace, while the patients at the hospital next door live in cramped and dangerous conditions. Myriel insists on switching houses with the hospital and gives the majority of his church salary to the city's poorest citizens and to charities in Paris and abroad.

Myriel and his family live a simple life, but out of consideration for his housekeeper, he holds on to two little luxuries: a set of silverware and two silver candlesticks. Myriel's compassion earns him the love of his parishioners, and he becomes a clergyman of wide renown. He defends the needs of the poor and argues that most petty criminals steal to survive, not because they are inherently malicious. He becomes a vocal critic of the prejudices of French society and an advocate for universal education. Among the needy, Myriel's actions earn him the nickname "Bienvenu," which means "welcome."

## READ BOOK TWO

### **Book Three Summary:**

The next section of the novel takes place in 1817, two years after Myriel gives the candlesticks to Valjean. The narrator provides a quick sketch of contemporary Parisian politics, culture, and art, and then introduces four well-to-do university students named Tholomyès, Listolier, Fameuil, and Blacheville. The four are good friends, and all have mistresses who come from the working or lower-middle classes. The youngest of these four young women is Fantine, an orphan raised by the state. Whereas the other women are more experienced in the ways of the world, Fantine falls head over heels in love with Tholomyès and makes him her first lover.

One day, Tholomyès proposes to the other four men that they play a trick on their mistresses. The following Sunday, the students invite the women out to dinner, then announce that they must leave to prepare a surprise. The women are excited, but their pleasure turns to chagrin when the waiter brings them a sealed envelope. Inside they find a letter, signed by all four men, in which the men announce that their parents will no longer allow them to consort with working-class women. The three older women do not seem surprised, and Fantine pretends to laugh along with them. In reality, however, she is heartbroken, all the more so since she is pregnant with Tholomyès's child.

### **Book Four Summary: To Trust Is Sometimes to Surrender**

A few years pass. Fantine decides that she can best support her daughter, Cosette, in her hometown of Montreuil-sur-mer. She leaves Paris, but realizes that she will be unable to work in Montreuil if the townspeople discover that she has an illegitimate daughter. She stops at an inn to rest and consider what to do next. While resting, Fantine sees two girls playing happily in front of a tavern. She makes conversation with their mother, a woman named Madame Thénardier. Fantine eventually begs Mme. Thénardier to look after Cosette while Fantine looks for work. At this point, Monsieur Thénardier intervenes, demanding that Fantine send money to the Thénardiens every month in return for looking after Cosette. Fantine is

reluctant to leave Cosette, but she is comforted by the thought that her daughter will be in good hands.

The Thénardiens, however, turn out to be swindlers. They force Cosette to perform heavy household work, dress her in rags, and frequently beat her. The Thénardiens use the money Fantine sends to cover their own expenses, and they pawn Cosette's clothing. When Thénardier discovers that Cosette is an illegitimate child, he begins to demand more and more money from Fantine.

### **Analysis: Books Three–Four**

Hugo gives Book Three a very theatrical feel, using fast-paced dialogue and humor to show us how overwhelmed Fantine is by her surroundings.

Though Fantine emerges as a major character in the novel, Hugo's emphasis on spoken dialogue in this section prevents us from recognizing Fantine's importance immediately, since Fantine is often so silent that we can easily forget she is there. A humorous tone dominates this section and reinforces our sense of Fantine's naïveté. She often does not understand when her companions are joking and therefore does not realize that her relationship with Tholomyès is the biggest joke of all. Instead, Fantine takes Tholomyès's promises of love as earnestly as she takes his jokes, and she gives herself completely to him. The ways in which Hugo uses humor and dialogue makes his prose read almost like a play, with Fantine as a simple spectator who does not fully understand the action unfolding in front of her. The four students view life as a comedy, and they are too callous and selfish to care that Fantine has mistaken their idle jests for sincere emotions.

Hugo further satirizes the middle class through his depiction of the Thénardiens. Unlike the idly rich students who abuse and abandon women like Fantine, the Thénardiens do work for a living. However, the fact that they earn their keep does not make them sympathetic. Without any trace of scruples or remorse, the Thénardiens enslave Cosette and force her trusting mother to pay more and more money for their own amusements, denying Cosette any benefits from these payments. The Thénardiens' only goal is to make as much money as possible while doing as little work as they can. In this respect, they are simply a poorer version of the aristocrats. The

Thénardiens are far lower on the social ladder than Tholomyès, but they exploit Fantine more ruthlessly than he does. There are echoes of *Cinderella*, the Grimm fairy tale, in the relationship between the Thénardiens and Cosette, which Hugo uses to comment on the role mothers play in the development of their daughters. While Thénardier plays a more prominent role later in the novel, most of Cosette's maltreatment actually comes at the hands of Mme. Thénardier and her two daughters, Eponine and Azelma—Hugo's interpretation of the evil stepmother and evil stepsisters, respectively. Hugo notes that "[Madame Thénardier] was unkind to Cosette and Eponine and Azelma were unkind, too. Children at that age are simply copies of the mother; only the size is reduced." Here, Hugo identifies the mother as the most important factor in determining a child's development and suggests that Cosette's upbringing is impaired because Fantine is absent.

The relationship between parents and children, which is emphasized throughout the novel, surfaces in the letter that Tholomyès and his friends leave their mistresses. In their letter, the four students write, "Understand, we have parents. Parents—you barely know the meaning of the word," indicating that Fantine and the other working-class girls come from broken homes. Here, Hugo points to the breakdown of the traditional family among the working class, a dissolution brought about by the struggle to survive. These instances of ruptured family relations—of orphans, unwanted children, and foster parents—represent Hugo's comment on the upturned social order and broken family ties that he felt plagued the working classes of early nineteenth-century France.

\*Shmoop online

**READ Books Five-Eight.**

## WEEK TWO: JOURNALING

*Class discussion on the sections you have read*

Break out into groups of three-four. You will have 5 minutes to create three questions you have from reading the novel. Try and cover beginning, middle, end in your questions. Here are some discussion topics to help guide your team:

1. What is the bishop's name; what does the name translate into English? Significance?
2. Both literally and metaphorically, why does Hugo choose titles for his chapters such as "The Fall."
3. Describe Fantine's plight...what are her challenges (self-imposed, societal, circumstance)?
4. Discuss the key characters to date, does your group agree on which characters are essential and which are non-essential?

Discuss the questions your group created within a respectful open class dialogue. Read out loud the 3 essay prompts from week One. See if you can relate ideas from the questions to the essay prompts. Challenge each other's analysis for the purpose of 'fleshing' out important motivations of the author. Take notes during the discussion to help you decide on which essay prompt you will choose, and build evidence that you can use in your response.

## Introduction to Dialectical Journals:

*Dialectical*(die-uh-LEKT-i-cul), n. : the art or practice of arriving at the truth through logical arguments

*Journal* (JUHR-nul), n.: a personal record of events, experiences, and reflections kept on a regular basis; a diary.

*What is a Dialectical Journal?*

A dialectical journal is another name for a double -entry journal or a reader

-response journal. A dialectical journal is a journal that records a dialogue, or conversation between the ideas in the text (the words that you are reading) and the ideas of the reader (the person who is doing the reading). This is what you must do in your journal-keep a dialogue with yourself. In your journal, have a conversation with the text and yourself. Write down your thoughts, questions, insights, and ideas while you read. A dialectical journal can include all sorts of things: class notes, notes on discussions, notes on papers, reactions to readings. The important part is that you, the reader, are reading something and then responding to it with your feelings and ideas! This process will aid you in finding strong quotes/background for your essay.

### Sample Dialectical Journal Entries (Quotes and Notes)

**Student Name:** Bea Smart

**Book Title/Author:** Hatchet, Gary Paulsen

**Date:** July 2016    **Total Pages:** 195

Quotes from Text	Page #	Notes from Me
<p>“Thanks. It’s really nice.” But the words sounded hollow, even to Brian.</p>	pg. 8	<p>Why does Brian feel that way about getting a hatchet from his Mom? If the words sounded hollow to Brian, he must not mean it. Why is he mad at his Mom? Asking questions</p>
<p>“No roads, no trails, no clearings. Just the lakes, and it came to him that he would have to use a lake for landing. If he went down into the trees he was certain to die.”</p>	Pg. 23	<p>I can’t imagine keeping my cool in a situation like this. I’d be on my cell phone, panicking, and trying to land the plane! I guess it’s important to keep your cool in a crisis. Reaction to text</p>
<p>“Now, with the thought of the burger, the emptiness roared at him. He could believe the hunger, had never felt this way. The lake water had filled his stomach, but left it hungry, and now it demanded food, screamed for food.”</p>	Pg. 48	<p>It’s weird how Brian’s stomach is like a character now, driving his behavior. I’ve been hungry before, but never like that. Is he going to start eating things that are poison because he is so hungry? Observation of author craft and connections</p>

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## Composition:

None

## Literature:

Read through the portions of the novel and their summaries (200 pp), select specific quotes for your dialectical journaling that will support your essay prompt.

## Vocabulary:

Review the vocabulary provided. (EC)

## Journaling:

Complete your first dialectical journal. Tips on an exemplary journal:

- Total number of entries are 10 or more for each week.
- Each "from text" entry is one or more complete sentence(s).
- "from text" entries are from the entire reading (beginning, middle, and end). This is indicated by page numbers.
- Each "from text" entry contains no spelling errors.
- All "from me" entries have two or more complete sentences and demonstrate fully developed thoughts or connections about the text.

## Resource:

Review the pronunciation guide and implement it as you read.

## READING:

Complete the following:

- Book One "Waterloo" SKIP ALL but Chapter XIX "The Battlefield at Night" 350-358
- Book Two "The Ship Orion" 357-371
- Book Three "Fulfillment of the Promise..." 372-425

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- Book Four "The Old Gorbeau House" 426-443
- Book Five "A Dark Chase Requires a Silent Hound" 444-475
- Skip Books Six-Seven
- Book Eight "Cemeteries Take What is Given Them" 522-571

## **BOOK ONE "Waterloo" Summary:**

It is June 18, 1815, and the narrator gives us a vivid and extensive account of the Battle of Waterloo. This battle marks the defeat of Napoléon Bonaparte and the end of his empire. The narrator, suggesting that most accounts of the battle are seen from the perspective of the victorious British, resolves to focus instead on the efforts of the French forces. Napoléon's men view their leader with "religious awe," but despite his brilliance they are defeated by foul weather. Napoléon has more artillery than Wellington, the British commander, but a sudden rainstorm delays the battle and gives Prussian reinforcements time to arrive and help the British. The French get stuck in an impassable muddy road and are wiped out by British artillery. Though the French are defeated, the narrator claims that the real victors of Waterloo are the individual men who are standing up for their beliefs. He cites the heroic example of Cambronne, a soldier who, when called upon by the British to surrender, stubbornly fights to his death. During the night following the battle, prowlers emerge and begin to steal gold and jewelry from the dead soldiers. This pursuit is dangerous, since the leader of the English troops has ordered all thieves to be shot dead.

## **Books Six/Seven Summary:**

The narrator gives a brief history of the Petit-Picpus convent. The nuns are an order founded by the Spaniard Martin Verga, and their rituals are particularly severe. At any point in the day at least one nun is required to pray for the sins of the world while another kneels in devotion before the Holy Sacrament. The only men allowed inside the convent are the archbishop of the diocese and the gardener, who wears a bell on his leg to warn the nuns he is approaching. The nuns also run a boarding school. The girls at the school live in austerity, but they still manage to fill the school

with signs of life. By 1840, the hard life at Petit-Picpus begins to take its toll. There are no new recruits, and the older nuns begin to die off.

The narrator lauds the value of prayer and affirms that the principles of democracy and the spiritual benefits of religion do not necessarily contradict each other. At the same time, however, the narrator delivers a sharp criticism of monasticism—the practice of organizing secluded religious sects such as a convent or a monastery. Monasticism, the narrator claims, leads only to social isolation and religious fanaticism. The girls isolated within the convent do not have sufficient opportunities to learn about the world beyond the walls of Petit-Picpus. In effect, the convent is a religious prison.

## WEEK THREE: MLA FORMAT

### *LITERATURE DISCUSSION:*

Break out into discussion groups (3-4 per team): Team Challenge

This discussion is meant to further the analysis of the story but also to challenge each other. Your group must come up with one question per team (not including your own). Try to tie your questions into the three essay prompts listed in Week One. Once each team is handed their questions, they can choose which question to answer. Five minutes of prep time will be given before you present your response. Your instructor will award extra credit points to the team that best answers their question. The following criteria will be considered in selecting a winner:

- Full group participation
- References to the text
- Furthers the prompt with strong analysis

Put your best foot forward!!

## MLA Format

Modern Language Association (MLA) is an academic organization focused on language and its impact in the world. Universities require MLA format for literature and/or foreign language classes. It is important you practice the most recent guidelines for MLA in your compositions.

There are five main areas to prevent errors in MLA:

1. All is double spaced. There are NO additional spaces between paragraphs or heading/title.
2. The format for the date in your heading is ALWAYS date month year (15 August 2016). Spell out the entire month, no abbreviations.
3. The entire work is completed in font size 12. New Times Roman is universally accepted. However, some instructors will allow most true-type (TT) fonts.

4. The title is double spaced below the date in your heading and centered. Titles are not bolded or underlined. Capitalize all words in title except articles unless they start the title.
5. Last name and page number must be in the upper right corner of the page – there is a single space between them and no commas.

Churchill 1

Winston Churchill (student's name)

Mrs. Amy Buckley (your instructor's name here)

Senior World Literature (course title)

6 August 2016 (notice format of the date!! Day of week then month then year)

## How to Write a Paper in MLA

The Modern Language Association (MLA) provides guidelines for documentation style. This template is based on commonly used guidelines from the MLA Handbook for Writers of Research Papers (6th edition) and the MLA Style Manual and Guide to Scholarly Publishing (2nd edition). For more information about MLA style and publications, go to the MLA website at: [www.mla.org](http://www.mla.org).

For example, quotations with fewer than four lines of prose or three lines of verse are quoted directly in the sentence. Enclose them in quotation marks, followed by the author's last name and the page or pages of the source from which you are quoting in parenthesis, for example: "inline quotation here" (Taylor 31). Notice the punctuation falls AFTER the parenthetical cite.

Quotations that are longer than four lines of prose or three lines of verse follow different guidelines. Introduce these quotations with a colon:

Start long quotations on a new line. Indent the quote one inch from the left margin. Double-space the lines and omit quotation marks. Reference the source as you would for a shorter quotation. To quickly format a quotation of over four lines or three lines of verse, use the Long quotation style provided in this Microsoft Word template. A long quote will end with punctuation followed by the author's name/page number in parentheses. (Taylor 13)

Per MLA guidelines, all sources must be listed on a Works Cited page at the end of the paper. Center the title, Works Cited, and then list sources in alphabetical order by author last name. Some examples are provided on the next page. To format sources, start with the Works cited style provided in this template but refer to the MLA publications listed above for complete formatting guidelines. The Works Cited page will be on a separate page, you will .

#### Works Cited

Author's last name, first name. *Title of Book*. City: Publisher, Year. Print.

Author's last name, first name. "Title of Article." *Title of Publication* Date Published: Pages.

Author's last name, first name. "Title of Online Article." *Title of Online Publication* Version (Year Published): Pages. Date Accessed <Web address>.

It is very helpful to download a template to save to your computer. Google "MLA Word Template." The first 'hit' is this link:

<https://templates.office.com/templates/MLA-style-paper-TM00002109>

Download it and make sure you hit "Save As" MLA template. Each time you have a composition to create, open the file and when your composition is complete, create another "Save As" file so you do not overwrite the original template.

## Composition:

Practice MLA formatting composing a paragraph about a key character in the novel. What is remarkable about this character? Were there key conflicts that helped develop him/her? Include at least one quote about the character or dialogue spoken by him/her. When you incorporate a quote from the novel, you must include a parenthetical cite referencing the author and page number.

