

WRITING WITH SKILL, LEVEL TWO

LEVEL 6 OF THE COMPLETE WRITER

by

Susan Wise Bauer

INSTRUCTOR TEXT

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INTRODUCTION

This is Level Two of the *Writing With Skill* series. It assumes that the student and instructor have both worked through the exercises in Level One. Those exercises lay a vital foundation for the assignments in this text.

If you are working with an older student and need to progress through Level One more quickly, see “Using This Program With Older Students” at the end of the General Instructions.

Although you can review the General Instructions and then progress directly to Week 1, I recommend that you take the time to read the following overview before continuing on.

General Instructions

The directions in this course are targeted at the student. Allow the student to read the instructions and begin to follow them on his or her own before you step in with additional help and guidance. Ultimately, writing is a self-guided activity. This course will continue to develop the student’s ability to plan and carry out a piece of writing independently.

Instructions followed by the notation **(Student Responsibility)** are designed to be completed by the student independently, with no help from you. When instructions appear without this notation, the student may need you to help with the assignment or to check his or her work.

When the student sees the symbol ♦, the student should stop and answer the question asked before going on. Encourage the student to answer the questions out loud, in complete sentences; this forces the student to come up with a specific answer rather than a vague formless idea.

NOTE TO INSTRUCTOR: Train the student to read the instructions thoroughly! Students at this level tend to skim instructions and then tell you that they’re confused. Your first step, when the student is puzzled, should always be to say, “Read the instructions out loud to me.” Often, you’ll find that the student has skipped or misunderstood the directions.

Last year, the student put together a Composition Notebook with six different sections in it:

Narrations

Outlines

Topoi

Copia

Literary Criticism Reference

The student should use this same notebook for this year's work. Although the first section will not be used, the other five will be, and the student may find it useful to look back at the Level One narrations occasionally.

If the student can't find last year's notebook, you may need to help her or him recreate it. Divide a new notebook into five sections, leaving out **Narrations**.

For a new notebook, the student will need to recreate the pages from Level One's **Reference** section. These were:

Topoi Chart

Chronological Narrative of a Past Event

Chronological Narrative of a Scientific Discovery

Description of a Place

Scientific Description

Description of a Person

Biographical Sketch

Sequence: Natural Process

Literary Terms

Sentence Variety Chart

Time and Sequence Words

Points of View

You have the information contained in these pages in the appendices of this book.

To recreate the *Topoi* chart, have the student copy out the charts in Appendix One, beginning with Chronological Narrative of a Past Event and ending with Sequence: Natural Process. (Sequence: History is the first new *topos* taught in Level Two.)

To recreate the Literary Criticism chart, have the student copy out everything in Appendix Two, beginning with "hero/heroine" and ending with "ballad." ("Pivot point" is the first term added in Level Two.)

To recreate the Sentence Variety chart, have the student copy out everything in Appendix Three, beginning with "descriptive adjectives \longleftrightarrow nouns" and ending with "main verb \longleftrightarrow infinitive." ("Adjective \longleftrightarrow added adjective" is the first new *copia* skill taught in Level Two.)

You may photocopy Appendix 5 and Appendix 6 and give them to the student to replace the Time and Sequence Words and Points of View charts. The student will create Appendix Four, in the course of this year's work.

It is **highly recommended** that the student copy out the three missing charts, either by hand or with a word processor, rather than simply photocopying them. Copying the charts out will serve as valuable review and will force the student to remember the content of the lost work.

Rubrics (guides for evaluation) are provided in this level, as in Level One. In my opinion, asking the student to revise until the work meets your standards is more useful than giving letter or number grades at this level. If the student has not followed instructions, show the student specifically where the composition falls short and ask for revision. Samples of acceptable answers are given in this instructor text when appropriate. These acceptable answers have the minimum level of complexity and information that you should require from the student; if the student wishes to answer with more detail and subtlety, this is (of course) perfectly fine.

Finally, always remember that the program should serve you and the student—not vice versa. You should always feel free to slow down, to speed up, to skip sections, or to adapt instructions. No skill program can anticipate the needs, strengths, and weaknesses of every student. So be careful to customize this program to your student's needs and abilities.

Using This Program With Older Students

Level Two builds on the skills and vocabulary taught in Level One. However, an older student who is not a reluctant writer and already has good basic skills can progress through Level One in less than one year.

If you wish to accelerate Level One, follow these guidelines:

1) Ask the student to read the General Instructions, the Overview for Weeks 1–3, and the Overview for Weeks 4–15 *carefully*.

2) Ask the student to complete the narration exercises in Day 1 of Week 14 and Day 1 of Week 15. If the student can do this without too much difficulty, you may skip all of Week 1 as well as the Day 1 exercises in Weeks 3–13. If the student struggles, do not skip these exercises.

3) Ask the student to complete the outlining exercises in Day 2 of Weeks 14 and 15. If the student can do this without difficulty, you may skip Week 2, and Day 3 of Week 3. The other outlining exercises serve as models for the *topoi* being taught and should be completed.

4) If the student is already familiar with the concepts of protagonist, antagonist, and conflict, you can skip Days 1–3 of Week 23.

5) If the student is already familiar with rhyme schemes and scansion, you can skip Weeks 32–34.

6) If the student is already a confident writer, you can skip the project in Weeks 35–36.

You may also progress more quickly through any assignments the student finds easy, skipping steps that seem unnecessary. Your goal is to familiarize the student with the *topoi* taught in Level One and with the skills covered in the *copia* exercises.

Overview of the Year's Sequence

Level One was divided into seven sections: Basic Skills, Building Blocks for Composition, Sentence Skills, Beginning Literary Criticism in Prose and Poetry, Research, and Final Project.

These sections gave step-by-step instructions in the foundational skills needed for writing brief compositions in history, science, and literary criticism.

The first level was divided into sections because the student was learning unfamiliar skills. When you're tackling a new and difficult set of skills, it is usually best to focus on one thing at a time. But now that the student has mastered the basics, the assignments don't need to be separated out into units. Instead, the student will develop flexibility and confidence by going back and forth between compositions in history, science and literary criticism. At the same time, the student will be learning how to make sentences more interesting, research more effective, and note-taking more productive.

In the first level of this course, the student reviewed narrative summaries, learned how to construct one-level outlines, and was introduced to two-level outlines. This year, he will use narrative summaries in his writing, practice two-level outlines, and be introduced to three-level outlines.

In Level One, the student learned the basics of documentation: footnotes, endnotes, note-taking, and avoiding plagiarism. This year, she will put those basics to use in almost everything she writes.

In Level One, the student learned how to write seven kinds of forms: chronological narratives of past events and of scientific discoveries, descriptions of places and persons, scientific descriptions, biographical sketches, and sequences of natural processes. In Level Two, he will practice combining these forms together, and also learn to write sequences in history, as well as explanations by comparison and explanations by definition in both science and history. He will also find out how to round his compositions into fully-formed essays by adding introductions, conclusions, and well-written titles.

In Level One, the student was introduced to thesaurus use and learned how to transform sentences by exchanging nouns and adjectives, active and passive verbs, indirect objects and prepositional phrases, infinitives and participles, and main verbs and infinitives. In Level Two, she will also learn about added and intensified adjectives, using metaphors in place of adverbs, phrase-for-word substitution, and exchanging negatives for positives (and vice versa),

In Level One, the student learned about protagonists, antagonists, and supporting characters in stories; about inversion, surprise stories and idea stories, metaphor, simile, and synecdoche. This year, he will cover stories-within-stories, different points of view, foreshadowing, comparing stories to each other, and writing about longer works of fiction.

In the first level of this course, the student learned about the basics of poetry: rhyme and meter, onomatopoeia and alliteration, sonnet and ballad form, and the relationship between form and meaning. This year, she will learn how to compare poems to each other and how to combine poetry analysis with biographical sketches.

The student wrapped up the last weeks of Level One with an independent final project that used several of the forms learned over the course of the year. This year, he will complete several different independent projects by combining forms together; he will also learn how to find original topics by brainstorming.

Finally, the student will practice a whole new kind of writing by modelling her own work on classic essays.

WEEK 1: SUMMARIES AND OUTLINES

Day One: How (and Why) to Write Summaries



Focus: Writing brief narrative summaries

The steps that say “Student Responsibility” should be completed by the student with no assistance or feedback from you. Other steps may require you to help the student and/or check the student’s work.

The student instructions are reproduced below for your convenience. Texts that the student uses for research and reading are not reproduced; their place is marked with an *.

STEP ONE: Understand the purpose of writing summaries (Student Responsibility)

Student instructions for Step One:

One of the most important skills in writing is the ability to sum up a series of events or thoughts in just a few sentences.

Think about it. When you write, you can’t just put down *everything* that crosses your mind. Instead, you have to select *which* thoughts fit together and make sense. If you can’t do this, your writing simply won’t hold a reader’s interest.

To see what I mean, read the following two paragraphs from the classic biography *Mary, Queen of Scots*, by Emily Hahn. They describe the murder of Mary’s husband, Lord Darnley, and his servant, William Taylor, in 1567.

★

Emily Hahn was a skilled, well-loved writer, and she knew the importance of summary. Imagine if she had written her two paragraphs without summarizing . . .

★

All of the details in the second version are taken from contemporary accounts of Darnley’s death (accounts written by people who lived at the time). But Emily Hahn chose not to use them. Here are all of the bits of information she intentionally left out:

★

Can you hear how much more effective and dramatic Emily Hahn’s version is? If you can’t, read both versions out loud.

Summarizing teaches you to pick out the most important, most fitting, most sense-filled pieces of information. When you write briefly and powerfully, readers believe what you write. They are gripped by it. They are *convinced* by it. Writing summaries gives you the opportunity to practice brief and powerful writing, without putting you under the pressure of coming up with ideas (and information) to write about.

Summaries can also be useful parts of longer papers. When you write about a novel, you'll often need to provide a short summary of part of the plot. And in a science or history paper, you may need to briefly sum up someone else's research or conclusions.

STEP TWO: Understand how to write a narrative summary (Student Responsibility)

Student instructions for Step Two:

There are two primary ways to sum up a series of events or thoughts. The first is to write a "narrative summary"—several brief sentences that highlight the most important events or ideas in a passage. The second is to outline the passage (you'll review that skill tomorrow).

Here is a long paragraph describing the arrival of the Armada, the enormous naval force sent by King Philip II of Spain to attack the English. This excerpt from a classic book of stories from history, *The Book of Brave Adventures*, tells how the Armada first came into view of the English shore in late July, 1588.

★

How would you write a brief narrative summary of this paragraph? You would ask yourself: What happens at the beginning of this paragraph? What happens next? What happens at the end?

Here's how you might answer these questions:

What happens at the beginning of this paragraph? The Spanish Armada arrives and the English come out to fight for their country.