Example:

Fantine responded positively, "Her eyes sparkled. A marvelous joy spread over her mournful face" (Hugo 253).

Note the punctuation for the quote falls outside the parenthesis, not within the quote. There is one exception. Any quotes longer than 3 lines must be put as an 'inset quote.' In essays less than 2 pages it is highly discouraged to use quotes longer than 3 lines. It is better to paraphrase or use portions of the quote rather than include length excerpts. Inset quotes will be discussed next semester for use in your research paper.

Make sure to mention the novel's title in italics *Les Miserables* and the author Victor Hugo in your paragraph. In an essay, you will always mention these in your introductory paragraph.

Please reference Purdue Online Writing Lab (Purdue OWL) if you have specific questions on proper citing rules.

Your paragraph must include a title (look closely at words in your concluding statement – there you will likely find a strong title). Minimum 7 sentences. Develop a strong topic sentence that tells the reader what you will be writing about. Make sure each subsequent statement ties to the topic sentence.

## Literature:

Read the following portions of the novel under "Marius:"

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- Book One "Paris Atomized" 573-594
- Book Two "The Grand Bourgeois" (Skim) 595-605
- Book Three "The Grandfather and the Grandson" 606-643
- Skip Book Four
- Book Five "The Excellence of Misfortune" 676-696
- Book Six "The Conjunction of Two Stars" 697-715
- Skip Book Seven
- Book Eight "The Noxious Poor" 726-817

## **BOOK FOUR SUMMARY:**

Marius meets a group of fellow law students who, like him, are becoming increasingly involved in politics at the expense of their studies. One of these students, Courfeyrac, becomes Marius's neighbor and introduces him to a secret political society called the Friends of the ABC. Led by the fiery Enjolras, the group believes ardently in social change. Marius thinks he has found an outlet for his political frustrations. One day, however, he argues with the other members of the group over Napoléon. Marius defends Napoléon and calls his empire a glorious episode in French history, while the other members are more interested in absolute democratic freedom.

## **BOOK SEVEN SUMMARY:**

The narrator introduces the criminal underworld of Paris, with its four ringleaders, Montparnasse, Babet, Claquesous, and Gueulemer. Each of these shadowy figures has his own subversive talents, but they operate together, like one monstrous figure with four heads. As a group, they are collectively called "Patron-Minette." They control all of the crime in their district of Paris and specialize in ambushes. Whenever anyone in their area wants to plan a robbery, he presents his plan to Patron-Minette, and the four men refine and execute it.

## Vocabulary:

Complete the next Vocabulary Chart for Week Three.

## Journaling:

Complete your Dialectical Journal.

## Resource:

Review the guidelines for constructing a strong paragraph.

NOTES:

## WEEK FOUR: TRANSITIONS/ INTEGRATED QUOTES

*Class Discussion:* Answer the following questions as a class

Marius

1. How does Mademoiselle Gillennormand earn the title *prude*?
2. Why is Mademoiselle Gillennormand sad?
3. Who else lives with the Gillennormands; how is he treated?

*The Grandfather and the Grandson*

1. Explain why Pontmercy's son does not live with him.
2. What risk does Pontmercy take *every two or three months*?
4. Why does Marius feel an aversion to visiting his father?
6. What does Marius learn from the old church warden?
7. Who is Theodule?

*The Excellence of Misfortune*

1. Why does Marius refuse the money from his aunt?
2. What is the significance of the color black to Marius and the manner that he lives?
3. What kind gesture does Marius perform for his neighbors?

*The Conjunction of the Stars*

1. Why aren't there any girls in Marius's life?
2. What happens to the father and the daughter?

*The Noxious Poor?*

1. What does the letter from Jondrette request?
2. According to Marius who are Les Miserables?
3. When should *charity ought to be greatest* according to Marius.
4. Who is the Philanthropist and his daughter?
5. What event foreshadowed Jondrette's true identity?

NOTES:

## TRANSITIONS:

We have reviewed transitions within the paragraphs, let's look at transitions between paragraphs.

### USING TRANSITIONS BETWEEN PARAGRAPHS

Transitions can be useful between paragraphs to connect two ideas.

Effective transitions high-light the key information from one paragraph to the next and help to create a logic flow between ideas. These transitions do not always have to use transitional words or phrases; however, they can be useful. P1 represents the last sentence in paragraph one. P2 represents the first sentence of paragraph two. The transitional phrase is bolded and italicized.

#### **Example:**

P1: The author's work includes many examples of symbolism.

P 2: In the story, multiple themes are present.

#### **Revision:**

P1: The author's work includes many examples of symbolism.

P2: ***In addition*** to the symbolism in the text, multiple themes are present.

**Rationale:** The transition helps to show how the two paragraphs are related and helps to show the reader the underlying similarities.

#### **Example:**

P1: In the book, many loud sounds prevented the characters from sleeping.

P2: The characters were unable to embark on their journey the next day.

#### **Revision:**

P1: In the book, many loud sounds prevented the characters from sleeping.

P2: **As a result** of their lack of sleep, the characters were unable to start their journey the next day.

#### **Rationale:**

The transition helps to connect the two paragraphs by showing that the event occurring in the second paragraph was a result of the event that was described in the first paragraph. Review the list of transitions to use below:

Addition	again, also, and, another, as a result, as well as, besides, both, consequently, equally important, finally, first-second-etc., for example, for instance, further, furthermore, however, in addition to, in fact, in the same way, in the second place, last, likewise, moreover, next, not only-but also, similarly, than, therefore, thus, too
Concession	although, at any rate, at least, even though, granted that, in spite of, of course, still, thought, while it may be true
Consequence	accordingly, as a result, because, consequently, due to, for this reason, hence, in other words, since, so, so that, then, therefore, thus, with the result that
Contrast	at the same time, but, contrarily, conversely, however, in contrast, in spite of, nevertheless, nor, notwithstanding, on one hand- on the other hand, on the contrary, or, rather, while this may be true, yet
Details	Especially, including, in detail, in particular, namely, specifically, to enumerate, to explain, to list
Emphasis	Above all, again, also, besides, certainly, in addition, indeed, in fact, surely, truly
Illustration	For example, for instance, in other words, in particular, thus, to illustrate
Similarity	Likewise, similarly

Space	Adjacent, along the edge, around, beneath, in the distance, nearer, opposite, below
Suggestion	For this purpose, therefore, to this end, with this in mind, with this purpose in mind
Summary	Accordingly, as a result, consequently, finally, in brief, in conclusion, in short, therefore, thus
Time	After, another, concurrently, at the same time, eventually, finally, formerly, immediately, in order to, meanwhile, most important, next, previously, ordinarily

## Integrated Quotes:

As you choose quotations for a literary analysis, remember the purpose of quoting. Your paper develops an argument about what the author of the text is doing--how the text "works." You use quotations to support this argument; that is, you select, present, and discuss material from the text specifically to "prove" your point--to make your case--in much the same way a lawyer brings evidence before a jury.

Quoting for any other purpose is counterproductive. Don't quote to "tell the story" or otherwise convey basic information about the text; assume the reader knows the text. Don't quote just for the sake of quoting or just to fill up space. Don't make the reader jump up and shout "Irrelevant!"

This handout presents (1) general guidelines about the use of quotations in a literary analysis; (2) suggestions about ways to combine quoted material with your own prose; (3) "nuts and bolts" information about format and various rules for handling text.

## **We Know What Shakespeare Wrote--We Don't Know How You Read It**

The following paragraph is from a student's analysis of the relationship between two characters in Woolf's *To the Lighthouse*. Notice how statements expressing the writer's ideas and observations are verified with evidence from the novel in both summarized and quoted form.

We learn about Mrs. Ramsey's personality by observing her feelings about other characters. For example, Mrs. Ramsey has mixed feelings toward Mr. Tansley, but her feelings seem to grow more positive over time as she comes to know him better. At first, Mrs. Ramsey finds Mr. Tansley annoying, as shown especially when he mentions that no one is going to the lighthouse (52). Rather than hating him, at this point she feels pity: "she pitied men always as if they lacked something . . ." (85). Then later, during the gathering, pity turns to empathy as she realizes that Mr. Tansley must feel inferior. He must know, Mrs. Ramsey thinks, that "no woman would look at him with Paul Rayley in the room" (106). Finally, by the end of the dinner scene, she feels some attraction to Mr. Tansley and also a new respect: "She liked his laugh. . . . She liked his awkwardness. There was a lot in that man after all" (110). In observing this evolution in her attitude, we learn more about Mrs. Ramsey than we do about Mr. Tansley. The change in Mrs. Ramsey's attitude is not used by Woolf to show that Mrs. Ramsey is fickle or confused; rather it is used to show her capacity for understanding both the frailty and complexity of human beings. This is a central characteristic of Mrs. Ramsey's personality.

(Circle all the transitions used in the above paragraph...how many did you find? You should have found at least FOUR.)

**The contents of a literary analysis.** Notice that this paragraph includes three basic kinds of materials: (a) statements expressing the student's own ideas about the relationship Woolf is creating; (b) data or evidence from the text in summarized, paraphrased, and quoted form; and (c) discussion of

how the data support the writer's interpretation. The quotations are used in accordance with the writer's purpose, i.e. to show how the development of Mrs. Ramsey's feelings indicates something about her personality.

**Quoting vs. the alternatives.** Quoting is only one of several ways to present textual material as evidence. You can also refer to textual data, summarize, and paraphrase. You will often want merely to refer or point to passages (as in the third sentence above) that contribute to your argument. In other cases you will want to paraphrase, i.e. "translate" the original into your own words, again instead of quoting. Summarize or paraphrase when it is not so much the language of the text that justifies your position, but the substance or content.

**Quoting selectively.** Similarly, after you have decided that you do want to use material in quoted form, quote only the portions of the text specifically relevant to your point. Think of the text in terms of units--words, phrases, sentences, and groups of sentences (paragraphs, stanzas)--and use only the units you need. If it is particular words or phrases that "prove" your point, you do not need to quote the sentences they appear in; rather, incorporate the words and phrases into sentences expressing your own ideas.

### Patterns for Incorporating Quotations into Sentences

It is permissible to quote an entire sentence (between two sentences of your own), but in general you should avoid this method of bringing textual material into your discussion. Instead, use one of the following patterns.

#### **An introducing phrase or orienter plus the quotation:**

In this poem it is creation, not a hypothetical creator, that is supremely awesome. [argument sentence]. The speaker asks, "What immortal hand or eye / Dare frame thy fearful symmetry?" [data sentence; orienter before quote]

Gatsby is not to be regarded as a personal failure. [argument sentence]  
"Gatsby turned out all right at the end" (176), according to Nick. [data sentence; orienter after quote]

"I know you blame me," Mrs. Compson tells Jason (47). [data sentence; orienter after quote] Is she expressing her own sense of guilt? [argument sentence]

### **An assertion of your own and a colon plus the quotation:**

Vivian hates the knights for scorning her, and she dreams of achieving glory by destroying Merlin's: "I have made his glory mine" (390).

Fitzgerald gives Nick a muted tribute to the hero: "Gatsby turned out all right at the end" (176).

Cassio represents not only a political but also a personal threat to Iago: "He hath a daily beauty in his life / That makes me ugly . . ." (5.1.19-20).

### **An assertion of your own with quoted material worked in:**

For Nick, who remarks that Gatsby "turned out all right" (176), the hero deserves respect but perhaps does not inspire great admiration.

Satan's motion is many things; he "rides" through the air (63), "rattles" (65), and later explodes, "wanders and hovers" like a fire (293).

Even according to Cleopatra, Mark Antony's "duty" is to the Roman state.

- ! Do not use two quotations in a row, without intervening material of your own.
- ! Tense is a tricky issue. It's customary in literary analysis to use the present tense; it is at the present time that you (and your reader) are looking at the text. But events in a narrative or drama take place in a time sequence. You will often need to use a past tense to refer to events that took place before the moment you are presently discussing:

When he hears Cordelia's answer, Lear seems surprised, but not dumbfounded. He advises her to "mend [her] speech a little." He had expected her to praise him the most; but compared to her sisters', her remarks seem almost insulting (1.1.95).

## Nuts and Bolts

### Exactitude in quotations

If for the sake of brevity you wish to omit material from a quoted passage, use ellipsis points (three spaced periods) to indicate the omission.

When quoting, you may alter grammatical forms such as the tense of a verb or the person of a pronoun so that the quotation conforms grammatically to your own prose; indicate these alterations by placing square brackets around the changed form.

Reproduce the spelling, capitalization, and internal punctuation of the original exactly. Of the following sentences presenting D. H. Lawrence's thought, "Books are not life," the first is not acceptable in some style systems.

For Lawrence, "books are not life." [UNACCEPTABLE]

For Lawrence, "[b]ooks are not life." [acceptable but awkward]

Lawrence wrote, "Books are not life." [acceptable]

"Books," Lawrence wrote, "are not life." [acceptable]

For Lawrence, books "are not life." [acceptable]

## Composition:

Create 10 integrated quotes. Try to use several styles presented in the lesson today. Try to choose quotes that might work with the essay prompt you are going to choose. Add a transition as an opener to five of these quotes. These should be MLA headed, typed, double spaced, size 12 font. No title needed.

## Literature:

In the home stretch! Five weeks of intensive reading has been laborious. You are one of the few that can vouch to reading the unabridged version of *Les Miserables*. While some sections have been omitted and you've skimmed a few, you have experienced the strong writing style of Victor Hugo. Congrats on a job well done! If you've not managed to complete a reading to date, make this your week to excel. Everyone has milestones they can achieve!

"Saint Denis"

- Skip Book One
- Book Two "Eponine" 857-874
- Book Three "The House on the Rue Plumet" 875-911
- Book Four "Aid from Below or Above" 912-921
- Book Five "An End Unlike the Beginning" 922-938
- Book Six "Little Gavroche" 939-976 (SKIM)
- Skip Book Seven
- Book Eight "Enchantments and Desolations (1001-1036)
- Book Nine "Where are they Going" 1037-1044
- Skip Books Ten-Twelve
- Book Thirteen "Marius Enters the Shadow" 1116-1126
- Book Fourteen "The Grandeur of Despair" 1127-1146
- Book Fifteen "The Rue De L'Homme Arme" 1146-1166

Book One Summary:

The narrator explains the causes and consequences of the 1830 July Revolution in France. After Napoléon's defeat at Waterloo in 1815, the

monarchy tries to reassert the rights that it enjoyed before the French Revolution of 1789. Since the post-1815 government has been hampered by unsuccessful military campaigns and social injustice, the monarchy mistakenly believes that it can slowly rescind the rights it granted in 1815. When it attempts to do so, the government collapses, resulting in the July Revolution of 1830.

The new government, however, faces as many problems as the old one. The new king, Louis-Philippe, tries to find a middle ground among the different political factions but succeeds only in alienating all sides. His miscalculations lead to another revolution in 1832. Led by Enjolras, student revolutionaries begin to organize a massive political insurrection in the Faubourg Saint-Antoine, a district of Paris.

#### BOOK SEVEN SUMMARY:

The narrator devotes several pages to an exploration of the rich vocabulary and origins of Parisian street slang.

#### BOOKS TEN-TWELVE SUMMARY:

Paris is in the throes of a cholera epidemic, and the climate is so unstable that the slightest spark threatens to set off an insurrection. The spark finally comes on June 5, 1832, during the funeral procession of General Lamarque, a popular defender of liberty and the people. Fearing that the public mourning might lead to violence, the monarchy dispatches troops throughout Paris to maintain control. When shots are fired on the Austerlitz Bridge, the city explodes and barricades begin to spring up.

Marius's former law-school companions, the Friends of the ABC, are among the first to answer the cries of revolution. The group begins to arm and prepare for the imminent confrontation with the army. Gavroche joins their ranks. As the mob marches through the streets, the old churchwarden Mabeuf joins them, following them doggedly even after they tell him to go home.