What happens next? The English ships were faster than the Spanish ships and rained showers of bullets on them.

What happens at the end? The Spanish Armada retreated towards France.

Your finished summary might sound like this:

When the Spanish Armada arrived, the English came out to fight. Their small, fast ships were quicker than the Spanish ships, and rained so many bullets on them that the Spanish ships retreated towards France.

If you're writing a summary of a science passage with less of a "story" in it, you might need to ask slightly different questions. Read the following paragraph, which describes a scientific process:

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In this case, you'd need to ask yourself: What exactly does this passage describe? What are the two or three most important parts of that description? What do they do?

What exactly does this passage describe? The circulatory system of a jellyfish.

What are the two or three most important parts of that description? The bell and the canals.

What do they do? The canals of the bell suck up seawater, and the seawater gives the jellyfish oxygen and nutrients.

Your finished summary might sound like this:

The circulatory system of a jellyfish is made up of a network of canals in the “bell.” When the bell expands and contracts, the canals suck up seawater. The seawater brings oxygen and nutrients up into the bell.

STEP THREE: **Practice**

Student instructions for Step Three:

Finish today’s work by writing brief narrative summaries of the following three paragraphs. Each summary should be two to three sentences long. Try using the two sets of questions suggested below:

What happens at the beginning of this paragraph?

What happens next?

What happens at the end?

What exactly does this passage describe?

What are the two or three most important parts of that description?

What do they do?

(These questions are only tools, so if you don’t find them helpful, don’t feel obliged to use them.)

If you need help, ask your instructor. When you’re finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP THREE

This exercise has two purposes: to help the student locate the central idea in each paragraph, and to give the student practice in writing a smooth coherent piece of prose.

The first two paragraphs could actually be summed up in a single sentence:

King Louis XV was just as cruel and thoughtless as his father.

The Colorado River is a fast-dropping, erosive river filled with sediment.

The third paragraph could be summed up in two sentences:

Richard Coeur de Lion [Richard the Lionheart] laid siege to the Castle of Chalus because the Viscount of Limoges wouldn’t hand over treasure. During the siege, he was killed by an archer.

The suggested questions should help the student find these central ideas. Answers to the questions might resemble these:

Paragraph 1

What happens at the beginning of this paragraph? Louis XV was a careless and cruel king.

What happens next? The people hoped that the king’s heir would be kinder.

What happens at the end? Louis XVI was just as unmerciful as the old king.

Paragraph 2

What exactly does this passage describe? The Colorado River.
What are the two or three most important parts of that description? The drop of the river, its erosive power, and the sediment that flows through it.
What do they do? The drop of the river makes it run faster and increases its erosive power. The sediment makes the Colorado even more erosive.

Paragraph 3

What happens at the beginning of this paragraph? The Viscount of Limoges would not hand treasure over to Richard the Lionheart.
What happens next? Richard besieged the Viscount's castle.
What happens at the end? Richard was killed during the siege.

However, a summary should include one or more interesting details to flesh out the narrative, so the student's narrative should resemble one of the following:

After the death of Louis XV, the people of France hoped that Louis XVI would be kinder. But Louis XVI was just as cruel. None of his advisors would help the starving peasants.

The Colorado River drops 13,000 vertical feet in a short distance. It picks up so much sediment that it grinds away the soft rocks it passes through. Before damming, the Colorado carried 235,000 tons of sediment per day through the Grand Canyon.

Richard Coeur de Lion laid siege to the Castle of Chalus because the Viscount of Limoges would not hand over treasure he had found in a field. During the siege, Richard was hit by an arrow. He died 12 days later.

If the student's summary includes the central ideas listed above, the details could vary. The first paragraph, for example, could also be summarized as:

The people of France hoped that Louis XVI would be kinder than his predecessor, but he was just as cruel. His ministers made harsh laws, and his tax collectors demanded even more taxes from the poor.

or

After Louis XV died, his people hoped that the next king would be kinder. But Louis XVI would not listen to their complaints. He even hanged the peasants who asked him for mercy.

The student's final answer should include the central idea and be no longer than three sentences.

Day Two: How (and Why) to Construct an Outline



Focus: Constructing two-level outlines

In the last day's work, the student learned that there are two primary ways to sum up a series of events or thoughts: narrative summary and outlining. Today, he will review how to construct a two-level outline.

You may need to remind the student that when he sees the symbol ♦, he should stop until he has completed all directions.

STEP ONE: Understand the difference between a two-level outline and a narrative summary (Student Responsibility)

Student instructions for Step One:

When you write a narrative summary, you are trying to condense a passage of writing into fewer words so that the reader gets the most important facts without having to plow through unnecessary details. When you write an outline, you're doing something different. Instead of summarizing the passage's most interesting information, you're looking for the passage's most central thought—the event or idea that every other sentence in the passage relates to.

Look back again at yesterday's passage about the Spanish Armada.

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I gave you the following narrative summary of this paragraph:

When the Spanish Armada arrived, the English came out to fight. Their small, fast ships were quicker than the Spanish ship, and rained so many bullets on them that the Spanish ships retreated towards France.

If I were outlining the paragraph instead of summarizing it, I'd begin by finding the single central event or idea. Instead of writing answers to the questions I suggested in the last lesson ("What happens at the beginning of this paragraph? What happens next? What happens at the end?"), I would ask myself two questions: What is the main thing or person that this passage is about? (The Spanish Armada.) Why is that thing or person important? (It arrived at England, which started the fight between the English and Spanish navies.)

So my outline would begin like this:

I. The Spanish Armada arrives in England

(You should remember from last year that the main points of an outline are given Roman numerals: I, II, III, IV, V, etc.)

Now that I've found the main point of the passage, I need to look for subpoints. Last year, you learned that subpoints give important information about the people, things, or ideas in the

main point. In this passage, the subpoints should give only the *most important information* about the Spanish Armada and its arrival in England.

Here's how I would outline the passage:

- I. The Spanish Armada arrives in England
 - A. The English attack
 - B. The Armada retreats to France

You might be tempted to write an outline that looks like this:

- I. The Spanish Armada arrives in England
 - A. The English all came out to fight
 - B. The English fleet surrounded the Armada
 - C. The Spanish ships were too slow to get out of the way
 - D. The fight went on all the next day
 - E. Finally the Armada retreated

But remember that *subpoints are not details*. These are all details of *how* the English attacked. The fact that the English attacked, and the fact that the Armada then retreated, are the most important facts in the passage—and all you need to know to understand what happened when the Spanish Armada arrived in England.

If you were doing a three-level outline (you'll begin practicing these towards the end of this book), those details would go underneath your subpoints, like this:

- I. The Spanish Armada
 - A. The English attack
 - 1. Men come from all over England to join the defense
 - 2. The English navy surrounds the Spanish fleet
 - 3. The light English ships outmaneuver the Spanish
 - B. The Armada retreats to France
 - 1. Spanish ships are captured
 - 2. The Spanish admiral orders a retreat

Remember: Narrative summaries can have details in them. Three-level outlines can have details in them. But two-level outlines should simply contain the most important facts.

Let's look at one more example. Here's the narrative summary of the jellyfish passage from the last lesson:

The circulatory system of a jellyfish is made up of a network of canals in the "bell." When the bell expands and contracts, the canals suck up seawater. The seawater brings oxygen and nutrients up into the bell.

Now, read through the passage one more time. Jot down in the box an idea of what the main point might look like. After you've done this (and only after!), look at my answer below.

★

Were you able to come up with a main point?

Since every single sentence in the passage describes some part of a jellyfish's circulation, my main point was:

- I. Jellyfish circulation

Now go back through the passage and look for two subpoints. Passages of scientific description, like this one, will often be divided into sections that describe different parts or elements of the main point. You'll see a small vertical line where this division happens. Try to

come up with a phrase describing what part of a jellyfish's circulation each section of the passage describes.

Write each subpoint in the box above. Then, look at my answer below.



Here is the outline I came up with:

- I. Jellyfish circulation
 - A. The “bell” of the jellyfish
 - B. The jellyfish’s “blood”

The first part of the description tells how the bell works; the second explains how seawater carries oxygen into the bell as it expands and contracts.

STEP TWO: **Understand the purpose of an outline** **(Student Responsibility)**

Student instructions for Step Two:

Narrative summaries teach you to write succinctly and powerfully; they can also be used as shorter parts of longer papers. Outlines have different purposes.

An outline helps you understand exactly how a piece of writing is structured—and you can use that knowledge to write your own compositions. Both of the passages in this lesson are forms, or *topoi*, that you studied in the first level of this course; the Spanish Armada passage is a chronological narration of a historical event, and the jellyfish paragraph is a scientific description. You'll continue to use outlining this year to help you understand and master new *topoi*.

Outlining is also an excellent way to remember what you've read. The best way to study a piece of writing is to take notes on it, and outlining is an organized note-taking method. If you needed to study for a history test, this two-level outline:

- I. The Spanish Armada arrives in England
 - A. The English attack
 - B. The Armada retreats to France

would help you remember that the English beat the Spanish Armada back—exactly the information you'd want to memorize for your test.

A three-level outline will probably be more useful as you study for science exams. If you were taking notes on the jellyfish passage, your outline might look like this:

- I. Jellyfish circulation
 - A. The “bell” of the jellyfish
 - 1. Made up of muscles and nerves
 - 2. Expands and draws water up into canals
 - 3. Contracts and squeezes water back up
 - B. The jellyfish’s “blood”
 - 1. Seawater carries oxygen and nutrients
 - 2. Flows through the canals, or “blood vessels”

As you master three-level outlines later this year, you can begin to use them in your science studies as well.

STEP THREE: **Practice**

Student instructions for Step Three:

Finish today's work by writing two-level outlines of the paragraphs from the last lesson.
Use your own paper.

Keep three things in mind as you write:

1. To find the main point, ask: What is the main thing, idea, or person that this passage is about? Why is that thing or person important? To find subpoints, ask: What is the most important information about the main point?

2. Be consistent in tense. Look back at the correct and incorrect versions of the Spanish Armada on pp. 9–10. Circle each verb in the incorrect version (the one where all the details have been turned into subpoints). Then, return to this page.



You should have circled the following verbs:

arrives, came, surrounded, were, went, retreated

The first verb is the present tense, but the rest are past tense. You should try to use the same verb tense throughout your outline. (In the correct outlines, I've used all present tense, but you could choose past instead.)

3. Some guides to outlining will tell you that you should use all complete sentences or all complete phrases in your outline. When you're outlining someone else's writing, this doesn't always work. Sometimes a phrase will seem more natural than a sentence, and vice versa. Don't worry about mixing the two.

If you need help, ask your instructor. When you're finished, show your work to your instructor.

NOTE: #2 and #3 are both intended to get you into habits that will make outlines more useful for you in the future. Eventually, you'll want to outline compositions of your own before you write them. It won't matter if your outline is part phrases and part sentences, but if your outline mixes past and present tense, your composition will tend to do the same.