The students decide to build a barricade around one of their favorite meeting spots, the Corinth wine-shop. Gavroche is instrumental in building the barricade and organizing its defense. The revolutionaries build

barricades from everyday items, and they are in high spirits as night falls. Gavroche tries in vain to persuade the men to give him a gun. When the construction of the barricades is done, the men sit and wait. Gavroche suddenly realizes that an unnamed man who has joined the group is actually Javert, who is spying on them for the army. The men take Javert prisoner. One drunken revolutionary shoots a local homeowner, and Enjolras executes the man on the spot. Enjolras delivers a rousing speech. Marius's roommate, Courfeyrac, notices that a slim, young laborer who came looking for Marius earlier in the day has joined the group at the barricades.

## Vocabulary:

None

## Journaling:

Free journal one page on your experience reading the novel. Complete the full page for credit.

## Resource:

Review the examples of thesis statements to help prepare you for next week's lesson.

## WEEK FIVE: EXPOSITORY ESSAY

Your Essay Topics:

1. Develop a well-written essay establishing the motif of **theft (literal and metaphorical)** throughout the novel. Give examples and explain how each example is important for the development of characters or events.
2. Comment on Hugo's preface: "As long as there shall exist, by virtue of law and custom, a social damnation artificially creating hells in the midst of civilization and complicating divine destiny with a human fatality . . . books like this cannot be useless." Choose three areas in the novel (character development, events, and/or conflict) that illustrate your points.
3. What social reforms does Victor Hugo advocate, directly or indirectly, in *Les Misérables*? (Provide key connections to the novel to substantiate your claims, you may paraphrase scenes, but must include one quote per body paragraph)
4. WILD CARD...if, through the reading of the novel, you are struck by a specific theme or idea you feel the author is trying to illuminate...feel free to discuss your own prompt in class or with the instructor. If approved, you may write on your wild card idea!

### Expository Essay:

The expository essay is a genre of essay that requires the student to investigate an idea, evaluate evidence, expound on the idea, and set forth an argument concerning that idea in a clear and concise manner. This can be accomplished through comparison and contrast, definition, example, the analysis of cause and effect, etc.

#### Requirements:

- Paper must be typed
  - Double spaced
  - Times New Roman Font or other True Type font

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- Size 12
- No additional spacing between paragraphs

## Understand the prompt, discuss in class to gather ideas...

- The first paragraph contains information that is useful for your introduction, do not provide evidence for your thesis, just background information. History? Key character issues?
- Brainstorm your thesis in class, what are key areas discussed in the past three weeks that will help support your claim?

## The Introduction:

- No more than 6 sentences, no less than 4.
- You must mention the author and title of the novel in this paragraph.
- Open your first sentence with a 'hook'...avoid generic statements. Bring the reader in!
- **DO NOT** put **Concrete Detail (CD)** in the intro. It should be all **Commentary (CM)**. Move from General ideas to a Specific Thesis.
- Thesis **MUST** be the last sentence of the introduction
  - Sample: In *Les Misérables*, a minor theft triggers a series of events that illuminates even greater losses and gains in humanity.
  - Identify the key verbs in the thesis above. Are there any is, are, was, were, being verbs? Make sure you choose strong and specific verbs as your 'marker' on your thesis road map.

## Body Paragraph 1

- **This paragraph establishes your first point in your thesis. For the example thesis, theft would be the first topic.**
  - **TS-CDQ-CM-CM-CDQ-CM-CM-CS**
  - **Topic Sentence-Concrete Detailed Quote-Commentary-Commentary-Concrete Detailed Quote-Commentary-Commentary-Concluding Statement. Aim for 7-8 sentences per body paragraph.**
- **Topic Sentence (TS): MUST** be the first sentence. The topic sentence needs to discuss the first part of your thesis.

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- **Concrete Detail Quote (CDQ):** Strive to integrate the quote into a statement, avoid letting it stand alone (see Resource).
  - Quote should illustrate what makes your first point in your thesis.
  - You should have a total of 2 CDQ sentences
- **Commentary (CM):** Should discuss the **significance** and **effect** of your topic sentence.
  - **Avoid delivering a PLOT SUMMARY**
  - You should have a total of 4 **CM** sentences
- **Concluding Sentence (CS): MUST** be the last sentence of the body paragraph
  - The CS should wrap up the body paragraph
  - What was learned

## Body Paragraph 2

- **Topic Sentence (TS): MUST** be the first sentence. The topic sentence should focus on the second portion of your thesis sentence, in this example – losses in humanity.
- **Concrete Detail Quote (CDQ):** Strive to incorporate/embed evidence into a sentence
  - Each Quote should illustrate characters who lost as a result of the theft
  - You should have a total of 2 CDQ sentences
- **Commentary (CM):** Should discuss the **significance** and **effect** of the loss.
  - **DO NOT GIVE A PLOT SUMMARY**
  - You should have a total of 4 CM sentences
- **Concluding Sentence (CS): MUST** be the last sentence of the body paragraph
  - The CS should wrap up the body paragraph
  - What was learned

## Body Paragraph 3

- **Topic Sentence (TS): MUST** be the first sentence. The topic sentence should focus the third portion of your thesis, the gains in humanity (for this example).
- **Concrete Detail Quote (CDQ):** Strive to incorporate/embed evidence into a sentence
  - Each Quote should illustrate who gained as a result of the theft
  - You should have a total of 2 CDQ sentences
- **Commentary (CM):** Should discuss the **significance** and **effect** of this decision.
  - **DO NOT GIVE A PLOT SUMMARY**
  - You should have a total of 4 CM sentences
- **Concluding Sentence (CS): MUST** be the last sentence of the body paragraph
  - The CS should wrap up the body paragraph
  - What was learned

## Conclusion

- The conclusion should be 3-4 sentences
- It should wrap up the essay and give it a closed feel
- What is Hugo trying to illustrate through the theme of theft?
  - Look at the notes on Hugo and what he felt about society and the impact of societal cracks he experience.

## Composition:

Construct your Rough Draft for your expository essay. Focus on developing your thesis sentence and creating strong and specific topic sentences. Avoid general and non-specific claims. Your rough draft will be peer-reviewed next week. Type your rough draft/double spaced/size 12 font

## Literature:

Last Reading!

- Jean Valjean Book One: "War Between Four Walls" 1167-1253

- SKIP BOOK TWO
- BOOK THREE "Mire, But Soul" 1254-1273
- BOOK FOUR "Javert Off the Track" 1317-1328
- BOOK FIVE "Grandson and Grandfather" 1329-1361
- BOOK SIX "The White Night" 1362-1386
- BOOK SEVEN "The Last Drop in the Chalice" 1387-1411
- BOOK EIGHT "The Twilight Wanes" 1412-1425
- BOOK NINE "Supreme Shadow, Supreme Dawn" 1426-1461

**BOOK TWO SUMMARY:**

The narrator bemoans the fact that Paris spends huge sums collecting bird droppings for fertilizer while washing out all the human waste that could serve the same purpose. We learn that the Paris sewers were once nightmarish places and are told of the great flood in 1802, which covered large parts of the city with waste and filth. A man named Bruneseau began an extensive redesign of the sewers. The work was finished years later, after a cholera outbreak.

## Vocabulary:

None this week, focus on adding strong vocabulary to your rough draft.

## Resource:

Examples of strong hooks!

## Journaling:

None

Please review the rubric on the following page while you construct your rough draft.

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Letter Grades	Conceptual	Thesis	Development and Support	Structuring	Language
A 100-90	has cogent analysis, shows command of interpretive and conceptual tasks required by assignment and course materials; ideas original, often insightful, going beyond ideas discussed in lecture and class	essay controlled by clear, precise, well-defined thesis; is sophisticated in both statement and insight	well-chosen examples; persuasive reasoning used to develop and support thesis consistently; uses quotations and citations effectively; causal connections between ideas are evident	appropriate, clear and smooth transitions; arrangement of paragraphs seems particularly apt	uses sophisticated sentences effectively; usually chooses words aptly; observes conventions of written English and manuscript format; makes few minor or technical errors
B 89-80	shows a good understanding of the texts, ideas and methods of the assignment; goes beyond the obvious; may have one minor factual or conceptual inconsistency	clear, specific, argumentative thesis central to the essay; may have left minor terms undefined	pursues thesis consistently; develops a main argument with clear major points and appropriate textual evidence and supporting detail; makes an effort to organize paragraphs topically	distinct units of thought in paragraphs controlled by specific and detailed topic sentences; clear transitions between developed, cohering, and logically arranged paragraphs that are internally cohesive	some mechanical difficulties or stylistic problems; may make occasional problematic word choices or awkward syntax errors; a few spelling or punctuation errors or cliché; usually presents quotations effectively
C 79-75	shows an understanding of the basic ideas and information involved in the assignment; may have some factual, interpretive, or conceptual errors	general thesis or controlling idea; may not define several central terms	only partially develops the argument; shallow analysis; some ideas and generalizations undeveloped or unsupported; makes limited use of textual evidence; fails to integrate quotations appropriately	some awkward transitions; some brief, weakly unified or undeveloped paragraphs; arrangement may not appear entirely natural; contains extraneous information	more frequent wordiness; several unclear or awkward sentences; imprecise use of words or over-reliance on passive voice; one or two major grammatical errors (subject-verb agreement, comma splice, etc.); effort to present quotations accurately
D 74-70	shows inadequate command of course materials or has significant factual and conceptual errors; does not respond directly to the demands of the assignment; confuses some significant ideas	thesis vague or not central to argument; central terms not defined	frequently only narrates; digresses from one topic to another without developing ideas or terms; makes insufficient or awkward use of textual evidence	simplistic, tends to narrate or merely summarize; wanders from one topic to another; illogical arrangement of ideas	some major grammatical or proofreading errors (subject-verb agreement; sentence fragments); language marred by clichés, colloquialisms, repeated inexact word choices; inappropriate quotations or citations format
F 69-50	writer has not understood lectures, readings, discussion, or assignment	no discernible thesis	little or no development; may list facts or misinformation; uses no quotations or fails to cite sources or plagiarizes	no transitions; incoherent paragraphs; suggests poor planning or no serious revision	numerous grammatical errors and stylistic problems seriously distract from the argument

## WEEK SIX: PEER REVIEW

Class Discussion: HOOKS!

Every student reads their hook aloud, applaud loudly when you hear an interesting hook! The top 3 hooks earn extra credit on their rough draft. (Points determined by your instructor.)

Exchange your rough draft with the student at another table.

Use your peer review sheet (Resource) to evaluate their rough draft.

1. You may make notes on their rough draft. Use a pen.
2. Highlight their thesis...is it strong/clear/arguable?
3. Fill out the peer review sheet fully.

### Composition:

Revise your rough draft and complete your final draft. Double check punctuation, clarity, phrasing, cites, and impact. Review the rubric from last week.

### Literature:

NONE!!

### Vocabulary:

Complete the most misspelled worksheet for this week (Week Six)

### Resource:

Review your peer review sheet filled out in class. Make necessary changes/edits.

### Journaling:

Complete a page of journal from either Cossette's point of view or Jean Valjean's. What is most important to you and why?

## WEEK SEVEN: PRECIS

***Writing a Précis (Pray-see)***

A précis is a brief summary of a larger work. The term "abstract" has the same meaning, but the term précis is preferred because of its relation to the word "precise," and because of the way the word is pronounced: "pray-see." A précis is a precise condensation of the basic thesis and major points of a paper; it tells the reader the gist of what has been said. In other words, a précis answers the question: "what's this paper saying?"

Précis are difficult to write if you are not used to doing them because they require a real exactness in your understanding of what is being said. But their difficulty is an indication of their importance. If you are writing a paper, you need to be able to restate in one paragraph exactly what you are trying to say in the paper. If you can't, you don't have a sure handle on what you are thinking and writing. The same is true of an article you are reading: if you can't restate the article's thesis and major points in one efficient and coherent paragraph, you don't understand that article. A précis, then, is a discipline, a way of training your mind. Like most disciplines, it is difficult and even frustrating at the beginning, but with time it becomes easier and the results more significant.

In order to demonstrate that you have *assimilated* the central argument and proof of another scholar's critical interpretation, you must be able to summarize *and even compose a précis* of an argument. The key word here is *assimilation*. When you read the material, it is probable *that you will understand only those parts which have associations within your own experience (intellectual, emotional, physical, etc).*

**Keep in mind the goal: communicating to the reader (and yourself) the main thesis and the major points in the most succinct form.**

***NOTE: A summary or a précis is NOT a personal interpretation of a work or an expression of your opinion of the idea; it is, rather, an exact replica in miniature of the work, often reduced to one-quarter to one-***

***fifth of its size, in which you express the complete argument! It should be devoid of your 'opinion' or tone towards the piece.***

## METHOD:

"It will be well to remember the object of precis writing: a brief and clear summary — or precis — of what you have first carefully read. No words, phrases, clauses, or sentences which are unessential to the thought of the selection, are considered. Every unnecessary word is discarded until all that you have left is the thought, the dominating idea, of what you have read. Then in your own words, give this thought as briefly and clearly as possible. Your sentences must be carefully constructed. Do not omit any essential articles, prepositions, or conjunctions."

## **First Reading:**

1. Read every word slowly and carefully until you clearly understand the sense of the passage.
2. Look up all unfamiliar words, phrases, and allusions
3. Identify the dominating idea, the essential thought, of the passage. Ask if this idea were omitted, would the fundamental meaning of the passage be changed?
4. Determine what emphasis and space to give the thought in each section; write a heading for each section.

## **Second Reading:**

1. Underscore with a pencil the important facts containing the essential thoughts. This is a process of differentiation between what is essential and what is not. Generally, you will omit examples, illustrations, conversations, and repetitions.
2. Reread your selections to see that they are wise and adequate.
3. Determine if your underscoring expresses the main ideas.

## Final Reading:

Rapidly and intensely reread the origin, dwelling on the important facts selected for a precis.

## First Copy:

1. Close the book/original.

2. Write a summary of the thoughts as you remember them.
3. Compare with the original and correct, asking:  
Did you retain the logical order and development of these thoughts?  
Did you emphasize the dominant thought or erroneously emphasize a minor thought?  
Did you omit any necessary facts? names? dates? places?  
Is your precis clear to one who has not seen the original?  
Are your sentences clear and well-constructed?  
Did you use third person and the past tense?  
Did you punctuate and spell correctly?  
Did you make any grammatical or rhetorical errors?

**Final Copy:**

1. Read your first copy through carefully.
2. Condense wherever you can, substituting single words for phrases and phrases for longer clauses.
3. Use only simple figures of speech.
4. Clearly and concisely express the essential points.
5. Reduce verbiage while still making the point and retaining some of the flavor and spirit of the original.
6. Be fair to the sentiments expressed, even if you don't agree with them.
7. Type your precis in MLA format.
8. Aim for your precis to be 1/4<sup>th</sup> the words of the original.

**ACTIVITY:** Please select one of the following essays/speeches on which to write the *précis*.

1. "Speech to the Virginia Convention" by Patrick Henry
2. from "Resistance to Civil Government" by Henry David Thoreau
3. from "On Nonviolent Resistance" by Mohandas K. Gandhi

These are all found online.

## Composition:

Create your precis using the lesson guidelines and following the example found in your Resource section. Type it in MLA format with the title: Precis Study.

## Literature:

Read through your selected article 2-3x to fully understand the key points.

## Vocabulary:

Complete the vocabulary chart using words from the article you chose.

## Journaling:

Share your opinions on your precis article here, avoid placing any of your opinions in your actual precis.

## Resource:

Review the sample precis provided.

## WEEK EIGHT: COLUMNIST PRECIS

### The Assignment:

As a means of keeping abreast of public discourse issues, you are required to follow a national columnist in a newspaper or online. You must collect a current column by your author, annotate the article, write a 4-sentence rhetorical precis as well as a short response to the column.

### **Choose your columnist:**

Go to [www.creators.com](http://www.creators.com) and choose a columnist/article that interests you.

### **Print and annotate your article:**

Print out your article and use the questions below to make notes on your article (in pen).

Mark places in the text that evoke a reaction from you, be it laughter, anger, or confusion.

Some questions to ask yourself as you read:

- How does s/he open the column?
- How does s/he close the column?
- How soon does s/he announce the thesis?
- How does s/he organize? What are the parts or sections of the column?
- How much is based on observation? Personal experience? Interviews? Fact?
- What sort of diction characterizes the columnist?
- What sort of syntax characterizes the columnist?
- What audience does s/he assume? How do you know?
- What unstated assumptions (warrants – enthymemes) does the columnist make?
- What are the potential ramifications of the issues addressed in the column?

**Write your four-sentence precis:**

Use the Resource worksheet to help you construct your four sentence precis. Type it up in MLA format.

**Write your personal response to the article:**

On the same page, following your 4 sentence precis, write a one paragraph personal response to the article. Were you convinced or persuaded by the columnist? Was there an agenda in the article? Note any logical or emotional appeals that may have been found in the article. Did the author use convincing evidence?

## Composition:

Construct your 4 sentence precis and personal response in MLA format. Double-space, size 12 font, MLA header and last name/page number.

## Literature:

Read through 2-3 columns before you decide on the one you would like to print. Make sure the article was published in the past 60 days.

## Vocabulary:

None this week, make sure to select the appropriate key words in the table provided for your precis in your Resource section.

## Journaling:

None

## Resource:

Complete the worksheet for your 4 sentence precis.

## WEEK NINE: ROGERIAN ARGUMENT

### **Rogerian Argument**

Rogerian Argument is strongly reliant upon exemplifying empathy to your reader and illustrating a thorough understanding of all sides of an issue. In order to do so, Rogerian Argument follows a precise organizational pattern (the number of paragraphs in each section is merely a suggestion given the required length of the assignment):

**Introduction of the issue (1-2 paragraphs)** — Rogerian Argument begins with an unbiased and neutral introduction of the issue, or problem, and its history. The reader should not be able to tell what side the reader personally agrees with.

For example, if I was writing about abortion, I might first give a little history about Roe vs. Wade and briefly explain that the abortion debate continues in the religious, political/legal and medical realms of our society.

**Presentation of the opposing view (3-4 paragraphs)** — In order to show readers that you understand all sides of the issue you must thoroughly present the opposing side of the argument using data, statistics, quotes, etc. from credible sources; Think about how much attention you give to developing your own argument— the statistics you use to defend your position, credible sources and people you refer to, and the thoroughness in which you build your argument— and treat the opposing side equally. It is also important to show empathy by being aware of your word choice and tone so as not to be condescending or sound insincere. Avoid using labels such as “they” and “we” throughout the essay. Instead, assign a neutral, third-person term such as “pro-life supporters” or “pro-choice advocates” to the two opposing sides.

**Statement of Understanding (1-2 paragraphs)**—Rogerian Argument is somewhat manipulative in that you are strategically preparing your reader

to surrender some or part of their opinion or argument. You do this by leading by example and showing your reader that you, too, are willing to concede to certain points of the opposing argument. This invites your reader to be open and attentive to your side of the argument, as you have shown the same courtesy to your opponent's side. In the Statement of Understanding, pick one or two argumentative points made by the opposing side, and explain how and why these points are valid and reasonable. The statement of understanding is a point of concession, or a point of agreement between the two sides, that will later be used to negotiate a reasonable solution to the problem. Remember, you don't have to agree with everything the opposing side says, only a point or two.

**Presentation of the author's point of view (3-4 paragraphs)** — This is where you get to argue for your side. Be careful, however, not to undo the work you have done gaining the trust of readers in the above sections by sounding too proud or accusatory. Be aware of your tone and word choice, and remain focused on empathy.

**Statement of Understanding for the opposing side (1-2 paragraphs)** — This is sometimes called the "Statement of Benefit," but really, you're doing something similar to the above Statement of Understanding. Here you should point out to your reader one or two argumentative points that you have made that the opposing side could possibly agree with. Be realistic, however, and sensitive to what the opposing side most strongly believes.

**Statement of Benefit (1-2 paragraphs)** — Now that the issue had been thoroughly discussed in a sympathetic way, use the statements of understanding to find common ground and propose a solution to the problem (or at least part of the problem). This solution will encompass your thesis statement.

For example, seeing as the pro-choice advocates can agree that there are better ways to both avoid and handle unwanted pregnancies than abortions and pro-life can agree that there are certain situations in which

an abortion is necessary or warranted, the sides can come to an agreement about how to at least lessen the number of abortions occurring in America. Only 7% of all abortion cases cite rape or illness as their reasons for undergoing the procedure; therefore, both sides should work together to work towards eliminating the other 93% of abortions by increasing education on contraceptive use and adoption and making contraceptives more available to people of all ages, races, classes and locations.

Example of Rogerian Argument by Winston Churchill:

## The Truth About Hitler

By Winston Churchill

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

Such a final view is not vouchsafed to us to-day.\* We cannot tell whether Hitler will be the man who will once again let loose upon the world another war in which civilization will irretrievably succumb, or whether he will go down in history as the man who restored honour and peace of mind to the great Germanic nation and brought them it back serene, helpful and strong, to the forefront of the European family circle. \*Written in 1935

It is on this mystery of the future that history will pronounce Hitler either a monster or a hero. It is this which will determine whether he will rank in Valhalla with Pericles, with Augustus, and with Washington, or welter in the inferno of human scorn with Attila and Tamerlane. It is enough to say that

both possibilities are open at the present moment. If, because the story is unfinished, because, indeed, its most fateful chapters have yet to be written, we are forced to dwell upon the darker side of his work and creed, we must never forget nor cease to hope for the bright alternative.

Adolf Hitler was the child of the rage and grief of a mighty empire and race who which had suffered overwhelming defeat in war. He it was who exorcized the spirit of despair from the German mind by substituting the not less baleful but far less morbid spirit of revenge. When the terrible German armies, which had held half Europe in their grip, recoiled on every front, and sought armistice from those upon whose lands even then they still stood as invaders; when the pride and will-power of the Prussian race broke into surrender and revolution behind the fighting lines; when that Imperial Government, which had been for more than fifty fearful months the terror of almost all nations, collapsed ignominiously, leaving its loyal faithful subjects defenceless and disarmed before the wrath of the sorely wounded, victorious Allies; then it was that one Austrian corporal, a former Austrian house-painter, set out to regain all.

In the fifteen years that have followed this resolve he has succeeded in restoring Germany to the most powerful position in Europe, and not only has he restored the position of his country, but he has even, to a very large extent, reversed the results of the Great War. Sir John Simon said at Berlin that, as Foreign Secretary, said at Berlin that he made no distinction between victors and vanquished. Such distinctions, indeed, still exist, but the vanquished are in process of becoming the victors, and the victors the vanquished. When Hitler began, Germany lay prostrate at the feet of the Allies. He may yet see the day when what is left of Europe will be prostrate at the feet of Germany. Whatever else may be thought about these exploits, they are certainly among the most remarkable in the whole history of the world.

Hitler's success, and, indeed, his survival as a political force, would not have been possible but for the lethargy and folly of the French and British

Governments since the War, and especially in the last three years.\* No sincere attempt was made to come to terms with the various moderate governments of Germany, which existed upon under a parliamentary system. For a long time the French pursued the absurd delusion that they could extract vast indemnities from the Germans in order to compensate them for the devastation of the War. \*1932-35

Figures of reparation payments were adopted, not only by the French but by the British, which had no relation whatever to any process which exists, or could ever be devised, of transferring wealth from one community to another. To enforce submission to these senseless demands, French armies actually reoccupied the Ruhr in 1923. To recover even a tenth of what was originally demanded, an inter-allied board, presided over by an able American, supervised the internal finances of Germany for several years, thus renewing and perpetuating the utmost bitterness in the minds of the defeated nation. In fact, nothing was gained at the cost of all this friction; for, although the Allies extracted about one thousand million pounds' worth of assets from the Germans, the United States, and to a lesser extent Great Britain, lent Germany at the same time over two thousand millions more than she had paid. Yet, while the Allies poured their wealth into Germany to build her up and revive her life and industry, the only results were an increasing resentment and the loss of their money. Even while Germany was receiving great benefits by the loans which were made to her, Hitler's movement gained each week life and force from irritation at Allied interference.

I have always laid down the doctrine that the redress of the grievances of the vanquished should precede the disarmament of the victors. Little was done to redress the grievances of the treaties of Versailles and Trianon. Hitler in his campaign could point continually to a number of minor anomalies and racial injustices in the territorial arrangements of Europe, which fed the fires on which he lived.

At the same time, the English pacifists, aided from a safe distance by their

American prototypes, forced the process of disarmament into the utmost prominence. Year after year, without the slightest regard to the realities of the world, the Disarmament Commission explored innumerable schemes for reducing the armaments of the Allies, none of which was pursued with any sincerity by any country except Great Britain. The United States, while preaching disarmament, continued to make enormous developments in her army, navy, and air force. France, deprived of the promised United States guarantee and confronted with the gradual revival of Germany with its tremendous military population, naturally refused to reduce her defences below the danger point. Italy, for other reasons, increased her armaments. Only England cut her defences by land and sea far below the safety level, and appeared quite unconscious of the new peril which was developing in the air.

Meanwhile, the Germans, principally under the Brüning Government, began their great plans to regain their armed power. These were pressed forward by every channel. The air-sport and commercial aviation became a mere cloak behind which a tremendous organization for the purposes of air war was spread over every part of Germany. The German general staff, forbidden by the treaty, grew year by year to an enormous size under the guise of the State guidance of industry. All the factories of Germany were prepared in incredible detail to be turned to war production.

These preparations, although assiduously concealed, were nevertheless known to the intelligence departments both of France and Great Britain. But nowhere in either of these governments was there the commanding power either to call Germany to a halt or to endeavour to revise the treaties, or better still both. The former first course would have been quite safe and easy, at any rate, until the end of 1931, but at that time Mr. MacDonald and his colleagues were still contenting themselves with uttering high-sounding platitudes upon the blessings of peace and gaining the applause of well-meaning but ill-informed majorities throughout our island. Even as late as 1932 the greatest pressure was put by the British Government upon France to reduce her armed strength, when at the same time the French

knew that immense preparations were going forward in all parts of Germany. I explained and exposed the follies of this process repeatedly and in detail in the House of Commons, but nobody paid the slightest attention. Eventually, all that came out of the Disarmament conferences was the Rearmament Re-armament of Germany.

While all these formidable transformations were occurring in Europe, Corporal Hitler was fighting his long, wearing battle for the German heart. The story of that struggle cannot be read without admiration for the courage, the single mindedness perseverance, and the personal vital force which enabled him to challenge, defy, overcome, or conciliate, or overcome all the authorities or resistances which barred his path. He, and the ever-increasing legions who worked with him, certainly showed at this time, in their patriotic ardour and love of country, that there was nothing they would not do or dare, no sacrifice of life, limb or liberty that they would not make themselves or inflict upon their opponents.

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

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

absolutely ready to be put into operation.

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

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

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

It was not till 1935 that the full terror of this revelation broke upon the careless and imprudent world, and Hitler, casting aside concealment, sprang forward armed to the teeth, with his munition factories roaring night and day, his aeroplane squadrons forming in ceaseless succession, his submarine crews exercising in the Baltic, and his armed hosts tramping the barrack squares from one end of the broad Reich to the other. That is

where we are to-day, and the achievement by which the tables have been completely turned upon the complacent, feckless, and purblind victors deserves to be reckoned a prodigy in the history of the world, and a prodigy which is inseparable from the personal exertions and life-thrust of a single man.

It is certainly not strange that everyone should want to know "the 'the truth about Hitler' Hitler." What will he do with the tremendous powers already in his grasp and perfecting themselves week by week? If, as I have said, we look only at the past, which is all we have to judge by, we must indeed feel anxious. Hitherto, Hitler's triumphant career has been borne onwards, not only by a passionate love of Germany, but by currents of hatred so intense as to sear the souls of those who swim upon them. Hatred of the French is the first of these currents, and we have only to read Herr Hitler's book, *Mein Kampf*, to see that the French are not the only foreign nation against whom the anger of rearmed Germany may be turned.

But the internal stresses are even more striking. The Jews, supposed to have contributed, by a disloyal and pacifist influence, to the collapse of Germany at the end of the Great War, were also deemed to be the main prop of communism and the authors of defeatist doctrines in every form. Therefore, the Jews of Germany, a community numbered by many hundreds of thousands, were to be stripped of all power, driven from every position in public and social life, expelled from the professions, silenced in the Press, and declared a foul and odious race. The twentieth century has witnessed with surprise, not merely the promulgation of these ferocious doctrines, but their being enforced enforcement with brutal vigour by the Government and by the populace. No past services, no proved patriotism, even wounds sustained in war, could procure immunity for persons whose only crime was that their parents had brought them into the world. Every kind of persecution, grave or petty, upon the world-famous scientists, writers, and composers at the top down to the wretched little Jewish children in the national schools, was practised, was glorified, and is still being practised and glorified.

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

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

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

# Senior World Literature

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

## Composition:

Have a hot topic that you want to address? Try your hand at a Rogerian argument. Follow this outline:

ROGERIAN ARGUMENT ESSAY MODEL

Introduction- Background

Side A

Side B

Compromise Middle Ground

Concession

Conclusion

Do not use any evidence other than knowledge you currently have. Build your essay using solely your logic and base knowledge. Aim for 5-7 paragraphs.

## Literature:

Read through Churchill's article. Underline five statements he makes that have the greatest impact knowing what you know now about history! Share your favorite in class next week!

**Vocabulary:** Identify 10 words in his Rogerian Argument that were specific and clear, moving his message effectively. Record these in your vocabulary section and write their definition/part of speech.

**Journaling:** None.

**Resource:** Read add'l information on Rogerian arguments.

## WEEK TEN: *ADD EVIDENCE*

Call out the topics each of the students in your class chose to write their Rogerian argument. Record them on the board and group them into categories: social, political, religious, moral, etc. Try to let the topics fit into 4-5 categories. Discuss in class each topic and query your peers on their viewpoints or ask for Devil's Advocate to identify the strongest arguments for/against your topic.

### **Finding Evidence:**

#### **Does evidence speak for itself?**

Absolutely not. After you introduce evidence into your writing, you must say why and how this evidence supports your argument. In other words, you have to explain the significance of the evidence and its function in your paper. What turns a fact or piece of information into evidence is the connection it has with a larger claim or argument: evidence is always evidence *for* or *against* something, and you have to make that link clear. As writers, we sometimes assume that our readers already know what we are talking about; we may be wary of elaborating too much because we think the point is obvious. But readers can't read our minds: although they may be familiar with many of the ideas we are discussing, they don't know what we are trying to do with those ideas unless we indicate it through explanations, organization, transitions, and so forth. Try to spell out the connections that you were making in your mind when you chose your evidence, decided where to place it in your paper, and drew conclusions based on it. Remember, you can always cut prose from your paper later if you decide that you are stating the obvious.

#### **Here are some questions you can ask yourself about a particular bit of evidence:**

1. O.k., I've just stated this point, but so what? Why is it interesting? Why should anyone care?
2. What does this information imply?

3. What are the consequences of thinking this way or looking at a problem this way?
4. I've just described what something is like or how I see it, but why is it like that?
5. I've just said that something happens-so how does it happen? How does it come to be the way it is?
6. Why is this information important? Why does it matter?
7. How is this idea related to my thesis? What connections exist between them? Does it support my thesis? If so, how does it do that?
8. Can I give an example to illustrate this point?

Answering these questions may help you explain how your evidence is related to your overall argument.