HOW TO HELP THE STUDENT WITH STEP THREE

For each paragraph, the student should pick out one major point and several subpoints.

Paragraph 1

Suggested answers (the student's sentences should resemble the following but don't need to be identical):

- I. The beginning of Louis XVI's rule
 - A. Louis XV's cruelty
 - B. The hopes of the people
 - C. Trouble under Louis XVI

OR

I. Louis XV and Louis XVI

- A. Louis XV was a careless, selfish ruler
- B. The French hoped that Louis XVI would be kinder
- C. Louis XVI was as cruel as the old king had been

Note to Instructor: The passage is primarily about Louis XVI, with Louis XV used for contrast. However, since the first quarter of the paragraph deals with Louis XV, it is not incorrect for the student to mention both kings in the major point. The development of the passage then falls neatly into three sections: Louis XV (sentences 1–4), the troubles and hopes of the people (5–7), and the reality of Louis XVI’s rule (8–10). If the student has difficulty settling on subpoints, divide the paragraph into these three sections for him and ask him to come up with one subpoint for each section. You may need to remind him that details (specific incidents, Marie Antoinette, Necker) do not belong in subpoints.

Paragraph 2

Suggested answers:

I. The Colorado River

- A. Steep drop
- B. Erosive power

OR

II. The speed and erosion of the Colorado River

- A. The river drops sharply
- B. The river picks up sediment

Note to Instructor: There are really only two parts to this description of the river; the first section of the paragraph describes its drop and speed, while the second talks about its erosive power/the sediment produced by that power. There are many details in the paragraph, which may tempt the student to include too many subpoints. If necessary, point out that drop and speed are related to each other—two different ways to describe the same phenomenon. All of the details about the Southwest, the amount of sediment in the river, and the river’s appearance are related to its tendency to pick up massive amounts of sediment. If necessary, divide the paragraph for the student between “mighty Mississippi” and “Because a river’s erosive power.” Ask him to come up with a subpoint for each section. (You could also divide the paragraph between “any part of the world” and “But in the desert,” since the sentence “Because a river’s . . . any part of the world” is a transitional sentence between the two parts of the description.)

*Paragraph 3***Suggested answers:**

- I. The death of Richard Coeur de Lion
 - A. The Viscount of Limoges refused to hand over treasure
 - B. Richard laid siege to the Viscount's castle
 - C. An archer shot Richard in the chest

OR

- I. Richard's siege of the Castle of Chalus
 - A. Demand for treasure
 - B. Siege
 - C. Wound and death

Note to Instructor: Both main points are acceptable, since the death of Richard is the point of the story, but the siege of the castle provides the structure for the chronological narrative about Richard's death. Either way, the story divides into three major events: Richard doesn't get the treasure, Richard besieges the castle, Richard is wounded and dies.

Day Three: Practicing Summaries and Outlines



Focus: Writing brief narrative summaries
and two-level outlines

In later lessons, the student will use both outlining and narrative summary to develop longer papers. Today's assignment is designed to give the student a sense of how the two methods compare.

STEP ONE: Prepare (Student Responsibility)

Student instructions for Step One:

Now that you've reviewed both summaries and outlines, you'll practice writing both. Remember, to write a narrative summary, try using one of the following sets of questions:

- What happens at the beginning of this paragraph?*
- What happens next?*
- What happens at the end?*

What exactly does this passage describe?

What are the two or three most important parts of that description?

What do they do?

A narrative summary should give the most important information from the passage along with a couple of interesting details.

A two-level outline should give the central, organizing idea in each paragraph, along with the most essential information about that idea. To write a two-level outline, find the main point by asking:

What is the main thing, idea, or person that this passage is about? Why is that thing or person important?

To find subpoints, ask:

What is the most important information about the main point?

Both your narrative summaries and your outlines should use consistent tense throughout. Make sure that you use complete sentences in the narrative summary, but you can use sentences, phrases, or a mix in the outline.

STEP TWO: Narrative summary and outline

Student instructions for Step Two:

The passage below, from *The Emperors of Chocolate*, is about Milton Hershey's attempts, beginning in 1900, to find a new formula for blending milk and chocolate into milk chocolate. Milton Hershey, a native of Pennsylvania, believed that he could discover a way to make milk chocolate that would be better than the methods used for centuries in Europe. But despite trial after trial, he couldn't get the milk and chocolate to combine, consistently, without burning, lumping, or spoiling.

First, write a narrative summary of three to four sentences. Notice that the tense of the selection changes from past tense (when the writer is describing what Milton Hershey did a century ago) to present tense (when he describes current attitudes in Europe). The tense of your narrative summary should remain consistent with the passage—so it's appropriate to shift from past to present when you are summarizing this final section.

After you've finished your narrative summary, put it aside and construct a two-level outline of the passage. You'll notice that the text below is separated into three sections by spaces. Treat each section as if it were a single paragraph. In the last section, the author has begun a new paragraph with each direct quote; this is correct form, but all four of the short paragraphs created by the quotes are related to the same main point. Each section should have one main point and at least one subpoint.

When you've finished both your narrative summary and your outline, show them to your instructor. If you have difficulty, ask your instructor for help.

HOW TO HELP THE STUDENT WITH STEP TWO

The student's narrative should contain three elements:

What happens at the beginning of this paragraph?

Hershey successfully makes milk chocolate.

What happens next?

The chocolate is slightly sour AND Americans like it.

What happens at the end?

Europeans dislike the chocolate.

The narrative should be three to four sentences long and contain one or two supporting details. It should be written in the past tense except for the last sentence(s) about European reactions; this should be in the present tense, consistent with the passage itself. The summary should resemble the following:

Milton Hershey found a way to make milk chocolate by boiling the milk with sugar under low heat in a vacuum. The chocolate had a sour flavor, but the American public loved it. However, Europeans still despise Hershey chocolate as inedible.

OR

Hershey finally figured out how to make smooth milk chocolate. While he was boiling the mixture, though, the enzymes in the milk produced free fatty acids and soured the chocolate slightly. Americans loved the chocolate and bought \$2 million worth by 1907. But in Europe, Hershey's chocolate is considered "barnyard" or "cheesy."

The student's outline should have three main points and should resemble one the following:

- I. Hershey's solution for milk chocolate
 - A. Sugar and milk boiled under low heat in a vacuum
 - B. Chocolate was slightly soured
- II. The popularity of Hershey's milk chocolate
 - A. Sales reached \$2 million by 1907
- III. European opinions
 - A. Europeans do not buy Hershey chocolate
 - B. President of Cocoa Merchants' Association despises flavor

OR

- I. Hershey chocolate
 - A. Milk blended in a vacuum
 - B. Enzymes produced sour chocolate
- II. Hershey in America
 - A. A great success
- III. Europeans dislike it
 - A. Doesn't sell in Europe
 - B. Hans Scheu's opinion

Note to Instructor: Some guides to outlining insist that if you have an A, you should always have a B. That might be a good principle if you're outlining an original argument of your own—but since the writer of another text might have decided to offer only one subpoint, don't force the student to always find a second subpoint. You *can* have an A without a B when you're outlining someone else's work.

As both outlines make clear, the first paragraph is about the milk chocolate itself; the most important supporting information is that Hershey figured out how to blend the chocolate (the first half of the paragraph) and that the chocolate came out sour (the second half). The texture and color of the chocolate are details that do not belong in a two-level outline.

The main idea of the second paragraph is the American reaction to the chocolate. The most important supporting information is that the reaction was a positive one; the student may also include the sales figure, since this is the strongest piece of evidence for the chocolate's popularity. There is only one subpoint to this section.

The main idea of the third paragraph is the European reaction. The reaction falls into two categories; the reaction of Europeans generally, and the reaction of Hans Scheu. The exact flavor of the chocolate is a detail that does not belong in a two-level outline.

If necessary, use the above explanations to prompt the student.

Remember that the student's outline does not need to be identical to the examples. Outlining often involves judgment calls; as long as the student is able to find the central ideas in the selection, you may allow some flexibility in the phrasing and choice of supporting details.

STEP THREE: **Outline and narrative summary**

Student instructions for Step Three:

Now reverse the order: write your outline first, and your narrative summary second.

Your outline of the following excerpt should have five main points, one for each paragraph. You'll notice that the fourth and fifth paragraphs cover more than one process. It is acceptable for your main points to contain both, like this:

- IV. Tempering and molding
 - A. Heating, cooling, reheating
 - B. Molds in a variety of shapes and sizes

Alternatively, you could use a more general statement such as

- IV. After the conching
 - A. Tempering
 - B. Molding

Either is acceptable (and you may copy one of the above when you get to Paragraph 4).

Your narrative summary should be no more than five sentences in length and should list the steps involved in making chocolate.

HOW TO HELP THE STUDENT WITH STEP THREE

The student's outline should have five main points (one for each paragraph) and should resemble the following:

- I. Kinds of eating chocolate
 - A. Sweet chocolate
 - B. Milk chocolate
- II. Grinding
 - A. Chocolate refined to a smooth paste
- III. Conching
 - A. Conches knead the chocolate
 - B. This develops and modifies the flavor
- IV. Tempering and molding
 - A. Heating, cooling, and reheating
 - B. Molds in a variety of shapes and sizes
- V. Cooling and wrapping
 - A. Cooling at fixed rate
 - B. Wrapping machines

OR

- I. Mixing process
 - A. Ingredients melted and combined
 - B. Mixing into dough
- II. Second step
 - A. Grinding process
- III. Third step
 - A. Kneading in conches
 - B. Produces different flavors
- IV. Fourth and fifth steps
 - A. Tempering
 - B. Molding
- V. Final steps
 - A. Cooling
 - B. Wrapping

The passage is a step-by-step explanation of the steps involved in making chocolate.

The first paragraph both differentiates between milk and sweet chocolate, and describes the first step in making both: mixing the ingredients into dough. Because the topics are mixed together, either can be chosen as the main point. In Day One, the student was reminded that a paragraph is “a group of sentences that are all related to a single subject.” This is true for the

first paragraph of the excerpt. All of the sentences are related to the subject of how chocolate is made. However, the author has chosen to cover two aspects of the subject simultaneously: how two particular kinds of eating chocolate are made, and how those kinds are slightly different. Either aspect could serve as the organizing idea of the paragraph.

After the first paragraph, the writer progresses chronologically through the steps of making chocolate. The student may choose to number the steps or to list what actually happens during each, as shown above.

The student's narrative summary should resemble the following:

Sweet chocolate and milk chocolate are both made by melting and combining ingredients in a mixer. The mixture is then ground through heavy rollers. The ground mixture is kneaded by conches, tempered, and poured into molds. Finally, it is cooled, removed from molds, and wrapped for shipment.