## Quotations

When you quote, you are reproducing another writer's words exactly as they appear on the page. Here are some tips to help you decide when to use quotations:

1. Quote if you can't say it any better and the author's words are particularly brilliant, witty, edgy, distinctive, a good illustration of a point you're making, or otherwise interesting.
2. Quote if you are using a particularly authoritative source and you need the author's expertise to back up your point.
3. Quote if you are analyzing diction, tone, or a writer's use of a specific word or phrase.
4. Quote if you are taking a position that relies on the reader's understanding exactly what another writer says about the topic.

Be sure to introduce each quotation you use, and always cite your sources. Like all pieces of evidence, a quotation can't speak for itself. If you end a paragraph with a quotation, that may be a sign that you have neglected to discuss the importance of the quotation in terms of your argument. It's important to avoid "plop quotations," that is, quotations that are just dropped into your paper without any introduction, discussion, or follow-up.

## Paraphrasing

When you paraphrase, you take a specific section of a text and put it into your own words. Putting it into your own words doesn't mean just changing or rearranging a few of the author's words: to paraphrase well and avoid plagiarism, try setting your source aside and restating the sentence or paragraph you have just read, as though you were describing it to another person. Paraphrasing is different than summary because a paraphrase focuses on a particular, fairly short bit of text (like a phrase, sentence, or paragraph). You'll need to indicate when you are paraphrasing someone else's text by citing your source correctly, just as you would with a quotation.

When might you want to paraphrase?

1. Paraphrase when you want to introduce a writer's position, but his or her original words aren't special enough to quote.
2. Paraphrase when you are supporting a particular point and need to draw on a certain place in a text that supports your point—for example, when one paragraph in a source is especially relevant.
3. Paraphrase when you want to present a writer's view on a topic that differs from your position or that of another writer; you can then refute writer's specific points in your own words after you paraphrase.
4. Paraphrase when you want to comment on a particular example that another writer uses.
5. Paraphrase when you need to present information that's unlikely to be questioned.

## Summary

When you summarize, you are offering an overview of an entire text, or at least a lengthy section of a text. Summary is useful when you are providing background information, grounding your own argument, or mentioning a source as a counter-argument. A summary is less nuanced than paraphrased material. It can be the most effective way to incorporate a large number of sources when you don't have a lot of space. When you are summarizing someone else's argument or ideas, be sure this is clear to the reader and cite your source appropriately.

**Statistics, data, charts, graphs, photographs, illustrations**

Sometimes the best evidence for your argument is a hard fact or visual representation of a fact. This type of evidence can be a solid backbone for your argument, but you still need to create context for your reader and draw the connections you want him or her to make. Remember that statistics, data, charts, graph, photographs, and illustrations are all open to interpretation. Guide the reader through the interpretation process. Again, always, cite the origin of your evidence if you didn't produce the material you are using yourself.

**Reliable sources:**

Associated Press and Reuters are generally objective in journalism. Most media outlets these days are either liberally set or conservative. Try your best to find evidence from sources without a perceived 'side' in the issue. Wikipedia is not a source to be cited, but lists a great number of primary/secondary sources at the bottom of their pages. These could lead you to excellent sources for your argument.

**Color code your paper: Complete this for last week's writing**

You will need three highlighters or colored pencils for this exercise. Use one color to highlight general assertions. These will typically be the topic sentences in your paper. Next, use another color to highlight the specific evidence you provide for each assertion (including quotations, paraphrased or summarized material, statistics, examples, and your own ideas). Lastly, use another color to highlight analysis of your evidence. Which assertions are key to your overall argument? Which ones are especially contestable? How much evidence do you have for each assertion? How much analysis? In general, you should have at least as much analysis as you do evidence, or your paper runs the risk of being more summary than argument. The more controversial an assertion is, the more evidence you may need to provide in order to persuade your reader.

## Composition:

Complete your research on your topic. Make sure to use at least 3 sources for your evidence. These will need to be cited using [www.easybib.com](http://www.easybib.com). If you have questions on properly citing, refer to Purdue OWL (online writing lab) for in text citations, or to previous resource sections in this folder.

Rewrite your argument inserting at least 5 key pieces of evidence to support your position. Add a Works Cited page at the end of your piece. All must be typed and in MLA format.

## Vocabulary

Once you have created your rewrite, record the ten words that are the strongest in your paper. If they are strong (by the instructor's standards), you can keep them in your paper. If they are need to be strengthened, replace the word and record the replacement on the vocabulary chart in your vocabulary section.

## Journaling:

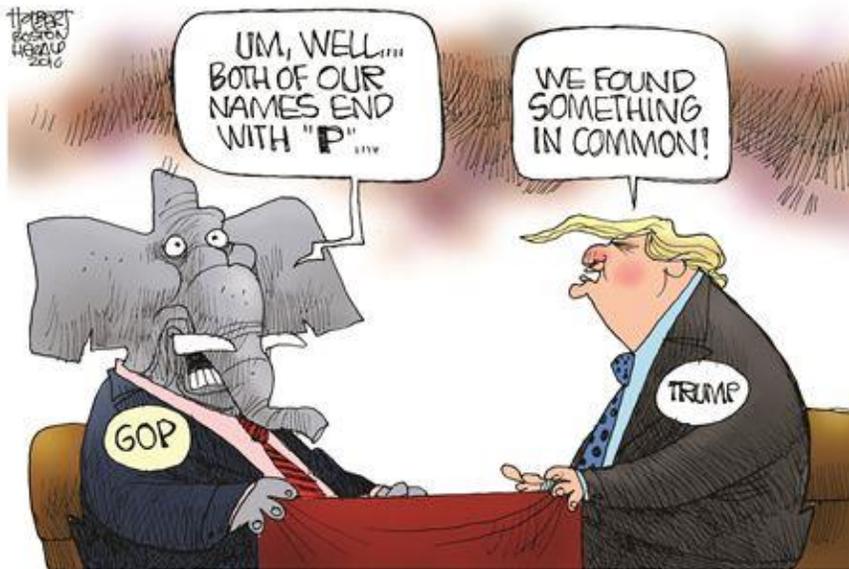
Journal one page on another topic discussed in class and explain how you would defend the argument you feel is stronger.

## Literature:

None.

## WEEK ELEVEN: POLITICAL CARTOONS

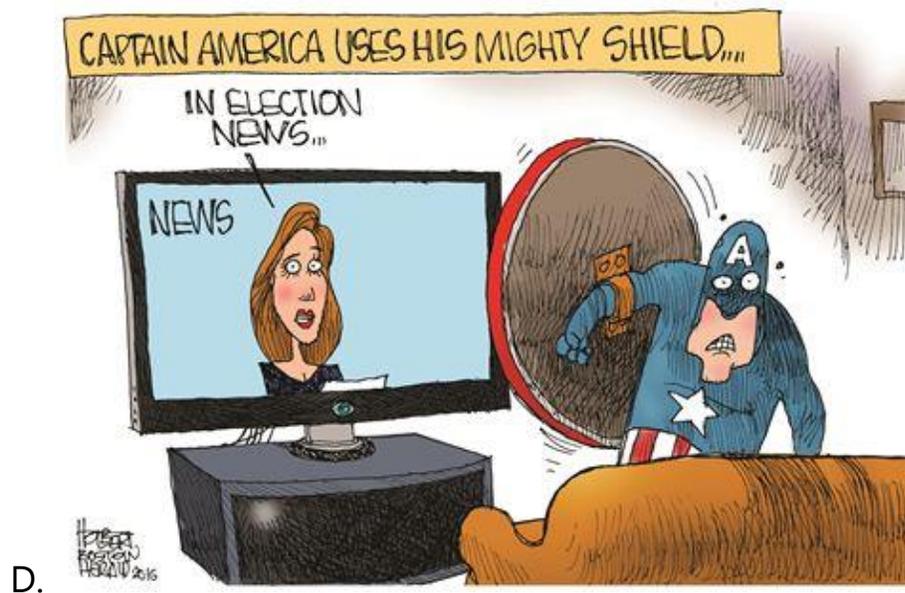
Class Discussion will be led by Four Student leaders. They can be elected or they can volunteer. In the spirit of this year's election, each leader will be assigned a political cartoon (A, B, C, D) and show how 'words' can be interpreted differently when accompanied by an illustration. The Student leaders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



A.

B.





## Composition:

Watch portions of the election coverage. Report on the media bias you find on the different network options. (either in print or on video). Type up your findings and share your experience watching the coverage. How would you

improve the coverage of the elections? What should be removed from the coverage? No page limit, but your findings should be thoughtful and include specific examples. No citing needed in this assignment.

## Vocabulary:

Identify 10 strong vocabulary words used during your coverage research..do you feel they are strong?

## Journaling:

Journal one page on how you feel this election will impact the next four years and the cohesiveness of our society.

## Literature:

Print out three articles following the results of the election that illustrate your position on the effects of the coverage. Bring them to class next week. Highlight key statements that you feel accurately captured the impact of the coverage.

## WEEK TWELVE: ALL BUT MY LIFE

Gerda Weissmann Klein's memoir *All But My Life*, chronicles her personal experiences living through the Holocaust. For the next two weeks, discussion will focus on Klein's experiences as a Holocaust survivor. We will read the memoir, complete activities and explore themes related to the work: the Holocaust, hope and survival. We will then use Klein's experiences as a catalyst to explore and investigate instances of injustices within our community, country and world. The goals of the unit are: **Understand** (the Holocaust experience, man's injustice to man), **Acknowledge** (the fact that these atrocities happened and continue to happen today and the fact that hope is a powerful force that can help to overcome tragedy), **Change/personal growth** (how, in our lives, can we affect change personally and globally?), and **Faith** (how do you feel faith impacted her experiences?).

In a class discussion, share your knowledge of the Holocaust, events leading up to the persecution, and your personal feelings regarding these.

## Composition:

This week you will have a creative outlet opportunity. Review the two options below and pick one to complete. Base your creation off the first 150 pages of the book. If you are unfamiliar with some of the poetic terms, look them up and try to include some in your work.

A. In order to put the events of an individual's life into the context of real history, students can research and construct a timeline—a visual representation that shows the events of their subject's life in juxtaposition with the events of the world (political, military, social, etc.). Alone or in a small group, select a year from the book (between 1939–1945). Review the events of Gerda Klein's life during that year. Then, research the events of the war and those occurring in the world during the same year. Find a

way to show visually how the two sets of events fit together. Using newspaper articles, photographs, and other media, construct and present the timeline to the class.

B. Create an original poem based on the book. Choose a passage in the book that is particularly meaningful to you—an image, an idea, a person or place, a relationship, an event, a moment in time. Find a direct quote from the book that captures it. Put the quote at the top of the page. Choose a point of view and a voice. Who or what will be the speaker in the poem? Make a list of images and ideas that would help express how quotation makes you feel. Include emotions as well as concrete imagery. Choose a form (free verse, rhymed verse, ballad, sonnet (reviews for sonnet online), etc.).

Use the devices of sense, sound, and form to extend the meaning of your words. (Devices of sense: simile, metaphor, personification, etc.; devices of sound: alliteration, onomatopoeia, rhyme, etc.; devices of form: rhythm, repetition, refrain, parallelism, juxtaposition, etc.) Illustrate your poem. Think about how the illustration adds to what you are trying to express in the poem.

## Literature:

Read through the first 150 pages of the book.

## Vocabulary:

Identify 10 key words relative to the Holocaust/Jewish experience and explain their significance in the story.

## Journaling:

None

## Resource:

Complete the comprehension questions in full sentences.

## WEEK THIRTEEN: CRUCIAL MOMENTS

We will begin to chart Gerda's "crucial moments" in the work. (One of the significant aspects of the work is the gradual "peeling away" of Gerda's life. She was not immediately sent to a concentration camp rather the process was much more gradual, making it possible for Gerda to maintain hope through most of her journey. At several points she relates the feeling that there was no way that it could ever get worse (man could not be capable of worse); and, therefore, she could make it and survive her present circumstances.) Charting Gerda's "crucial moments" will ask you to find the points in her life where things irrevocably changed, as well as the age she was when it happened (i.e. Gerda's family were first forced to stay inside their home and hang a Nazi flag, then they were forced to move into the basement of the house, then her brother was forced to leave, etc.) On the board create a timeline and decide as a class the chronological events that created her crucial moments. For each one, discuss if you would have responded differently being put into that scenario. How do you feel she handled it differently than the other family/friends she portrayed?

## KEY DISCUSSION QUESTIONS:

Of all the Germans Gerda meets during the war, only two—the officer in Bielitz who discovered her English textbook and Frau Kügler—"behaved as though they were human." What can account for the fact that so many people acted with such incredible cruelty? Do you believe that the German nation should be held collectively responsible for the atrocities against the Jewish people? Or do you think that the kind of madness that overtook them is latent in all human beings?

Frau Kügler "appeared grim and forbidding," but "her harsh appearance turned out to conceal a kind heart." What lesson does Gerda learn about the difference between appearance and reality? What other characters in her story present a deceptive exterior? A terrible situation, especially one like war, can bring out evil and rapacious qualities in some people. Does it

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seem to you that it can also bring out extraordinary and unexpected qualities in others? What other examples does the book provide?

## Composition:

After reading the novel, identify the turning point in Gerda's crucial moments. At which point do you think she began to 'turn the corner?' In a four paragraph response, identify two of her crucial points and why one was the greater. Focus on defending your assertions with key examples from her experiences.

## Literature:

Finish the novel.

## Resource:

None.

## Journaling:

Journal your response to the novel, did you learn anything new about the experience you did not know to date?

## Vocabulary:

None.

## WEEK FOURTEEN: SHORT STORIES



Anton Chekhov

**Anton Chekhov**, in full Anton Pavlovich Chekhov (born January 29 [January 17, Old Style], 1860, Taganrog, Russia—died July 14/15 [July 1/2], 1904, Badenweiler,

Germany) Russian playwright and master of the modern short story. He was a literary artist of laconic precision who probed below the surface of life, laying bare the secret motives of his characters. Chekhov's best plays and short stories lack complex plots and neat solutions. Concentrating on apparent trivialities, they create a special kind of atmosphere, sometimes termed haunting or lyrical. Chekhov described the Russian life of his time using a deceptively simple technique devoid of obtrusive literary devices, and he is regarded as the outstanding representative of the late 19th-century Russian realist school.

Chekhov's father was a struggling grocer and pious martinet who had been born a serf. He compelled his son to serve in his shop, also conscripting him into a church choir, which he himself conducted. Despite the kindness of his mother, childhood remained a painful memory to Chekhov, although it later proved to be a vivid and absorbing experience that he often invoked in his works.

After briefly attending a local school for Greek boys, Chekhov entered the town *gimnaziya* (high school), where he remained for 10 years. There he received the best standard education then available—thorough but unimaginative and based on the Greek and Latin classics. During his last three years at school Chekhov lived alone and supported himself by coaching younger boys; his father, having gone bankrupt, had moved with the rest of his family to Moscow to make a fresh start.

In the autumn of 1879 Chekhov joined his family in Moscow, which was to be his main base until 1892. He at once enrolled in the university's medical

faculty, graduating in 1884 as a doctor. By that time he was already the economic mainstay of his family, for his father could obtain only poorly paid employment. As unofficial head of the family Anton showed great reserves of responsibility and energy, cheerfully supporting his mother and the younger children through his freelance earnings as a journalist and writer of comic sketches—work that he combined with arduous medical studies and a busy social life.

Chekhov began his writing career as the author of anecdotes for humorous journals, signing his early work pseudonymously. By 1888 he had become widely popular with a “lowbrow” public and had already produced a body of work more voluminous than all his later writings put together. And he had, in the process, turned the short comic sketch of about 1,000 words into a minor art form. He had also experimented in serious writing, providing studies of human misery and despair strangely at variance with the frenzied facetiousness of his comic work. Gradually that serious vein absorbed him and soon predominated over the comic.

Chekhov had at first written stories only for financial gain, but as his artistic ambition grew, he made formal innovations which have influenced the evolution of the modern short story. He made no apologies for the difficulties this posed to readers, insisting that the role of an artist was to ask questions, not to answer them.

#### “The Bet” and the Death Penalty

The death penalty has a long history in the United States. It was legal in colonial America, although the laws regarding the death penalty varied from one colony to the other. After the Constitution was ratified, it was generally accepted that states had the right to punish crimes by death as they saw fit.

However, the Eighth Amendment to the Constitution, ratified as part of the Bill of Rights in 1791, prohibits “cruel and unusual punishment.” It is difficult to know precisely what “cruel and unusual punishment” meant when the Eighth Amendment was written, but we do know that it was intended to offer some guidance about the extent to which mental or physical distress

is permissible as punishment for criminal acts. We know that another intention of the Eighth Amendment was to place some limits on the power of legislatures to determine punishments for crime, in keeping with the system of checks and balances established in general by our structure of government.

The Supreme Court has held consistently that the death penalty is not, in itself, a violation of the Eighth Amendment. However, the Eighth Amendment has become a focal point of Supreme Court cases about the death penalty. In the 1972 cases of *Furman v. Georgia*, 408 U.S. 238, two of the justices in the majority found capital punishment itself to be unconstitutionally cruel and unusual; the other three majority justices found that the death penalty was meted out in a random and capricious fashion, discriminating against blacks and the poor. That decision effectively voided death penalty laws in many states, and the death penalty was suspended for several years, until the Supreme Court approved the revised state death penalty statutes in 1976. In 2003, the Supreme Court overturned the death penalty for the mentally retarded in the case of *Atkins v. Virginia*, 536 U.S. 304, on the basis that it was cruel and unusual punishment.

Today, 38 of 50 states allow capital punishment as well as the federal government.

ON the board, write "The death penalty should be imposed on people who commit the most serious crimes, such as murder." On the other side write "life imprisonment should be the penalty for the most serious crimes, such as murder."

Break the class into two groups (they can choose which side they support or play devil's advocate)..for five minutes have the groups break apart and list arguments for 'their' side. Students from each group will be asked to stand and defend their arguments. At the end of the discussion, take a vote on who agrees or disagrees with the statements.

## Composition:

Write a letter from the banker to the young lawyer explaining what he felt when he realized that the prisoner intended to renounce the two million and explaining whether he has changed his views on capital punishment. Refer to two quotes from the story to support your position.

## Literature:

Read "The Bet" in your resource folder and fill out the short story worksheet at the end.

## Resource:

Find the short story/worksheet/and point of view notes here.

## Vocabulary:

Choose 10 words from the short story to define.

## Journaling:

None.

## WEEK FIFTEEN: CLASS DISCUSSION

Consider the following arguments, separate into groups and let each choose one position to argue AGAINST. Each group will send a representative to the front to influence. Take a vote again on where you stand on the death penalty..did any in your class change sides?

**PRO:** "The crimes of rape, torture, treason, kidnapping, murder, larceny, and perjury pivot on a moral code that escapes apodictic [indisputably true] proof by expert testimony or otherwise. But communities would plunge into anarchy if they could not act on moral assumptions less certain than that the sun will rise in the east and set in the west. Abolitionists may contend that the death penalty is inherently immoral because governments should never take human life, no matter what the provocation. But that is an article of faith, not of fact. The death penalty honors human dignity by treating the defendant as a free moral actor able to control his own destiny for good or for ill; it does not treat him as an animal with no moral sense."

[Bruce Fein, JD](#) ★★★

*Constitutional Lawyer and General Counsel to the Center for Law and Accountability*

*"Individual Rights and Responsibility - The Death Penalty, But Sparingly," www.aba.org  
June 17, 2008*

**CON:** "Ultimately, the moral question surrounding capital punishment in America has less to do with whether those convicted of violent crime deserve to die than with whether state and federal governments deserve to kill those whom it has imprisoned. The legacy of racial apartheid, racial bias, and ethnic discrimination is unavoidably evident in the administration of capital punishment in America. Death sentences are imposed in a criminal justice system that treats you better if you are rich and guilty than if you are poor and innocent. This is an immoral condition that makes rejecting the death penalty on moral grounds not only defensible but necessary for those who refuse to accept unequal or unjust administration of punishment."

[Bryan Stevenson, JD](#) ★★★

*Professor of Law at New York University School of Law*

*"Close to Death: Reflections on Race and Capital Punishment in America," from Debating the Death Penalty: Should America Have Capital Punishment? The Experts on Both Sides Make Their Best Case  
2004*

**PRO:** "Simply because an execution method may result in pain, either by accident or as an inescapable consequence of death, does not establish the sort of 'objectively intolerable

**CON:** "Death is... an unusually severe punishment, unusual in its pain, in its finality, and in its enormity... The fatal constitutional infirmity in the punishment of death is that it

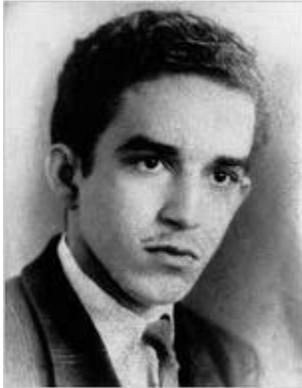
<p>risk of harm' [quoting the opinion of the Court from <i>Farmer v. Brennan</i>, 511 U. S. 825, 842, 846 (1994)] that qualifies as cruel and unusual... Kentucky has adopted a method of execution believed to be the most humane available, one it shares with 35 other States... Kentucky's decision to adhere to its protocol cannot be viewed as probative of the wanton infliction of pain under the Eighth Amendment... Throughout our history, whenever a method of execution has been challenged in this Court as cruel and unusual, the Court has rejected the challenge. Our society has nonetheless steadily moved to more humane methods of carrying out capital punishment."</p> <p><a href="#">Baze v. Rees</a> (529 KB)   <i>US Supreme Court, in a decision written by Chief Justice John G. Roberts</i>  <i>Apr. 16, 2008</i></p>	<p>treats 'members of the human race as nonhumans, as objects to be toyed with and discarded. [It is] thus inconsistent with the fundamental premise of the Clause that even the vilest criminal remains a human being possessed of common human dignity.' [quoting himself from <i>Furman v. Georgia</i>, 408 U.S. 238, 257 (1972)] As such it is a penalty that 'subjects the individual to a fate forbidden by the principle of civilized treatment guaranteed by the [Clause].' [quoting C.J. Warren from <i>Trop v. Dulles</i>, 356 U.S. 86, 101 (1958)] I therefore would hold, on that ground alone, that death is today a cruel and unusual punishment prohibited by the Clause... I would set aside the death sentences imposed... as violative of the Eighth and Fourteenth Amendments."</p> <p><a href="#">William J. Brennan, JD</a> ★★  <i>Justice of the US Supreme Court</i>  <i>Dissenting opinion in <a href="#">Gregg v. Georgia</a> (347 KB) </i>  <i>July 2, 1976</i></p>
<p><b>PRO:</b> "Common sense, lately bolstered by statistics, tells us that the death penalty will deter murder... People fear nothing more than death. Therefore, nothing will deter a criminal more than the fear of death... life in prison is less feared. Murderers clearly prefer it to execution -- otherwise, they would not try to be sentenced to life in prison instead of death... Therefore, a life sentence must be less deterrent than a death sentence. And we must execute murderers as long as it is merely possible that their execution protects citizens from future murder."</p>	<p><b>CON:</b> "[T]here is no credible evidence that the death penalty deters crime more effectively than long terms of imprisonment. States that have death penalty laws do not have lower crime rates or murder rates than states without such laws. And states that have abolished capital punishment show no significant changes in either crime or murder rates. The death penalty has no deterrent effect. Claims that each execution deters a certain number of murders have been thoroughly discredited by social science research."</p>

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Have a Blessed Christmas!! Read and stay up on current events in preparation for next semester! 😊

## WEEK SIXTEEN: SHORT STORIES CONT'D

A Comparison of two world renown short story authors: Gabriel Garcia Marquez and GK Chesterton.



Gabriel Garcia Marquez was born March 1927, Aracataca, Colombia. He died in 2104 in Mexico City, Mexico. As a Colombian novelist, he was awarded the Nobel Prize for Literature (1982). Latin American literature has been weakly represented in most high school reading lists. Garcia Marquez, a superb crafter of short stories, represents Latin America well and will likely see his stories make a greater impression in literature studies.

Garcia Marquez achieved the rare feat of being accessible to the common reader while satisfying the most demanding of sophisticated critics. His stories reveal an underlying social reality that creates questions and begs answers.

Garcia and his parents spent the first eight years of his life with his maternal grandparents. His grandfather was a veteran (Colonel) of the War of a Thousand Days (1899-1903). After the Colonel's death, they moved to a river port. There he received a better-than-average education but claimed as an adult that his most important literary sources were the stories about Aracataca and his family that his grandfather had told him. Although he studied law, Garcia Marquez became a journalist. As a correspondent he lived in Paris, Spain, Mexico City and spent much time in Havana, where Castro (whom Marquez supported) provided him with a mansion.

Garcia Marquez was known for his capacity to create vast, minutely woven plots and brief, tightly knit narratives based mostly on life in provincial Colombia, where medieval and modern practices and beliefs clash both comically and tragically.

GK Chesterton

*"Christendom has had a series of revolutions and in each one of them Christianity has died. Christianity has died many times and risen again; for it had a God who knew the way out of the grave."*



Born in London, G.K. Chesterton was educated at St. Paul's, but never went to college. He went to art school. In 1900, he was asked to contribute a few magazine articles on art criticism, and went on to become one of the most prolific writers of all time. He wrote a hundred books, contributions to 200 more, hundreds of poems, including the epic *Ballad of the White Horse*, five plays, five novels, and some two hundred short stories, including a popular series

featuring the priest-detective, Father Brown. In spite of his literary accomplishments, he considered himself primarily a journalist. He wrote over 4000 newspaper essays, including 30 years worth of weekly columns for the *Illustrated London News*, and 13 years of weekly columns for the *Daily News*. He also edited his own newspaper, *G.K.'s Weekly*. (To put it into perspective, four thousand essays is the equivalent of writing an essay a day, every day, for 11 years. If you're not impressed, try it some time. But they have to be good essays – all of them – as funny as they are serious, and as readable and rewarding a century after you've written them.)

Chesterton was equally at ease with literary and social criticism, history, politics, economics, philosophy, and theology. His style is unmistakable, always marked by humility, consistency, paradox, wit, and wonder. His writing remains as timely and as timeless today as when it first appeared, even though much of it was published in throw away papers.

This man who composed such profound and perfect lines as "The Christian ideal has not been tried and found wanting; it has been found difficult and left untried," stood 6'4" and weighed about 300 pounds, usually had a cigar in his mouth, and walked around wearing a cape and a crumpled hat, tiny glasses pinched to the end of his nose, swordstick in hand, laughter blowing through his moustache. And usually had no idea where or when his

next appointment was. He did much of his writing in train stations, since he usually missed the train he was supposed to catch. In one famous anecdote, he wired his wife, saying, "Am at Market Harborough. Where ought I to be?" His faithful wife, Frances, attended to all the details of his life, since he continually proved he had no way of doing it himself. She was later assisted by a secretary, Dorothy Collins, who became the couple's surrogate daughter, and went on to become the writer's literary executrix, continuing to make his work available after his death.

This absent-minded, overgrown elf of a man, who laughed at his own jokes and amused children at birthday parties by catching buns in his mouth, this was the man who wrote a book called *The Everlasting Man*, which led a young atheist named C.S. Lewis to become a Christian.

His first writings appeared as articles in the Junior Debate Club he formed with another friend that started with a brawl. Chesterton said that as soon as he saw this boy on the playground he felt he just needed to fight him. He punched the boy and soon the two were on the ground, fists flying. At a pause in the fight, the new boy called out some line of literature that Chesterton immediately recognized. He sat up and the fight was over. The two embarked on a discussion which led to a friendship which led to the start of the Junior Debate Club.

Members of the Club wrote papers on important topics, and then discussed and debated those topics. This led to the publication of their own Debate Club Magazine. This is where we find Chesterton's first published works.

Here we have two journalists with disparate political beliefs and backgrounds. Read through the first few paragraphs of their short story (keeping in mind that Marquez's story has been translated) to see if you can identify the motive in their writing. Discuss this as a class. Pay special attention to the writing skills you covered in the first semester.

NOTES on paragraph comparison:

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Marquez "A Very Old Man with Enormous Wings"

Select 10 consecutive sentences in his story. Try to avoid portions that may include dialogue in both stories. Fill out the chart below.

Number of words/sent.	Sentence Type S=Simple C=Compound CX=Complex CP/CX=Comp/Complex	List sentence openers here (first 1-3 words) Circle them if they are used as a transition.
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

Identify strong verbs:

Identify strong adjectives:

Identify your favorite sentence: (Write complete sentence)

What stands out in this sentence? Style?

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Chesterton's "The Blue Cross"

Select 10 consecutive sentences in his story. Try to avoid portions that may include dialogue in both stories. Fill out the chart below.

Number of words/sent.	Sentence Type S=Simple C=Compound CX=Complex CP/CX=Comp/Complex	List sentence openers here (first 1-3 words) Circle them if they are used as a transition.
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

Identify strong verbs:

Identify strong adjectives:

Identify your favorite sentence: (Write complete sentence)

What stands out in this sentence? Style?

## Comprehension Questions for Marquez:

1. Do you think the tone is both playful and serious? Explain.
2. Why did the author begin his story with a couple coping with crabs, rain, and the threatening sickness of their new born child?
3. How is Marquez's view of religion portrayed through the response/actions of the priest?
4. What does Marquez achieve by creating an angel with these physical characteristics and circumstances? What is he wanting the reader to evaluate?
5. The old man remains a stubborn, intriguing mystery, both magical and ordinary, impossible to decipher but undeniably there...why is that bothersome in this short story?

Chesterton's "The Blue Cross"

1. Flambeau prides himself on being a rather "noble thief" if you will. And later becomes a great detective. How far would he really have gone with his threats to Father Brown on the hilltop at the end?

2. Father Brown knew that he had left many clues for the detectives to follow, but how did he know with such surety that Valentin was waiting nearby?

3. If Flambeau had thought (as he certainly seems to have) that he had successfully switched the crosses, why did he tell Father Brown to hand them over?

Father Brown, near the end says *Reason is always reasonable, even in the last limbo, in the lost borderland of things. I know that people charge the Church with lowering reason, but it is just the other way. Alone on earth, the Church makes reason really supreme. Alone on earth the Church affirms that God himself is bound by reason.* And even closer to the end, Father Brown gives as one of his reasons for knowing that Flambeau was not a priest as *You attacked reason, it's bad theology.*

**4. What are your thoughts? What is reason? Or (if it's simpler) what is unreason?**

## Composition:

No composition this week. Complete the worksheets on the 10 sentences and the comprehension questions for discussion next week.

## Resource:

Read the two short stories. Take notes on the text in your folder to add to the discussion next week.

## WEEK 17: CHARACTER SKETCH

**Descriptive Writing**

Now that you've experienced four authors' works and how they developed their characters, you need to try your hand at it!

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

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

**Example Sketch**

Eudora Welty's Sketch of Miss Duling

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

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

### *Your Assignment:*

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

### **Paper Requirements:**

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

## Pre-writing Questions

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

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## Powerful Introductions

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

## Powerful Body Paragraphs

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

## Powerful Conclusions

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

## Composition:

Using your completed worksheet and tips from this lesson, complete your character sketch.

## Resource:

None.

## WEEK 18: JOB

"Tomorrow, if all literature was to be destroyed and it was left to me to retain one work only, I should save Job." (Victor Hugo)

"...the greatest poem, whether of ancient or modern literature."  
(Tennyson)

"The Book of Job taken as a mere work of literary genius, is one of the most wonderful productions of any age or of any language."  
(Daniel Webster)

Job has been called "the tallest tree in the literary forest." It contains colorful vocabulary with rich metaphors, vividness, and impressive silences. It has the universal element of an encounter with the God of mankind. Job embraces depth of thought, sublimity, and the omnipotence of God. Dealing with the deepest emotions and problems of life, it maintains a deep interest in character, backgrounds, and movement.