OR

Eating chocolate is made from unsweetened chocolate, sugar, cocoa butter, and vanilla. Milk chocolate contains milk as well. The ingredients are mixed into dough and kneaded by machines called "conches." The dough is then tempered (heated, cooled, and reheated) and molded into bars and blocks. The molded chocolate is cooled and then wrapped by wrapping machines.

In both cases the student should list the chronological steps of making chocolate, leaving out unnecessary details.

Day Four: Copia



Focus: Reviewing skills in sentence writing

Today, the student will begin the year's first exercises in *copia*—rephrasing, rewriting, and rewording sentences.

STEP ONE: **Review basic thesaurus use**

Student instructions for Step One:

If you're comfortable with thesaurus use, continue on to the exercise. If not, you may need to go back and review Week Three of Level One: Using the Thesaurus.

The simplest way to rewrite a sentence is to choose *synonyms* for the most important words. You've probably learned the basic definition of a synonym: it is a word that means the same, or almost the same, as another word. *Fear* and *terror* are synonyms; they mean almost the same thing. *Run* and *jog* are synonyms. So are *loud* and *noisy*, and *joy* and *happiness*.

But although "word that means the same" is a good definition for an elementary-level

writer, you should remember that “almost the same” is a more accurate definition. No word ever means *exactly* the same thing as another word; if that were the case, you wouldn’t need two words. English words may overlap in their basic meaning, but they have different *shades* of meaning. *Joy* is more complete, more overwhelming than *happiness*. *Terror* is more intense than *fear*.

You should always remember shades of meaning when you choose synonyms. Consider the following sentence, from the Sherlock Holmes adventure called *The Speckled Band*:

Imagine, then, my thrill of terror when last night, as I lay awake, thinking over her terrible fate, I suddenly heard in the silence of the night the low whistle which had been the herald of her own death.

In this sentence, “thrill” stands for the basic meaning of: startling, strong sensation. Look up “thrill” in your thesaurus, and you’ll find the following synonyms for startling, strong sensations:

inspiration, satisfaction, frenzy, tumult, tingle

But in *The Speckled Band*, the thrill is a bad thing: terrifying, negative, horrible. A synonym for *thrill* in this sentence has to convey this shade of meaning. So you would not choose one of the following synonyms:

Imagine, then, my inspiration of terror when last night, as I lay awake . . .
Imagine, then, my satisfaction of terror when last night, as I lay awake . . .
Imagine, then, my tingle of terror when last night, as I lay awake . . .

The first two sentences suggest that the strong sensation is pleasant. The third suggests that it isn’t all that strong. So if you were to choose a synonym for *thrill*, you’d want to make sure that the essential meaning (“strong, sudden”) is combined with an implication of dreadfulness.

Imagine, then, my frenzy of terror when last night, as I lay awake . . .
Imagine, then, my tumult of terror when last night, as I lay awake . . .

The synonyms *frenzy* and *tumult* both work, because both of them have strong negative suggestions to go along with the essential “sudden, strong” meaning of “thrill.”

As you complete the following exercise, try to think about shades of meaning.

For each underlined noun, adjective, and verb, find four synonyms in your thesaurus. List those synonyms on the lines provided. Remember that you must provide noun synonyms for nouns, adjective synonyms for adjectives, and verb synonyms for verbs.

After you’ve found the synonyms, rewrite each sentence twice on your own paper, choosing from among the listed synonyms. Do not repeat any of the synonyms. When you’ve finished, read your sentences out loud and listen to how the sound and rhythm change with each new set of adjectives, nouns, and verbs.

When you’re finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP ONE

The student has already practiced choosing synonyms, but this year, she will be encouraged to pay more attention to shades of meaning.

As Level One of this course noted, choosing correct synonyms is a skill that takes time, maturity, and plenty of exposure to good writing. The optional Google Books exercise recommended in Level One can continue to help the student understand shades of meaning in particular books.¹

The student's answers should resemble the following, although other synonyms are certainly acceptable.

Only heaps of stone rubble were left of the whole solid edifice.

Note to Instructor: Heaps is a word that can mean either “piles” or “accumulation, plenty.” Since the first shade of meaning is the correct one, you may need to suggest that the student look up “pile” to find additional synonyms. In the same way, “ruins” rather than “trash” is the correct shade of meaning for rubble; “sturdy” rather than “reliable” for solid. In most cases, the original word is the best, but the exercise is meant to emphasize the importance of shades of meaning.

heaps: *piles, hills, masses, mountains, lots, loads, mounds,*

rubble: *remains, debris, fragments, detritus, wreckage, ruins*

solid: *hefty, well-built, sound, stable, strong, sturdy, substantial*

edifice: *building, house, construction, habitation, mansion, domicile*

The student's sentences might resemble the following:

Only masses of stone ruins were left of the whole well-built mansion.

Only mounds of stone debris were left of the whole substantial house.

Only loads of stone fragments were left of the whole sturdy building.

The others would not listen to the pleas of the starving peasants.

Note to Instructor: The student should actually look for synonyms for the verb phrase “listen to”; to “listen to” is to heed, whereas “listen” alone can simply mean that sound enters the ear. She should feel free to use other verb phrases (such as “take notice of”) to replace “listen to.” “Plea” carries the sense of “entreaty” rather than the more formal “request.” “Starving” is a verb form, in this case a present participle, used as an adjective; it can be replaced by a regular adjective. The sense is “hungry” rather than “greedy.”

1. *Writing With Skill, Level One Instructor Text*, pp. 31–32.

listen: *heed, attend to, give attention to, hear, take into consideration, take notice of*

pleas: *cries, entreaties, supplications, appeals, petitions, prayers*

starving: *hungry, famished, malnourished, underfed, unsatisfied*

The student's sentences might resemble the following:

The others would not heed the cries of the underfed peasants.

The others would not take notice of the petitions of the malnourished peasants.

The others would not attend to the entreaties of the famished peasants.

STEP TWO: Transforming nouns to adjectives and vice versa

Student instructions for Step Two:

In the first level of this course, you learned that descriptive adjectives can be turned into nouns and placed into prepositional phrases that modify the original noun.

a bold and free thinker
D. A. D. A.

a thinker of boldness and freedom
prep phrase

a clear and beautiful day
D.A. D.A.

a day of clarity and beauty
prep phrase

This works in reverse as well. When a prepositional phrase modifies a noun, you can usually turn the noun of the phrase into a descriptive adjective.

a man of eloquence
prep phrase

an eloquent man
D. A.

In the following sentences, transform as many adjectives into nouns/descriptive prepositional phrases as possible. Don't worry if your new sentences sound strange and awkward. Sometimes, transforming a sentence improves it; sometimes it doesn't. But you won't know until you try!

★

In the following sentences, find any descriptive prepositional phrases and transform them into adjectives.

★

HOW TO HELP THE STUDENT WITH STEP TWO

If necessary, point out to the student the adjectives and phrases (underlined below) that need transformation. They have not been underlined in the student section; the student should try first to figure out which words can/can't be transformed.

The transformed sentences are generally less effective and much more awkward than the

originals. Don't worry about this; the purpose of the exercise is to force the student to pay attention to the grammatical structure of sentences. This awareness will pay off in later lessons.

Hershey's unique, fermented flavor has never sold in Europe.

Hershey's flavor of uniqueness and fermentation has never sold in Europe.

In spite of his gentle face and his sweet and kind young wife, the king was unmerciful.

In spite of his face of gentleness and his wife of sweetness, kindness, and youth, the king was unmerciful.

A bright moon filled the world with soft light.

A moon of brightness filled the world with light of softness.

The sailors and soldiers of the Armada hurried to the guns.

The Armada's sailors and soldiers hurried to the guns.

Imagine, then, my thrill of terror when I suddenly heard the whistle in the silence of the night.

Imagine, then, my terrified thrill when I suddenly heard the whistle in the night silence.

The Colorado River picks up particles of sediment along the way.

The Colorado River picks up sediment particles along the way.

STEP THREE: Rewriting original sentences

Student instructions for Step Three:

You'll finish up today's assignment by rewriting two of your own sentences.

Look back over the work you completed in Days 1–3. Choose two sentences from any of the assignments (they don't have to be from the same project). Make sure that each sentence has at least one noun, one action verb, and one adjective. In one of the sentences, the adjective should be in what's called the "attributive" position—it should come before the noun, not after a linking verb (the "predicate" position).

attributive position predicate position
The fragrant flower was lovely and rare.

In the sentence with the attributive adjective, turn the adjective into a noun that's part of a descriptive prepositional phrase, as in the exercise above. Using your thesaurus, replace the noun and verb in the sentence with synonyms.

In the other sentence, replace the adjective (it can be in the predicate position), noun, and verb all with synonyms.

When you're finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP THREE

The student's answers will vary, of course. However, the rewritten sentences should resemble the following.

Original sentence with adjective in attribute position:

Hershey finally figured out how to make smooth milk chocolate.

Rewritten sentence with synonyms for noun and verb plus adjective transformed into noun in prepositional phrase:

Hershey finally calculated how to make confectionery of smoothness.

Original sentence with adjective in predicate position:

The people of France hoped that Louis XVI would be kinder than Louis XV, but he was just as cruel.

Rewritten sentence with synonyms for noun, verb, and adjective in predicate position:

The common folk of France expected that Louis XVI would be kinder than Louis XV, but he was just as callous.

Don't worry too much about the student's synonyms preserving the exact shade of meaning as the original; the purpose of the exercise is to walk the student through the process of analyzing and rewriting his own sentences.

If the student cannot find two sentences with nouns, action verbs, and adjectives in the appropriate places, have him alter his original sentences before rewriting them. For example, the sentence:

During the siege, Richard was killed by an archer.

contains two nouns (siege, archer) and one action verb (killed), but no adjective. The student might need to add adjectives:

During the brief siege, Richard was killed by a skilled archer.

before rewriting the sentence.

During the short blockade, Richard was assassinated by a Bowman of skill.

Another example: the student might need to alter a sentence by substituting an action verb for a linking or state of being verb, so that he can then find a synonym for the action verb. The sentence:

Louis XVI was just as cruel as the old king.

could become

Louis XVI behaved as cruelly as the old king.

Since the adjective “cruel” has now become the adverb “cruelly,” the student would then need to add an attributive adjective:

Louis XVI behaved as cruelly as his depraved father.

The sentence could now be rewritten with synonyms for *behaved*, *depraved*, and *father*:

Louis XVI carried on as cruelly as his harsh progenitor.

or

Louis XVI carried on as cruelly as his progenitor of depravity.

WEEK 2: NARRATIONS AND SEQUENCES IN HISTORY, PART I

Day One: Review and outline a chronological narration



Focus: Chronological narrations of past events

Today, the student will review a *topos* (form of writing) from the first level of this course: the chronological narration in history. For this lesson, the student should have the “*Topoi*” section of the Composition Notebook on hand.