The book of Job cannot qualify to be called drama though the presentation is strongly dramatic. Taken as a whole, the book consists of two distinct parts: prose and poetry. The prologue (chapters 1-2) and the epilogue (42:7-17) are in narrative form. The dialogue (chapters 3-42:1-6) is in poetry.

There are three key themes found in Job: The problem and mystery of human suffering, the growth of faith, and goodness without reward. As you read through the portions of Job the next three weeks, consider how these themes are portrayed through the characters and conflicts.

In addition to themes, there are three common misconceptions about Job: *Misconception 1: Job is innocent and behaves in an exemplary way at every point in the book.* He begins that way, but he quickly loses his temper with God (not only with his counselors, which is justified). He makes false accusations against God (we know that they are false because of information we receive from the narrative prologue). Job admits this when in his moment of epiphany he stops speaking because he knows he has misspoken ([40:4-5](#)) and also despises himself and repents in dust and ashes ([42:6](#)). We should therefore look for progressive understanding on Job's

part as the cycles of speeches unfold; we should not idealize him at every point.

*Misconception 2: the line of thought in dialogue is intricate and hard to figure out.* The reverse is true. Only a few ideas are introduced and then repeated: God is just (the friends' viewpoint); God is unjust (Job's viewpoint); Job is guilty of sin and needs to repent (the friends' viewpoint); Job is innocent (Job's viewpoint); if Job will only confess and repent, God will restore him (the friends' viewpoint). If we operate on the premise of intricacy of argument, we will look for something that is not present, and we will lose patience with the book. We should listen for the voices of characters who get increasingly irritated with each other, not for philosophic intricacy.

*Misconception 3: the book never answers the question of why the righteous are made to suffer.* The book, being literary in form, *implies* or *embodies* answers to the questions it raises. These answers can be inferred from the narrative prologue set in heaven and the voice from the whirlwind. We learn in those passages that (a) God allows Job's suffering but is not the cause of it; (b) Job is not punished for any sin in his life (meaning that suffering is not necessarily punitive); (c) Job's response to his suffering is a test of his [faith](#); (d) there remains a mystery to undeserved suffering (as we infer from the divine voice from the whirlwind, which leads Job to see that he cannot understand all the mysteries of the universe); (e) suffering serves the redemptive purpose of deepening Job's faith in God and drawing Job closer to God.

As a class, discuss your existing knowledge of Job. Answer the following questions as best you can.

1. Who was Job?
2. Any specifics recalled about his trials?
3. Discuss the misconceptions read above, do you agree or disagree?
4. List any modern day songs/movies/books that use the story of Job as a premise in their own character development. Why is there a universal message with Job even in our stories today?

## Poetry:

Read through Chapter 14 in Job this week. Below is a breakdown of each section you will read:

I. Prologue 1:1 - 2:10

A. Setting the scene (1:1-5)

B. The heavenly council (1:6-12)

C. The satan's trial (1:13-21) [22 narrator]

D. The stakes are raised (2:1-6)

E. The satan's second trial (2:7-10b) [10c narrator]

F. The three friends (transition to the dialogs; 2:11-13)

II. Dialogs with "friends" 3:1 - 42:6

A. Job's opening soliloquy (3:1-26)

B. Dialogs with "friends" (4:1-27:23)

1. First cycle (4:1-14:22)

a. Eliphaz speaks (4:1-5:27), Job responds (6:1-7:21)

b. Bildad speaks (8:1-22), Job responds (9:1-10:22)

c. Zophor speaks (11:1-20), Job responds (12:1-14:22)

Choose one of these sections to write a short analysis. Choosing one of the three themes listed in the lesson, connect it to your analysis. You do not need to create a Works Cited page, but do include specific references and in parentheses include the location (9:3-6). Additionally, identify any poetic devices that may be used in your chosen section (i.e. metaphors, irony, alliteration, simile, etc.) Aim for 3-5 paragraphs (1-2 pages). No formal essay (with intro/conclusion) jump 'write' into your analysis. 😊

## Resource:

A complete outline of the book of Job is there for your review and a handout on poetic devices.

## WEEK 19: IRONY IN JOB

Irony: a contrast or discrepancy between expectation and reality – between what is said and what is really meant, between what is expected and what really happens, or between what appears to be true and what is really true.

Well, that's quite a definition. Job illustrates this in Chapter 9. He says God abandoned him (9:11) and in (9:17) "He breaketh me with a tempest and multiplieth my wounds without cause."

Consider the following analysis:

At this moment in the story the dramatic irony comes crashing down on the house, as we know that Job finally knows what we know from the beginning. That is, God destroys him without cause (Job 2:3). It is a wager with Satan. This is where things get interesting. In real life the wicked prosper and the innocent get snuffed out (Abel is an archetypal prototype). Stories that say otherwise make a mockery of human experience. Life is not fair. Perhaps this belief about God suggests that we must affirm all of life, the good and the bad.

In the beginning of the story of Job, Satan tells God that there is a hedge around Job. Satan's claims that Job is a spoiled favorite and follows God because he is bribed to do so. Satan claims that Job would quickly abandon God if things changed. According to him, Job is conditioned to love God. It is this hedge that, in the narrative, falls away from Job; in Chapter 9, he is no longer insulated from the harsh and arbitrary ways of life.

How does Job remain a hero? He penetrates rational explanations, gets past the accusations of his three friends, and remains true to himself. He holds will and understanding in balance in a world where meaning is not limited to human categories and where the laws of imagination have dominance.

The problem is that we want to believe that the choices we make count. That if we are righteous and do the right thing, we may ask God to change our situation or circumstance. Make me wealthy. If only I had money then I could believe in God's justice. Or if my father hadn't died on the operating table, or if my beautiful child had not perished in a senseless accident, then I could believe. Then I could have faith. In the Book of Job, personal desire cannot determine consciousness. Compassion for life is not always logical and cannot be explained by our notions of cause and effect.

Robert Frost echoed these sentiments in his poem:

From "A Masque of Reason" by Robert Frost

God. Oh, I remember well: you're Job, my Patient.  
How are you now? I trust you're quite recovered,  
And feel no ill effects from what I gave you.  
Job. Gave me in truth: I like the frank admission.  
I am a name for being put upon.

--lines 34-38

God. I've had you on my mind a thousand years  
To thank you someday for the way you helped me  
Establish once for all the principle  
There's no connection man can reason out  
Between his just deserts and what he gets.  
Too long I've owed you this apology  
For the apparently unmeaning sorrow  
You were afflicted with in those old days.  
But it was of the essence of the trial  
You shouldn't understand it at the time.  
It had to seem unmeaning to have meaning.  
And it came out all right. I have no doubt  
You realize by now the part you played  
To stultify the Deuteronomist  
And change the tenor of religious thought.

My thanks are to you for releasing me  
From moral bondage to the human race.  
The only free will at first was man's,  
Who could do good or evil as he chose.  
I had no choice but must follow him  
With forfeits and rewards he understood--  
Unless I liked to suffer loss of worship.  
I had to prosper good and punish evil.  
You changed all that. You set me free to reign.  
You are the Emancipator of your God,  
And as such I promote you to a saint.  
---lines 47-51 and 59-79.

In class, discuss how you see irony playing out in Job's experiences. Do you agree with the above analysis? Why or why not?

## Literature:

Read through the following chapters:

The Second Cycle (chs. 15-21)
The Third Cycle, the Wisdom Poem, and Job's Final Long Speech (chs. 22-31)

## Composition:

Pretend you are a top journalist for an investigative magazine. Your editor has just received a bite on Job's family and their struggles. He asks you to interview Job to get the 'full' story. What would your readers want to know about this remarkable man? (If your class is willing, have 1-2 students volunteer to be Job and answer the questions during the next class. For an even greater experience, you could pose questions to his wife and eldest son as part of the interview) Discuss in class which options might work best

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for your class. Otherwise, you will read the questions aloud in class next week and answer them as a whole. Maybe your teacher might consider being Job 😊

## Poetry:

As seen with Robert Frost's poem, literature alludes to biblical references often. Find two poems that incorporate an element of Job into their message. Print them out and analyze one of them using the poetry analysis chart in your Resource. (p. 69ish)

## WEEK 20: JOB

Hold your class interview with Job.

Take notes here: (identify your top 3 questions asked)

Really, you need to take notes:

After the discussion:

Share one of your poems, if it's longer than 15 lines, just read the portion with the mention of Job in it. Discuss why these authors alluded to Job so often in their poetry..what does the story of Job universally mean to readers? Do some people misinterpret the 'true' meaning of Job? If so, how?

Additional irony in Job:

Job, insistent on his righteousness, is left with the conclusion that because God is in control of the whole universe and because He is far beyond the wisdom of man if God comes to him, Job would be silenced and have no answer.

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In the next section, you will be reading Job's response. Consider the above conundrum he faces in his response. As you read through Job's response, take notes on 'epiphanies' he reveals...does Job reach a point of understanding that he understands nothing at all or in that (irony) is he revealing something else?

## Literature:

Complete the reading of Job

The Elihu Speeches (chs. 32-37)
The Divine Speeches (chs. 38-41)
Job's Responses to the Lord (40:3-5; 42:1-6)
The Epilogue (42:7-17) and Final Reflection

## Composition:

Take the three questions posed to Job (you chose from the class discussion, hope you took notes) and construct three paragraphs on a complete response to these questions as Job. You can write in 1<sup>st</sup> person. Back up your response to these questions using references from Job, not just your 'opinion'....especially focusing on Job's responses to the Lord in chapters 40-42. Each response should be a minimum of 7 sentences, with at least two references to facts presented in your readings. Type and double space your responses in MLA format. (no need to include scripture references, you are speaking from 'experience' as Job)

## Poetry:

Scour the world. Just as Job was selected out of all the men in the world to be challenged, your mission is to seek out two poets from other countries whose poetry inspires you. Some favorites to consider if you have no clue where to start: Robert Burns (Scotland) Dante Alighieri (Italy) William Blake (England) Alexander Pushkin (Russia) Rumi (Persian Empire) Rabindranath Tagore (Bengali) Homer (Greece) Matsuo Basho (Japan)

Print the poems and illustrate them for extra credit...(one per page)

## WEEK 21: JOB FINIS!

## Identifying Irony:

Invite four students to read the following case of irony and discuss as a class the effect it has on the story. Why is irony so important in revealing the message the author of Job is trying to relay? Could the message be achieved without the irony? Does irony naturally exist when considering a mortal man and a supernatural God? Why or Why not?

1. The "comforting" friends make use of irony in a subtle attempt to prove that Job is wicked. Their words are aimed at the wicked man with whom they implicitly identify Job by means of verbal irony, whereby they twist Job's words in an attempt to incriminate him.
2. Job counters the ironic jibes of the friends with his own ironic remarks. In 12:2 Job retorts sarcastically (or perhaps satirically) that his friends had such a monopoly on wisdom that wisdom would cease when they died. On the other hand he ironically states that what they say is common knowledge to all men (12:3c). Job says that he himself was not inferior to them in knowledge (12:3b and 13:2b). Beneath the irony of this retort and his statement "what you know, I also know" in 13:2a lies the deeper irony that the equality of their knowledge (especially with regard to the assumption of the retribution dogma) consisted of virtual ignorance of the Lord's ways.
3. From the second cycle, Bildad in 18:4 reverses the meaning of Job's words of 14:18 that the "rock is moved from its place." Then Bildad seemingly presents the simple orthodox view of the wicked and his fate (18:5-21). However, it is more likely "a masterpiece of irony" in which Bildad fits the words Job had already spoken about his own condition into the description of the wicked man's fate. Job, who apparently sensed the irony of Bildad's words, responded in 19:2 by mocking Bildad's introductory words of his last two speeches ("how long?")

4. In the third cycle, for example, Eliphaz in 22:15-18 turns around Job's quotation of the wicked man (21:14-16) to support his contention that Job has ironically fallen into the same path as wicked men of old (cf. Job's statement in 7:19). Consequently, Eliphaz counsels Job to put away his wickedness in order that "his prosperity would be restored" (22:22-30). He concludes by stating (in 22:30) that if Job would repent his prayers would once again become efficacious, not only for those who are innocent, but even for the guilty (those not innocent). This would later find ironic fulfillment (in a way not envisioned by Eliphaz) when Job's prayer for his three friends (including Eliphaz himself- 42:8-10) was heard so that they, who were not innocent, were forgiven. Again the reader is enabled to see the incongruity of the retribution dogma which Eliphaz champions.

Identify any other key areas of Job you were not familiar with before you started this study and how it helps you gain a deeper understanding into the message intended.

**After the discussion of Job**, ask for volunteers to read their selection from their World Poets. What do the poems have in common? How do they differ? Why did the student select that poem and/or country.

## Composition:

You are finally being asked to do a compare/contrast essay between your two World poems. The time has come. Just as Job was challenged, so shall you be (on a much smaller scale). Using the two poems you chose from world poets, reflect on any similarities/differences you find between the two. Analyze the poetic techniques each writer uses to explore his particular message. Identify at least two poetic devices used in each and the purpose for its use. It is helpful to review the poetry analysis sheet with both of your poems before developing your ideas.

## Resource:

A clarification on how to organize your essay and a sample essay are provided.

## WEEK 22: POETRY DISSECTION

Poetry can make statements like no other medium. Read aloud the following six poems and discuss their meaning and intent. Do they say 'volumes' compared to the obvious limited words as compared to a short story or novel (one is quite long)? Why and how do they achieve that?

As the poems are read, for at least two of them, close your eyes and focus on the words. The readers should make sure to not rush the reading but give each word their own importance. Give the readers a few minutes to read the poem through 2-3 times before reciting to the class.

**Making a Fist**

[Naomi Shihab Nye](#), 1952

For the first time, on the road north of Tampico,  
I felt the life sliding out of me,  
a drum in the desert, harder and harder to hear.  
I was seven, I lay in the car  
watching palm trees swirl a sickening pattern past the glass.  
My stomach was a melon split wide inside my skin.

"How do you know if you are going to die?"  
I begged my mother.  
We had been traveling for days.  
With strange confidence she answered,  
"When you can no longer make a fist."

Years later I smile to think of that journey,  
the borders we must cross separately,  
stamped with our unanswerable woes.  
I who did not die, who am still living,  
still lying in the backseat behind all my questions,  
clenching and opening one small hand.

**Metaphor**

By Eve Merriam

Morning is  
a new sheet of paper  
for you to write on.

Whatever you want to say,  
all day,  
until night  
folds it up  
and files it away.

The bright words and the dark words  
are gone  
until dawn  
and a new day  
to write on.

**The Road from Biloxi**

By Khaled Mattawa

Qader blew at a cigarette, stuck his head  
out the window. Carol wondered why she left  
was beginning to see living in peace  
with Sandanistas in her father's ranch.  
My brother and I up front wondered why  
we hadn't killed each other all these years.  
We were stuck on the Biloxi highway, mid-July  
the AC kaput, and what the radio played  
didn't matter, Randy Travis on the rise  
declaring the end of disco, Reagan, Meese  
Jane Fonda, and the gain in the pain  
and we all felt like burning American flags  
on behalf of a thousand justifiable causes.  
But who cares, we were stuck for hours  
stuck in 1982, and what blocked the way didn't matter  
and the ocean we went to see was no big deal  
a great disappointment in fact, an ocean  
brow-beaten by a river, rumbling, moaning  
black eyed, bruised, weighed by Mississippi silt.  
And the salty air we came to breathe  
did not appear, only swamp algae  
and the death smell of moss, the slime

**My Brother's Mirror**

By David Platt

At eight years old my brother born with Down syndrome

liked to shuffle

down the sidewalk holding our mother's hand mirror

in which he'd watch

what was happening behind him. What did he see so long ago?

Me on a butterfly-handlebarred

bike, which he would never learn to ride, about to run him down,

shouting, "Look out,

slow poke! Make way, bird brain! Think quick, fat tick!"

I would swerve

around him at the last moment. He gazed back at me with blank

cow eyes and couldn't

speak. He warbled like a sparrow, drooled, and went on

looking

in his mirror. Did he see the wind shake the lilacs

by our neighbor's hedge

back and forth like handbells? They kept ringing out their sweet

invisible scent.

Peals of petals fell to the ground. "Look harder, Michael,"

I want to tell him now.

"Your namesake is an archangel. Do you see Kathy, our beautiful

babysitter, who will

kill herself years later with sleeping pills, waving her white dishtowel

to call us home

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to supper?" She once caught me lying on the floor and trying  
to look up the dark folds  
of her schoolgirl's wool skirt and slapped me. But don't we all

walk forward, gazing backward  
over our shoulders at the future coming at us from the past like a hit-and-  
run

driver? Michael,

God's idiot angel, I see in your mirror our father  
yanking out  
the plugs of all the TVs blaring the evening news

on his nursing home's  
locked ward for the demented. He hates the noise, the CNN reporters  
in Bam, Iran,

covering yesterday's earthquake, 6.6 on the Richter scale,  
twelve seconds,  
twenty-five thousand dead, thousands more buried alive

beneath the rubble.

The aftershocks continue. We get live footage of a woman in a purple  
shawl, sifting

through her gold-ringed fingers the crumbled concrete  
of what were once  
the blue-tiled walls of her house. She wails and keeps on

digging.

This morning I dreamed that I was building an arch  
from pieces of charred

brick I'd found in that debris. It was complete except for

the keystone,  
but no brick would fit. What I needed

was our father  
to put his splayed fingers into the fresh mortar where the keystone  
should have gone

and leave his handprints there, so I might put my palms to his.

Brother, I held your hand  
for the first time last winter. Your fingers were warm,

rubbery.  
The skin on the back of your hands was rough and chapped.  
They are the same fingers

that weave placemats from blue wool yarn every day,  
slowly passing  
the shuttle over and under the warp, its strands stretched tight

as the strings of a harp.  
It's a silent slow music you make. It takes you  
weeks to weave

a single placemat. Brother, you dropped the hand mirror.  
It cracked, but didn't  
shatter. It broke the seamless sky into countless

jagged splinters,  
but still holds the aspen's trembling leaves, the lilacs, you and me,  
all passing things.

(Author is Princess Gishi Naishinno (Daughter of Emperor Hanazono))  
(no titles in Haiku)

as in ancient times,  
my heart in pain  
becomes a huge white bird  
and mounts the sky

### **The Arrow and the Song**

By Henry Wadsworth Longfellow

I shot an arrow into the air,  
It fell to earth, I knew not where;  
For, so swiftly it flew, the sight  
Could not follow it in its flight.

I breathed a song into the air,  
It fell to earth, I knew not where;  
For who has sight so keen and strong,  
That it can follow the flight of song?

Long, long afterward, in an oak  
I found the arrow, still unbroke;  
And the song, from beginning to end,  
I found again in the heart of a friend.

## Composition:

This concludes your poetry study. The hope is that you have a greater appreciation for this method of communicating! Your assignment this week is to practice the Cornell Note Taking Method watching three Ted Talk videos. Your assignment is in your resource folder.

## WEEK 23: TIMED ESSAY

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

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

**First, what NOT to Do**

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

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

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

## Before the test

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

The most common types are:

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

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

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

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

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

New Prompt style: You will be using this prompt and perspectives!

## Intelligent Machines

Many of the *goods and services* we depend on daily are now supplied by *intelligent, automated machines* rather than human beings. Robots build

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

## **The Anatomy of the New ACT Writing Prompt**

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

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

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

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

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

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

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

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

<b>Perspective One</b>	<b>Perspective Two</b>	<b>Perspective Three</b>
What we lose with the replacement of people by machines is some part of our own humanity. Even our mundane daily encounters no longer require from us basic courtesy, respect, and tolerance for other people.	Machines are good at low-skill, repetitive jobs, and at high-speed, extremely precise jobs. In both cases they work better than humans. This efficiency leads to a more prosperous and progressive world for everyone.	Intelligent machines challenge our long-standing ideas about what humans are or can be. This is good because it pushes both humans and machines toward new, unimagined possibilities.

Let's simplify the three perspectives:

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

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

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

**Essay Task**

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

- analyze and evaluate the perspectives given
- state and develop your own perspective on the issue

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

There are a few new important things to note here: Bullet 1 requires you to address the three perspectives from the prompt. Bullet 3 asks you to discuss the relationship between the perspective you choose (which, to make your life easier, should be one of those given) and the others. This is significantly more challenging than the amount of analysis you were expected to do in the old ACT Writing test. We'll get more deeply into this in a moment.

### **New: Focus on Planning**

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

#### **Planning Your Essay**

*Your work on these prewriting pages will not be scored.*

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

Strengths and weaknesses of the three given perspectives

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

Your own knowledge, experience, and values

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

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

## How Has the Assignment Changed?

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

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

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

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

## PART III: Redesigned Scoring Criteria

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

Let's take a look.

### The Old ACT Essay Scoring Criteria

#### Score = 6

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

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

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

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

## **The Redesigned 2015 ACT Essay Scoring Criteria** **Generate Ideas (see the table on the next page)**

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

## Develop Ideas

Develop ideas	<i>Develop a Position</i>	<i>Support an Explanation</i>	<i>Give an Account</i>
	<ul style="list-style-type: none"> <li>Support thesis using persuasive               <ul style="list-style-type: none"> <li>Evidence                   <ul style="list-style-type: none"> <li>facts, experience, authority</li> </ul> </li> <li>Reasoning/logic</li> <li><b>1</b> Appeals to emotion/feeling</li> </ul> </li> <li>Move between general statements and specific reasons, examples and details</li> </ul>	<ul style="list-style-type: none"> <li>Identify and explain elements essential for understanding</li> <li><b>2</b> Identify and explore relevant underlying assumptions, ideas, or values</li> <li>Arrive at insight/deeper understanding through well-reasoned discussion</li> </ul>	<ul style="list-style-type: none"> <li>Describe event, experience, or situation               <ul style="list-style-type: none"> <li>Identify and convey elements essential for understanding</li> <li>Select and convey relevant supporting details</li> </ul> </li> <li>Identify and convey connected abstract ideas</li> <li><b>3</b> Arrive at insight/deeper understanding through thoughtful consideration</li> </ul>

## Sustain Ideas

Sustain ideas	<i>Focus</i>	<i>Focus</i>	<i>Focus</i>
	<ul style="list-style-type: none"> <li>Maintain focus on               <ul style="list-style-type: none"> <li>Elements of issue relevant to thesis</li> <li>Persuasive purpose and context</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Maintain focus on               <ul style="list-style-type: none"> <li>Elements of subject/situation essential to understanding and analysis</li> <li>Expository purpose and context</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Maintain focus on               <ul style="list-style-type: none"> <li>Relevant event, experience, or situation</li> <li><b>1</b> Abstract ideas relevant to reflection</li> <li><b>2</b> Narrative purpose and context</li> </ul> </li> </ul>

## Organize Ideas

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

## Communicate Ideas

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

### Why Are There 3 Columns of Criteria?

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

Like many recent education changes, redesigned ACT Writing scoring is purposely in line with the Common Core state standards, which are meant to improve the U.S.'s competency in relation to the education systems of other countries, and to make sure all students graduate college-ready. These standards are considered more difficult than previous public school standards, and the changes are somewhat controversial in some circles. In

any case, the ACT is now including this more complex (and accurate) view of writing competency in their new essay format.

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

## **Analytical Expository Mode**

You've probably written plenty of expository papers for high school, but the redesigned ACT Writing is focusing more on the Analytical part of the description. While the old ACT essay (and the SAT essay) scored only the persuasive elements of the essay--whether your arguments logically supported your point--**the new scoring system is meant to reward INSIGHT**. This is actually a huge revelation for standardized testing, and is not something that can be scored by a computer.

## **Reflective Narrative Mode**

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

## **While you write**

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

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

Much of this has been stated above, but it bears repeating:

- Make a clear statement about your point and purpose near the beginning. Continue to support your thesis throughout the essay by providing examples and description. Avoid restating it without support.
- Budget your time for a)organizing thoughts, b)composing, and c) checking/revising.

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- Do not worry about spelling and grammatical mechanics.
- Structure your paragraphs clearly. Make sure each has a topic sentence and that each paragraph focuses on a single point.
- Use examples, facts, stories, hypothetical situations, and explanations to support your ideas. If teachers only see generalized statements-- even if they're on-topic--they'll think you're writing bull.

## Early On

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

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

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

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

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

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

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

## **In the middle**

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

## **By the end**

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

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

## **After you compose: always revise!**

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

- If the essay is not very clear, then you might want to see if you can add short sentences and or even a paragraph that elaborates and sums up what you have applied.
- Avoid repetitiveness in the essay.
- Look for confusing or murky sentences, words, and ideas and eliminate them.

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- Get rid of clichés, generalizations, and quotations that aren't related directly to the topic.
- Check that the information you included is understandable, readable, and to the point.

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

## **After the test**

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

## Composition:

You will have 30 minutes for the test, spend 5 minutes developing your arguments and support. Make sure to mention all three categories at least once in your presentation. Try to complete your writing after 22 minutes, reserving 3 minutes to edit and make stronger word changes/transitions. Prompt: You will use the prompt provided in the lesson. You will be timing yourself, you will only have 30 minutes, make sure you have uninterrupted time to complete this assignment!

## Research Paper:

Next week you will start the work on your research paper. Hopefully by this time, you have an idea of a topic to work on. Find and print out five articles on your topic. You need to find 2 pro, 2 con, and try to find one objective informative article. Highlight quotes that you feel will help you present your arguments and support your claims. You will need at least 10 quotes in your research paper, so highlighting more than 10 might be a great idea. Make sure to take the weblink to easy bib and generate a cite. Copy and

paste or handwrite that cite somewhere on the page with the article.  
([www.easybib.com](http://www.easybib.com)) Search hard for the missing information, do not rely on just the information generated by easybib on the cite..that is lazy and incomplete.

## WEEK 24: NOTE CARDS AND WORKS CITED

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

Tips on Note Cards:

1. Write your notes on 4x6 lined index cards.
2. Write notes/quotes only on the front of the card, on the back of the first source card you will write the cite. (you can cut/paste from easy bib)
3. Put only one source and one subject on a card. You may have five cards for source 'A'...but keep the subjects separate. A new card labelled 'A2' for the 2nd subject and 'A3' for the third subject.

For example: Your first source is an article entitled "Gun Control at War" published in the Washington Post. Within that source, there are three different topics that could be used: statistics, legislation, and impact. All three will be an "A" card, but you will put all statistics on the statistics card labelled A1, all legislation quotes on A2, and all impact quotes on A3. You will only need to list the Washington Post cite on the back of A1.

4. Create a bibliography card for each source with the information you will need to create a works-cited page: subject, author's name, title, volume, page, edition, and so forth. (This will be on the back of the first card)
5. Write your information on the topic (if you have quoted, check for accuracy).
6. Be accurate but as brief as possible. You do not have to write in complete sentences as long as you can understand what you have written later. Abbreviations may also be used.
7. Quotations should be copied correctly and enclosed in quotation marks. Note the page number(s) from which the quote was taken.
8. It is unnecessary to write down facts you already know. Write only new information.

9. If you must continue your notes on another card, list the source at the top in an abbreviated form.

Julius Caesar is the main topic-Early life is the subtopic A1

Make sure to have at least 2 bullet points!!  
 Indent and ask a question to your source  
 Include direct quotes from your source...out to the right of them put a page number if it's from a print source.

Don't forget to put complete Source Cite in MLA format on the back of the first card for that source.

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Heading - for easy reference

**Caius Julius Caesar - Early Life** A

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

What is "sacerdotal"?

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

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

Notes are concise

2

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

Direct quotes are written carefully

3

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

## Composition:

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

## Resource:

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

## WEEK 25: OUTLINE

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

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

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

Building your Argument Research Essay Outline:

### Sample Argument Outline

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

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

**Introductory Section**

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

**Body Sections****Section I**

*Claim:* The sanctions have not accomplished their goal.

*Evidence:* logical appeal (facts, expert authority)

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

**Section II**

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

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

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

**Section III**

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

*Evidence:* logical appeal (facts), emotional appeal

- would cut down on gas and oil prices

**Section IV -- Dealing with the Opposition**

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

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

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

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

**Conclusion**

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

\*[http://www.uwc.ucf.edu/handouts/Sample\\_Argument\\_Outline.pdf](http://www.uwc.ucf.edu/handouts/Sample_Argument_Outline.pdf)

## Composition:

Complete your outline...thoroughly! You can use the outline provided or complete your own..but be very specific with evidence/topic sentences/background and conclusion.

## Resource:

Review Resource Week 25.

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OUTLINE WORKSHEET:

THESIS:

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Background Information:

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## **Body Sections:**

Body Paragraphs 1-2

*Topic(s):* \_\_\_\_\_

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---

*Evidence:* \_\_\_\_\_

---

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- 
- 
- 

Body Paragraphs 3-4

*Topic(s):* \_\_\_\_\_

---

---

*Evidence:* \_\_\_\_\_

---

- 
-

- 
- 

Body Paragraph 5-6

*Topic(s):* \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Evidence:* \_\_\_\_\_  
\_\_\_\_\_

- 
- 
- 

**Body paragraph 7-8: Dealing with the Opposition**

*Prevalent Opposing View:*

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Evidence:*  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Strategy for Response:*  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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

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

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

## WEEK 26: ROUGH DRAFT

*Constructing Paragraphs* You've written your thesis. You've interrogated your outline. You know which modes of arrangement you intend to use. You've settled on a plan that you think will work.

Now you have to go about the serious business of constructing your paragraphs. Paragraphs are the workhorses of your paper. If a single paragraph is incoherent or weak, the entire argument might fail. It's important that you consider carefully the "job" of each paragraph. Know what it is you want that paragraph to do. Don't allow it to go off loafing.

What is a paragraph?

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

What should a paragraph do?

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

Be Supportive.

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

Be Strong.

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

Be Considerate.

Good paragraphs consider their relationship to other paragraphs. A good paragraph never interrupts its fellow paragraphs to babble on about its own, irrelevant problems. A

good paragraph waits its turn. It shows up when and where it's supposed to. It doesn't make a mess for other paragraphs to clean up. In other words, a considerate paragraph is a coherent paragraph. It makes sense within the text as a whole.

### I. Writing the Topic Sentence

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

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

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

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

## II. Developing Your Argument: Evidence

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

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

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

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

### III. Developing Your Argument: Arrangement

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

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

### IV. Coherence

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

Look for these problems in your paper:

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

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

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

Accordingly, the paragraph is coherent.)

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

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

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

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

Here are some examples:

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

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

## V. Introductions and Conclusions

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

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

## Composition:

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

## Resource:

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

## WEEK 27: PEER REVIEW ROUGH DRAFT

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

### Composition:

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

### Resource:

Review checklist on final edits.





WELL DONE on your Research paper!!

Now is the time to take a little breather, you're in the home stretch! Words are powerful, don't let them define you but let them describe you 😊 Here's your chance to use words to capture this time in your life.

## How do words describe you?

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

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

Have fun with this assignment! You've earned a wonderful and creative end to this year! What a wonderful time to be living!

WEEK 29: TEACHER'S CHOICE!

## WEEK 30: GAME DAY!

### Team Scrabble spell-off!!

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

### In the NEWS!

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

For example: The character Tinkerbell

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

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

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

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

Proverbs 1:5

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