STEP ONE: Read (Student Responsibility)

Student instructions for Step One:

Your first assignment is to read the following selection about the siege of Stirling Castle in 1304.

Here’s what you should know before you read: Between 1296 and 1328, Scotland and England fought the First War of Scottish Independence. The English king, Edward I, invaded Scotland and claimed to rule it, but the Scots resisted.

The siege of the Scottish Stirling Castle was part of this war. Stirling Castle lay on the River Forth, and protected the north of Scotland. Edward I needed to conquer it before he could control the north.

In the first paragraph, Berwick and Newcastle are both cities in the north of England. Aberdeen, Brechin, and Glasgow are Scottish cities that had already been seized by the English. In the second paragraph, London, Lincolnshire, and Northumberland are all in England; Perth and Dunblane are Scottish cities which had already surrendered. Burgundy is a region in France (Edward I had friends and allies in France).

Sir William Oliphant was the “Constable” of Stirling Castle, meaning that he was the officer responsible for keeping the castle safe.

STEP TWO: **Review the form of a chronological narrative**

Student instructions for Step Two:

This passage is a chronological narrative about a past event—the first form you learned in the last level of this course.

A chronological narrative answers the questions: Who did what to whom? (Or: What was done to what?) In what sequence? Before going on, review the definition and format of a chronological narrative. The chart in your notebook should look like this:

Chronological Narrative of a Past Event

Definition: A narrative telling what happened in the past and in what sequence

Procedure

1. Ask *Who did what to whom?*
(Or, *What was done to what?*)
2. Create main points by placing the answers in chronological order.

Remember

1. Select your main events to go with your theme.
2. Make use of time words.
3. Consider using dialogue to hold the reader's interest.

This particular excerpt doesn't use dialogue, but it does follow the rest of the definition. Take a minute now and circle five time words in the passage. You may want to use the Time and Sequence Words appendix from Level One. If you can't find it, your instructor has a copy.

HOW TO HELP THE STUDENT WITH STEP TWO

The following time words could be circled; if the student is able to defend the choice of a word that's not included here, you should accept the choice.

First paragraph: *late, beginning, initial, earlier, began*

Second paragraph: *about to begin, still, immediately*

Third paragraph: *still, last*

Fourth paragraph: *several weeks, still, finally, until, when, last*

STEP THREE: **Two-level outline**

Student instructions for Step Three:

Now go back through the excerpt and try to come up with a two-level outline, with one main point for each paragraph. Each paragraph contains a series of events, but all of those events center on a particular happening, or a specific phase of the siege. The main points should be numbered I, II, III, and IV. They can be either phrases or sentences.

Let's walk through the first paragraph together.

The first sentence of the first paragraph ("It was in late April that the siege began in earnest") is a summary sentence which does *not* state the theme of the first paragraph. In fact, the siege itself is not described until the third paragraph.

So how can you find the theme? Start by listing the main events in the paragraph.

Supplies to castle cut off
Boats seized by the English
Orders for siege issued (a month before)
English ships bring parts of siege engines
Siege engines arrive from Brechin and Aberdeen

All of these events have to do with the first preparations for the siege—the very beginning stages. So you could phrase your main point as

I. Early English preparations for the siege

or

I. The beginning stages of the siege

or

I. The siege of Stirling Castle begins

Now, look back at the list of main events. Your subpoints (the most important pieces of information *about* the preparation for the siege) will be drawn from this list.

Can any of the events be combined under a single heading? If so, the events are actually details that both describe aspects of the same overall thing. “Supplies to castle cut off” and “boats seized by the English” both have to do with the castle being isolated from the outside world at the beginning of the siege, so you could make your first subpoint “Castle cut off.” If you were completing a three-level outline, those details would appear like this:

I. Early English preparations for the siege

A. Castle cut off

1. Supplies cut off

2. Boats of garrison seized

For this outline, though, you only need to come up with major subpoints, not details.

The last two events both have to do with the parts of siege engines arriving, so they could be combined as well. The completed outline of your first paragraph might look like this:

I. Early English preparations for the siege

A. Castle cut off

B. Orders for siege issued (a month before)

C. Siege engines arrive

Follow the same procedure and try to come up with main points and subpoints for the next three paragraphs.

If you need help, ask your instructor. Show your completed outline to your instructor.

HOW TO HELP THE STUDENT WITH STEP THREE

The student has been given the outline for the first paragraphs. Her two-level outline for the remaining paragraphs should resemble one of the following:

II. Final preparations for the siege

A. Raw materials

B. Workmen and tools

C. Weapons

III. Stirling Castle holds out

A. Siege engines ineffective

- B. Edward I's reaction
- IV. The end of the siege
 - A. Warwolf
 - B. The surrender of the garrison
- II. English weapons
 - A. Lead, stones, iron
 - B. Workmen drafted
 - C. Tools sent north
 - D. Crossbows
 - E. Greek fire
- III. The siege dragged on
 - A. Missiles didn't work
 - B. Battering rams ineffective
 - C. Edward I frustrated
- IV. The Warwolf
 - A. Stirling Castle resisted
 - B. The Warwolf was assembled
 - C. Edward insisted on using the Warwolf
 - D. Castle finally surrendered

As you can see, there is more than one way to construct the outline. Outlining isn't always an exact science; it is a tool that is meant to help the student understand paragraph and composition structure.

The student should make a list of the major events in each paragraph before deciding on the main point. The list will help bring the main point into focus. If the student needs help, use the charts below to discuss the student's choices:

PARAGRAPH	LISTED EVENTS	MAIN POINT	EXPLANATION
2	Iron and stones in Glasgow seized Lead stripped from church roofs Workmen drafted Tools sent north Many crossbows delivered Greek fire ingredients prepared Jean de Lamouilly hired	II. Final preparations for the siege OR II. English weapons	Every event in the list is a step in the final preparations for the siege—the last actions taken before real fighting began. However, all of those events have to do with providing the English army with weapons. Either heading is correct.
3	Stirling Castle impervious Missiles didn't work Battering ram ineffective Edward I rode too close to walls Edward I troubled by long siege	III. Stirling Castle holds out OR III. The siege dragged on	The paragraph describes the ongoing siege and Stirling Castle's resistance. The two are dependent on each other—the siege continues <i>because</i> the castle holds out—so either phrase may be used.
4	50 men working on <i>Warwolf</i> Bigger than other siege engine Still unfinished when Oliphant surrendered Edward refused to accept surrender until <i>Warwolf</i> was used The garrison surrendered and was taken prisoner	IV. The end of the siege OR IV. The Warwolf	The listed events can be boiled down to two major occurrences: the assembly of the Warwolf, and the eventual surrender of the garrison (the soldiers defending Stirling Castle). Both of these happen right at the end of the siege, which makes “The end of the siege” a slightly better main point (because it encompasses both themes). However, so much of the paragraph concerns the siege engine that “the Warwolf” is an acceptable alternative.

PARAGRAPH	LISTED EVENTS	SUBPOINTS	EXPLANATION
2	Iron and stones in Glasgow seized Lead stripped from church roofs Workmen drafted Tools sent north Many crossbows delivered Greek fire ingredients prepared Jean de Lamouilly hired	A. Raw materials B. Workmen and tools C. Weapons OR A. Lead, stones, iron B. Workmen drafted C. Tools sent north D. Crossbows E. Greek fire	Iron, stones, and lead are all raw materials; they can either be listed or else summed up with one phrase. It's a judgment call whether to lump workmen and tools together, or to separate them out; neither choice is incorrect. The crossbows can be separated from the Greek fire, or the two can be combined. Either way, Jean de Lamouilly's work should be combined with the Greek fire ingredients, since both are details about the Greek fire's preparation.
3	Stirling Castle impervious Missiles didn't work Battering ram ineffective Edward I rode too close to walls Edward I troubled by long siege	A. Siege engines ineffective B. Edward I's reaction OR A. Castle held out against missiles B. Battering rams ineffective C. Edward I frustrated	The events fall into two parts: the ineffectiveness of the attack, and the reaction of Edward I. However, the writer makes a point of emphasizing the strength and impregnability of the castle, so it is not incorrect for the student to see this as another major subpoint.

PARAGRAPH	LISTED EVENTS	SUBPOINTS	EXPLANATION
4	50 men working on <i>Warwolf</i> Bigger than other siege engine Still unfinished when Oliphant surrendered Edward refused to accept surrender until <i>Warwolf</i> was used The garrison surrendered and was taken prisoner	A. <i>Warwolf</i> B. The surrender of the garrison OR A. Stirling Castle resisted B. The Warwolf was assembled C. Edward insisted on using the Warwolf D. Castle finally surrendered	The events can be reduced to two main headings, or else expanded to separate out the castle's resistance and Edward's insistence on using the siege engine. Neither is incorrect, since all four of the points in the second option are clearly distinct from each other.

Day Two: Historical Sequence



Focus: Understanding the form of a sequence in history

STEP ONE: Read (Student Responsibility)

Student instructions for Step One:

Begin by reading the following passage carefully.

In the second paragraph, you will see several unfamiliar terms: *Balearic fundae*, *balearic slings*, and *fonevals*. All of these are medieval names for siege engines; historians are still not sure exactly what these siege engines looked like. The *mangonel* mentioned in the third paragraph is a type of catapult.

STEP TWO: Construct a one-level outline

Student instructions for Step Two:

Now go back through the excerpt and construct a one-level outline ONLY.

It may be useful to ask yourself the following questions:

- I. *What need does this paragraph introduce?*
- II. *What background information does this paragraph supply?*
- III. *What thing and process does this paragraph describe?*
- IV. *What result does this paragraph describe?*

If you have difficulty, ask your instructor for help. When you are finished, show your work to your instructor.

Be sure not to look ahead to the next steps until you are done.

HOW TO HELP THE STUDENT WITH STEP TWO

Today's lesson introduces a new *topos* to the student: the historical sequence. In this passage, the historical sequence (how a trebuchet works) appears in the third paragraph only. The other paragraphs surround and support it.

There are two ways to outline this excerpt. The student could outline it by identifying the function of each paragraph:

- I. Introduction
- II. Historical development
- III. The trebuchet itself
- IV. The result

Or the student could identify the central content of each paragraph:

- I. Strong castles made sieges difficult
- II. Experiments with new siege engines OR Other siege engines
- III. Trebuchets
- IV. Stronger siege engines

Since the focus in this lesson will be on the third paragraph, don't allow the student to grow frustrated with the rest of the outline; if he cannot figure out what the main points should be, prompt him with the answers above.

STEP THREE: **Construct a two-level outline of the third paragraph**

Student instructions for Step Three:

For the purpose of today's lesson, you will now do a two-level outline of the third paragraph *only*.

Hint: This outline should have two subpoints. The first subpoint covers the first three sentences of the paragraph; the second, the last four.

If you have difficulty, ask your instructor for help. When you are finished, show your work to your instructor.

Do not look ahead at Step Four!

HOW TO HELP THE STUDENT WITH STEP THREE

The historical sequence in the third paragraph should be divided into two subpoints:

III. Trebuchets

- A. What they look like OR Description
- B. How they work

If necessary, provide the student with part of the answer by saying, “The first three sentences describe what a trebuchet looks like. What do the second four sentences describe?”

When the student has come up with the two subpoints above, tell him to continue on to Step Four.



STEP FOUR: **Write down the pattern of the *topos* (Student Responsibility)**

Student instructions for Step Four:

A three-level outline of the third paragraph would resemble the following:

III. Trebuchets

A. Description

1. Short and thick end loaded with weights
2. Long and thin end had a sling

B. How they work

1. Thin end winched down
2. Sling loaded with missile
3. Arm released
4. Counterweight dropped
5. Missile launched

This paragraph is an example of your new *topos*: a sequence in history.

Last year, you learned to write a sequence in science. For your reference, here's what that sequence included:

Sequence: Natural Process

Definition: A step by step description of a cycle that occurs in nature

Procedure

Remember

1. Describe the natural process chronologically, step by step.
2. Decide which other elements to include.
 - a. Introduction/summary
 - b. Scientific background
 - c. Repetition of the process

(You should have this in the Reference section of your Composition Notebook.)

When you were introduced to this *topos*, you learned that a sequence is similar to a chronological narrative. Both list a series of events in the order that they happen. But while a

chronological narrative tells you about events that happened *once*, a sequence lists events that happen over and over and over again.

Richard the Lionheart was killed only once. The siege of Stirling Castle in 1304 only happened once. But a trebuchet was used over, and over, and over again.

In science, a sequence describes an often-repeated natural process. In history, a sequence describes an often-repeated process as well. A sequence in history might describe the functioning of a historical machine—a trebuchet, a wind-driven grain mill, a Roman aqueduct. Or it might describe a process that was often repeated in the past: the malting of barley into beer, the progress of a typical siege, the steps in the harvesting of an ancient crop.

Looking back at your outline, you will see that the third point contains two distinct parts: a description of the trebuchet, and then a step-by-step explanation of how it works. These are the most central elements of the historical sequence. If you look at the outline as a whole, you'll see other optional elements in the other paragraphs.

I. Strong castles made sieges difficult	<i>Introduction</i>
II. Experiments with new siege engines	<i>Historical background</i>
III. Trebuchets	<i>Sequence itself</i>
A. Description	<i>Description</i>
1. Short and thick end loaded with weights	
2. Long and thin end had a sling	
B. How they work	<i>Step-by-step explanation</i>
1. Thin end winched down	
2. Sling loaded with missile	
3. Arm released	
4. Counterweight dropped	
5. Missile launched	
IV. Stronger siege engines	<i>Result/consequence</i>

You'll examine this pattern again in the next day's work.

Finish up today's lesson by copying the following onto a blank sheet of paper in the Reference section of your Composition Notebook.

Sequence: History

Definition: A step-by-step description of a process, machine, or cycle in history

Procedure

Remember

1. Provide an introductory description
2. Describe the functioning of the process, step by step
3. Decide which other elements to include
 - a. Introduction
 - b. Historical background
 - c. Results/consequences

Day Three: Practicing the *Topos*



Focus: Learning how to write a descriptive sequence

Today, the student will make a practice run at the descriptive sequence.

To write a good descriptive sequence in history, she will need to do research, take notes, and document information. Before going through the multiple steps involved in writing a true historical sequence, the student will practice the *form* of the historical sequence—by giving a step-by-step description of a not-so-historical machine in her own house.

Today's work has three purposes: to focus on structure; to force the student to come up with her own topic; and to introduce proofreading skills.

STEP ONE: **Review the pattern of the *topos***

Student instructions for Step One:

Keep in mind the two central elements of the *topos*: a clear description of the parts of the machine, followed by a step-by-step description of how it works. One or more additional elements might be included: introduction, historical background (a discussion of how the machine developed over time), and results or consequences.

Read the following historical sequence, describing the first metal “submarine.” Invented by Robert Fulton, the *Nautilus* was funded by the French government during Napoleon’s wars with England. Even though Fulton was English, he built the ship for France because the English were, at first, uninterested in paying for it.

You will need to know the following terms: A “knot” is a measure of speed at sea; a ship going at 20 knots is moving at about 23 miles per hour. A “conning tower” is a raised tower; an officer in the conning tower can see where the ship is going. The “scuttles” are thick glass panes that serve as windows. “Ballast” is heavy material used to weigh the ship down.

★

In the blanks to the left of the excerpt, identify the paragraphs. One paragraph is a description of parts; identify this as “Description.” One explains how the submarine works; identify this as “Step-by-step process.” One paragraph contains one of the additional elements of the *topos*. Try to identify it as introduction, historical background, or results/consequences.

When you are finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP ONE

The student’s answers should be:

Description

the surface and a two-bladed propeller, rotated by a handwheel, was capable of driving her at one or two knots submerged so long as the muscles of the

<i>Step-by-step process</i>	increasing his intrepid ship's company from one to three, Fulton took the boat down by means of ballast and diving rudders to the bottom at maximum
<i>Results/consequences</i>	government appreciated the dangers of an effective submarine, if one should ever be developed. It might well put the mighty Royal Navy out of business.

The answer to the first paragraph should be clear; this is a very straightforward description of the parts of the first submarine.

The second paragraph is a step-by-step account of how the *Nautilus* first dived beneath the water. The student may notice that the step-by-step process sounds a little more like a chronological narrative than the step-by-step element of the trebuchet excerpt. If necessary, point out the ways in which the paragraph gives details about *how* the submarine works: ballast, diving rudders, compressed air cylinders to provide air.

The third paragraph explains the results/consequences of the dive: the French refused to invest further in the development of the submarine, and Robert Fulton decided to work for England instead.

This is a small section of a much longer book, Richard Compton-Hall's *The First Submarines: The Beginnings of Underwater Warfare*. Compton-Hall also surveys the historical development of submarines *before* the *Nautilus*, and the entire first chapter is an introduction.

STEP TWO: **Choose the topic for the composition**

Student instructions for Step Two:

Now that you've reviewed another example of a historical sequence, you'll get ready to practice the form yourself.

Your first task: choose a household appliance or machine.

Then: Describe the appliance or machine. Then explain, step-by-step, how it works.

Your finished composition will be three paragraphs long and at least 290 words long. In this particular part of the assignment, you will be writing two paragraphs (you'll add to them in the next step), each paragraph. The total word count for these two paragraphs should be at least 250 but not longer than 500 words.

Try to finish this assignment independently. You don't need to show your work until the end of Step Three.

HOW TO HELP THE STUDENT WITH STEP TWO

Over the course of this year, the student will be encouraged to use a little more independence in coming up with ideas and content for compositions. Today's exercise is a first step.

The student should choose to describe something with several moving parts. You should insist that the student pick the topic himself. Typical options might include: washing machine, food processor, vacuum cleaner, or refrigerator. A television, computer, DVD player, or iPod

is also acceptable, but the student will probably need to do some additional outside research to finish the assignment.

STEP THREE: **Add one or more of the optional elements**

Student instructions for Step Three:

Your composition should also include one of the optional elements: an introductory paragraph, a paragraph of historical development, or a paragraph describing the results/consequences of the machine's use.

If you choose development or results, you'll have to make something up. If you decided to write about a blender, for example, you might write,

At first, cooks who wanted to blend ingredients together had to use their hands. Eventually, one cook learned how to use a spoon, and many others followed his lead. The invention of the electric motor made it possible to bring power into the blending process.

(For this exercise, inventing facts is perfectly fine!)

If you don't want to invent a history or a set of consequences, write an introductory paragraph like the one found in the trebuchet excerpt instead.

You must write at least 40 additional words. You may also choose to add more than one of the optional elements.

HOW TO HELP THE STUDENT WITH STEP THREE

Like Step Two, this should be completed independently. However, you may need to encourage the student to brainstorm/be creative/be silly when inventing history or results.

The student may choose to write an introduction, modeled on the first paragraph about trebuchets in Day Two, instead. The introductory paragraph might sound something like this:

Blenders make life much easier for home cooks. Without a blender to make orange juice, slushies, or milkshakes, cooks would have to work much harder. Soups would be almost impossible. Because of the invention of the blender, a cook can now make smooth purees with very little effort.

This is (obviously) not great prose, but this lesson is designed to highlight structure; the next time the student writes a historical description, she will research actual content.

STEP FOUR: **Proofread**

Student instructions for Step Four:

Today, you'll add one more step to your compositions: proofreading them before showing them to your instructor.

You'll be developing your proofreading skills over the course of this year. Here are the basic steps in proofreading that you'll always start with:

- 1) Go somewhere private and read your composition out loud. Listen for any parts that sound awkward or unclear. Try to rewrite them so that they flow more

naturally when you're reading out loud. READ OUT LOUD. DO NOT SKIP THIS STEP!

- 2) Check for spelling by looking, individually, at each word that might be a problem. When you read a word in context, as part of a sentence, your eye often sees what it expects to see: a properly spelled word. Looking at words one at a time, without reading the rest of the sentence, makes it easier to see misspellings. If you're unsure about a word, look it up in a dictionary.
- 3) Check your commas. Commas are the most frequently misused punctuation mark. Wherever there is a comma, ask yourself: Do I need this?
Commas should primarily be used to:
 - a) separate words in a list,
 - b) indicate a natural pause or break in a sentence, or
 - c) prevent misunderstanding.

(They are also used in dialogue, but that shouldn't be an issue in this composition.)

If you're using a comma for some other purpose, ask yourself if it is really necessary.

When your composition has been proofread, show it to your instructor.

HOW TO HELP THE STUDENT WITH STEP FOUR

Before checking the student's work, make sure that all three of the proofreading steps in the lesson have been completed.

Week 2 Rubric Sequence: History

Organization:

- 1 The entire composition should be at least 290 words in length.
- 2 There should be at least three paragraphs.
 - a. One paragraph describing the machine/object.
 - b. One paragraph describing its function, step by step.
 - c. At least one additional paragraph, containing one or more of the following:
 - i. An introduction of 40 words or more
 - ii. Historical background (invented is fine) of the machine's development
 - iii. Results/consequences (invented is fine) of the machine's use

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout (past tense for the historical background and present tense for the descriptive paragraphs is acceptable).

Day Four: Copia



Focus: Reviewing skills in sentence writing

Today, the student will review a few more of the sentence-transformation skills learned in the first level of this course: transforming infinitives to participles and main verbs to infinitives.

STEP ONE: Review transforming infinitives to participles (Student Responsibility)

Student instructions for Step One:

Read the following two sentences out loud.

In the fortress town of Berwick, the core of the siege train began *inf.* **to take** shape.

In the fortress town of Berwick, the core of the siege train began *part.* **taking** shape.

In the first sentence, the main verb *began* is followed by an infinitive. An infinitive is a verb form that starts with *to*. Write *inf.* over the bolded **to take** in the first sentence.

In the second sentence, the main verb is followed by a participle. A participle is a verb form that ends with *-ing*. Write *part.* over the bolded **taking** in the second sentence.

When a main verb is followed by an infinitive, you can often change that infinitive to a participle. In the next two sentences, underline the main verb twice. Write *inf.* over the infinitive and *part.* over the participle.

Milton Hershey could not possibly have intended *inf.* to invent sour chocolate.

Milton Hershey could not possibly have intended *part.* inventing sour chocolate.

★

In both sentences, you should have underlined the main verb *have intended*. *To invent* is the infinitive; *inventing* is the participle. (Notice that the transformed sentence is not quite as easy to read as the first. One reason to practice copia is to see which version sounds better.)

You may need to reword slightly or insert additional punctuation.

A compressed air cylinder was installed **to increase** the endurance to one hour and forty minutes.

A compressed air cylinder was installed, **increasing** the endurance to one hour and forty minutes.

Not every infinitive can be changed into a participle. Read the next two sentences out loud.

The English constable of Edinburgh Castle had been ordered to repair his siege engines.
 The English constable of Edinburgh Castle had been ordered repairing his siege engine.

The first sentence makes sense; the second doesn't. Always read your transformed sentences out loud to make sure that they still make sense!

STEP TWO: Review transforming main verbs to infinitives (Student Responsibility)

Student instructions for Step Two:

As you saw in the last step, a main verb can be followed by an infinitive that completes its meaning. But you can also transform a main verb into an infinitive. Read the following two sentences out loud, listening to the differences in sound.

main verb

New siege engines changed the way wars were fought.

main verb inf.

New siege engines began to change the way wars were fought.

With your pencil, underline the word *changed* in the first sentence twice. Write “main verb” above it. In the second sentence, underline *began* twice. Write “main verb” above it. Then underline *to change* once and write “inf.” above it.

In the second sentence, the main verb has been changed to an infinitive. But since that leaves the sentence without a main verb, a new main verb has to be provided. This changes the meaning of the sentence a little bit. If I had decided to use other main verbs, the meaning of the sentence would change yet again.

New siege engines continued to change the way wars were fought.

New siege engines needed to change the way wars were fought.

New siege engines attempted to change the way wars were fought.

When you change the main verb to an infinitive, you have the opportunity to add another level or shade of meaning to your sentence.

Here's one more consideration. When you change the main verb to an infinitive, you'll need to choose a new main verb—and there are certain verbs that go along with infinitives better than others. Here's a short list:

VERBS THAT ARE OFTEN FOLLOWED BY INFINITIVES

agree	aim	appear	arrange	ask	attempt
beg	begin	care	choose	consent	continue
dare	decide	deserve	dislike	expect	fail
forget	get	hesitate	hope	hurry	intend
leap	like	love	ought	plan	prefer
prepare	proceed	promise	refuse	remember	start
strive	try	use	wait	want	wish

STEP THREE: Practice transformations

Student instructions for Step Three:

In the following sentences, decide whether to transform an infinitive into a participle or a main verb into an infinitive. (Remember that you'll need to choose a new main verb if you turn a main verb into an infinitive.) Rewrite each sentence, transformed, on the line that follows.

HOW TO HELP THE STUDENT WITH STEP THREE

More than one correct answer is possible, as noted below.

The white kitten was purring.

The white kitten was beginning to purr.

[Other verbs could be chosen as well; *begin* is the original in *Through the Looking Glass*, from which this sentence was adapted]

Alice turned the pages to look for some part she could read.

Alice turned the pages, looking for some part she could read.

[Infinitive *to look* transformed to participle]

Alice began to turn the pages to look for some part she could read.

[Main verb transformed to infinitive, new main verb supplied]

Alice began to turn the pages, looking for some part she could read.

[Both transformations made at once—but as long as the student makes one transformation, accept her answer]

She didn't like to confess that she couldn't make it out at all.

She didn't like confessing that she couldn't make it out at all.

[Infinitive *to confess* transformed to participle]

She didn't like to confess that she couldn't manage to make it out at all.

[Main verb in clause, *make it out*, transformed to infinitive, new main verb for clause supplied]

She didn't like confessing that she couldn't attempt to make it out at all.

[Both transformations made at once]

Alice did not notice the Rose's last remark.

Alice did not choose to notice the Rose's last remark.

[Main verb *notice* transformed to infinitive, new main verb supplied]

However fast they went, they never passed anything.

However fast they attempted to go, they never managed to pass anything.

[Both main verbs transformed to infinitives with new main verbs supplied—if the student transforms only one, that is acceptable.]

STEP FOUR: **Rewriting original sentences**

Student instructions for Step Four:

You'll finish up today's assignment by rewriting two of your own sentences.

Look back over the work from this week. Choose two sentences from your own work. In both sentences, try to transform the main verb into an infinitive, adding a new main verb from the list above.

Then change one other major adjective or noun in each sentence with a synonym. Use your thesaurus to choose new and interesting synonyms.

When you're finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP FOUR

Answers will vary.

The student has not been required to change an infinitive to a participle, since his composition would need to include an original sentence with a main verb + infinitive combination that also could be expressed as main verb + participle.

WEEK 3: NOTE-TAKING AND DOCUMENTATION

Day One: Footnotes, Endnotes, In-text Citations, and Works Cited



Focus: Reviewing proper format for documentation

This week, the student will review last year's lessons on correct documentation. He will also practice taking notes which will be used in Week 4's assignment.

Today's lesson will briefly cover the type of citations learned in Level One of this course, and will also introduce a couple of alternative ways of documenting work. (Last year, this information was provided only to the instructor for reference purposes.)

The first three steps of today's lesson are the student's responsibility. However, you should check to see that the student has read every word carefully.

STEP ONE: Review footnotes and endnotes (Student Responsibility)

Footnotes and endnotes both give essentially the same information; the only difference is where the notes appear in the final draft of the paper.

When you quote from another writer's work, the quote should be followed by a superscript number that comes *after* the closing quotation marks.

In *Beowulf*, the monster Grendel is described as "greedy and grim" and "malignant by nature."²

The superscript number refers to the following information:

Seamus Heaney, *Beowulf: A New Verse Translation* (W. W. Norton, 2001), p.

11.

If the information is placed at the bottom of the page where the quote appears, it is called a footnote. If it appears at the very end of the paper, it is called an endnote.

If you use a word processor to write, you can use the program's tools to insert either footnotes or endnotes (both are correct). If you are handwriting a paper, it is much simpler to use endnotes.

Remember the following rules:

1) Footnotes and endnotes should follow this format:

Author name, *Title of Book* (Publisher, date of publication), p. #.

If there are two authors, list them like this:

Author name and author name, *Title of Book* (Publisher, date of publication), p. #.

If your quote comes from more than one page of the book you're quoting, use "pp." to mean "pages" and put a hyphen between the page numbers.

Author name, *Title of Book* (Publisher, date of publication), pp. #-#.

If a book is a second (or third, or fourth, etc.) edition, put that information right after the title.

Author name, *Title of Book*, 2nd ed. (Publisher, date of publication), p. #.

If no author is listed, simply use the title of the book.

Title of book (Publisher, date of publication), p. #.

All of this information can be found on the copyright page of the book.

2) Footnotes should be placed beneath a dividing line at the bottom of the page.² If you are using a word processor, the font size of the footnotes should be about 2 points smaller than the font size of the main text.

3) Endnotes should be placed at the end of the paper, under a centered heading, like this:

ENDNOTES

² Seamus Heaney, *Beowulf: A New Verse Translation* (W. W. Norton, 2001), p. 11.

For a short paper (three pages or less), the endnotes can be placed on the last page of the paper itself. A paper that is four or more pages in length should have an entirely separate page for endnotes.

4) The second time you cite a book, your footnote or endnote only needs to contain the following information:

² Heaney, p. 12.

2. Like this.

STEP TWO: Review in-text citations (Student Responsibility)

In-text citations are often used in scientific writing. Instead of inserting an endnote or footnote, you would write the last name of the author, the date of the book, and the page number in parentheses, after the closing quotation mark but before the closing punctuation mark.

In *Beowulf*, the monster Grendel is described as “greedy and grim” and “malignant by nature” (Heaney, 2001, p. 11).

All of the other publication information about the book goes on the Works Cited page.

STEP THREE: Review the Works Cited page (Student Responsibility)

The Works Cited page should be a separate page at the end of your paper. On it, you should list, in alphabetical order by the last name of the author, all of the books you’ve quoted from.

WORKS CITED

Heaney, Seamus. *Beowulf: A New Verse Translation*. New York: W. W. Norton, 2001.

Remember the following rules:

1) The Works Cited entries should be formatted like this:

Last name, first name. *Title of Book*. City of publication: Publisher, date.

If the work has no author, list it by the first word of the title (but ignore the articles a, an, and the).

2) If the city of publication is not a major city (New York, Los Angeles, London, New Delhi, Tokyo), include the state (for a U.S. publisher) or country (for an international publisher).

Housley, Norman. *Contesting the Crusades*. Malden, Mass.: Blackwell, 2006.

Jackson, Peter. *The Seventh Crusade, 1244–1254: Sources and Documents*. Aldershot, England: Ashgate, 2007.

Generally, you should use standard state abbreviations rather than postal code abbreviations for U. S. states.

If you have difficulty finding the city of publication, visit the website worldcat.org. Type the title and author into the search box. The city of publication will be included in the search results.

STEP FOUR: Practice correct form in documentation

Student instructions for Step Four:

In the spaces provided, write the footnotes, endnotes, or in-text citations for each quote. Use the copyright pages, covers and other details provided to find the information for your notes. Pay attention to where your commas, periods, and parentheses go.

Here's something to keep in mind: When a book has a subtitle (a separate second phrase explaining more about the main title), it is always set off from the main title (the first phrase) with a colon, even if the colon is not on the book cover itself.

Remember that, when handwriting, you indicate italics by underlining the words to be italicized.

HOW TO HELP THE STUDENT WITH STEP FOUR

The student's answers should match the following exactly. Because this is a formatting assignment, correct every mistake in punctuation, capitalization, etc. The student has been asked to handwrite the answers in order to focus his attention on those details. You may choose to have him use a word processor instead; in that situation, the underlined text below would be italicized.

You may need to tell the student that when a book has a subtitle (a separate second phrase explaining more about the main title), it is always set off from the main title (the first phrase) with a colon, even if the colon is not on the book cover itself. This is a punctuation convention that should have been covered in the student's grammar course, but many texts omit it.

¹ A. A. Milne, Winnie-the-Pooh (Dutton Children's Books, 2001), p. 235.

² A. K. Basu Majumdar, Rabindranath Tagore: The Poet of India (Indus Publishing Company, 1993), p. 66.

³ Jane Weir, Max Planck: Revolutionary Physicist (Capstone Press, 2009), p. 14.

⁴ Geraldine Pinch, Egyptian Mythology: A Guide to the Gods, Goddesses, and Traditions of Ancient Egypt (Oxford University Press, 2002), p. 142.

STEP FIVE: Understand variants in documentation

Student instructions for Step Five:

The style described in this lesson is the most common one for student papers. It is known as “Turabian,” after Kate Turabian, the head secretary for the graduate department at the University of Chicago from 1930 until 1958. Kate Turabian had to approve the format of every doctoral dissertation and master’s thesis submitted to the University of Chicago. These papers were supposed to follow the format of the University of Chicago *Manual of Style*, but the *Manual of Style* is huge and complicated and many students couldn’t figure out exactly how to use it. So Kate Turabian wrote a simplified version of the *Manual of Style*, intended just for the use of students writing papers. Known as *A Manual for Writers of Research Papers, Theses, and Dissertations*, her book has sold over eight million copies. Turabian is a streamlined variation of full Chicago Manual style.

Notice that in Turabian, the format in footnotes and on the Works Cited page is slightly different. A footnote uses this format:

First name, last name, *Title* (Publisher, date), page #.

while a Works Cited entry uses this format:

Last name, first name. *Title*. City of publication: publisher, date.

Turabian style is almost always acceptable, but once you begin writing for other teachers and professors, you might find that one of them prefers another style. Just for your information, here is a brief summary of how each of the major styles formats a Works Cited entry. Notice differences in capitalization, punctuation, author’s name, and placement of the different elements.

Turabian (most common for students)

Cooper, Susan. *Silver on the Tree*. New York: Atheneum, 1977.

Chicago Manual of Style

Cooper, Susan. 1977. *Silver on the Tree*. New York: Atheneum.

APA (American Psychological Association, the standard for science writing)

Cooper, S. (1977). *Silver on the tree*. New York: Atheneum.

Harvard

COOPER, S. (1977). *Silver on the tree*. New York, Atheneum.

MLA (Modern Language Association, more often used in the arts and humanities)

Cooper, Susan. *Silver on the Tree*. New York: Atheneum, 1977. Print.

Using the above as your model, compose three different Works Cited pages for the following two books. Use your own paper, centering the title WORKS CITED at the top of the page. First, create a Works Cited page in Turabian format. Second, create a Works Cited page in APA format. Third, create a Works Cited page using any of the other three formats (the same format for the whole page, please!). When you are finished, you will have three Works Cited pages in three different formats (Turabian, APA, and your choice), each with two citations.

When you are finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP FIVE

The first set of answers is for the Turabian Works Cited page; the second, for the APA Works Cited page. The student may need to go to the publisher websites or to worldcat.org to find the city of publication.

If she uses worldcat.org, she will see that Harcourt is listed as Harcourt, Harcourt Brace, and Harcourt Brace Jovanovich. Any one of those names is acceptable on the Works Cited page.

If the student's work is handwritten, the italicized words should be underlined.

WORKS CITED [Turabian]

Estes, Eleanor. *The Middle Moffat*. New York: Harcourt, 2001.

Preston, Richard. *Panic in Level 4: Cannibals, Killer Viruses, and Other Journeys to the Edge of Science*. New York: Random House, 2008.

WORKS CITED [APA]

Estes, E. (2001). *The middle moffat*. New York: Harcourt.

Preston, R. (2008). *Panic in level 4: cannibals, killer viruses, and other journeys to the edge of science*. New York: Random House.

WORKS CITED [Chicago]

Estes, Eleanor. 2001. *The Middle Moffat*. New York: Harcourt.

Preston, Richard. 2008. *Panic in Level 4: Cannibals, Killer Viruses, and Other Journeys to the Edge of Science*. New York: Random House.

WORKS CITED [Harvard]

ESTES, E. (2001). *The middle moffat*. New York, Harcourt.

PRESTON, R. (2008). *Panic in level 4: cannibals, killer viruses, and other journeys to the edge of science*. New York, Random House.

WORKS CITED [MLA]

Estes, Eleanor. *The Middle Moffat*. New York: Harcourt, 2001. Print.

Preston, Richard. *Panic in Level 4: Cannibals, Killer Viruses, and Other Journeys to the Edge of Science*. New York: Random House, 2008. Print.

NOTE TO INSTRUCTOR:

Citation of periodical articles, ebooks, and other sources will be covered when necessary. For a complete handbook of how to cite numerous authorities (newspaper articles, websites, textbooks, etc.), I highly recommend that you buy and keep on hand Kate L. Turabian's *A Manual for Writers of Research Papers, Theses, and Dissertations*, 7th ed., rev. Wayne C. Booth et al. (Chicago: University of Chicago Press, 2007). A quick guide to the most common source types can be found at:

<https://www.library.georgetown.edu/tutorials/research-guides/turabian-footnote-guide>

Day Two: Common Knowledge and Plagiarism



Focus: Reviewing the definition of plagiarism

As with the last day's work, make sure that the student reads carefully.

STEP ONE: Understand common knowledge (Student Responsibility)

Student instructions for Step One:

By this point, you should know that every direct quote in your writing must be documented with a footnote, endnote, or in-text citation.

In the last level of this course, you also learned that you should add a note or citation anytime you use someone else's words and ideas—even if you change the words around or use your own phrasing. Borrowing words and ideas without giving proper credit is *plagiarism*—literally, “kidnapping” someone else's work and taking it for yourself.

Read the following passage carefully. It comes from my book *The History of the Renaissance World*, published by W. W. Norton, and it describes the invasion of the Chinese empire, ruled by the Song dynasty, by the northern tribes known as Jurchen. The Jurchen had been nomads not long before—they had barely begun to think of themselves as a people—so the Song government despised them as barbarians. But they were strong fighters, and by AD 1130, the Jurchen army had pushed its way into China all the way to Kaifeng, which was the Song capital city.

★

The first footnote is there because of the direct quote in the first paragraph. I took those words from Yuan-Kang Wang's book, so I needed to give him credit.

There are no direct quotes in the third paragraph. So why is there a footnote to Peter Allan Lorge's book *War, Politics, and Society in Early Modern China*?

As I was researching the Jurchen invasion of the Song, I found that many historians describe the Jurchen invasion of the southern Song land—an invasion that ultimately failed. But I took the explanation for the failure directly from Peter Allan Lorge's book. He suggested that the Jurchen failed because 1) they had no experience with fighting over water, and 2) they were growing more comfortable, so less willing to fight hard.

Those were Peter Allan Lorge's ideas, so, even though I put them into my own words, I needed to give him credit.

What about the second paragraph?

The statement that the Jurchen were mounted soldiers with no experience of running a country is simply a statement of fact. Anyone could conclude this by looking at the history of the Jurchen. I saw a mention of this fact in every history of the Jurchen I consulted.

This is “common knowledge”—a piece of information widely known by a large group of people. You don’t have to footnote common knowledge.

Generally, the following are considered to be common knowledge:

Historical dates	“The Jurchen conquered Kaifeng in 1127.”
Historical facts	“The Jurchen were nomads.”
Widely accepted scientific facts	“The Yangtze River floods during the rainy season.”
Geographical facts	“The source of the Yangtze is in the Tanggula Mountains.”
Definitions	“Nomads move from place to place instead of settling down in one area.”
Proverbs and sayings	“A watched pot never boils.”
Well-known theories and facts	“Flooding makes farmland more fertile because the floods leave silt behind.”
Anything that can be learned through the senses	“Silt is black, thick soil.” “A boiling pot emits large clouds of steam.”

How about the conclusions that the Jurchen “did not want vassals” and “wanted to conquer China, not run it as an occupied land”? I came up with that on my own after reading multiple books about the Jurchen. If another historian uses that idea after reading *The History of the Renaissance World*, I hope she gives me credit.

When I write, I don’t use footnotes for broad statements of fact that can be found in many books, like “Walter Tyrrel shot King William II with an arrow in 1100.” That piece of information can be found in dozens of books about English history. But if I then write, “After shooting the king, Walter Tyrrel jumped on his horse, struck it with his spurs, and galloped away without anyone in pursuit,” I would insert a footnote. Those details come from one specific source: William of Malmesbury’s twelfth-century history, *The Deeds of the Bishops of England*.

It isn’t always easy to distinguish common knowledge from information that should be footnoted. If you’re in doubt, footnote.

STEP TWO: Practice

Student instructions for Step Two:

Mark each sentence CK (for “common knowledge”) or NF (for “needs footnote”). When you’re finished, check your answers with your instructor. Don’t worry if you have trouble deciding. Your instructor will provide explanations for each answer, if necessary.

HOW TO HELP THE STUDENT WITH STEP TWO

Explanations for each answer are in brackets. Give the student any help necessary.

CK Motion sickness is caused by a conflict between what the eye sees and what the inner ear feels. [Widely accepted scientific fact]

NF	“Conditioned motion sickness” can strike a student pilot at the mere sight of an airplane, if the student has suffered from motion sickness during every previous flight. [This is not widely known and has been discovered only through very specific scientific studies]
CK	Tibet has been a Buddhist country since the fifth century. [Historical fact]
NF	Buddhism came to Tibet during the rule of the 28th king of the Yarlung Dynasty, King Thori Nyatsen. [Historical fact found only in particular well-researched histories of Tibet]
CK	The peak of Mount Everest is 29,029 feet above sea level. [Geographical fact]
CK/NF	The Indian mathematician Radhanath Sikdar was the first surveyor to discover that Mount Everest is the highest mountain on earth. [This is a judgment call. I would tend to footnote it, since it is a specific detail. However, it is also a historical fact noted in many books about Everest. Accept either answer as long as the student can explain his reasoning.]
NF	Studies suggest that it takes 45.6 days for the human body to adapt to life at an altitude of 13,000 feet above sea level. [Specific scientific detail discovered in particular scientific studies]
NF	Only one percent of the names of the feudal lords in the <i>Domesday Book</i> are Anglo-Saxon; the rest of the names are Norman. [Specific historic detail known only through examination of the <i>Domesday Book</i> itself or through the work of other historians]
CK	William II’s heir was his brother Robert, Duke of Normandy. [Historical fact]
CK	California bedrock was often very rich in gold. [Geographical fact]
CK	Neil Armstrong walked on the moon on July 21, 1969. [Historical date and fact]
NF	Right before he walked on the moon, Neil Armstrong said, “I’m going to step off the LEM now.” [Specific detail that would have to be learned from an eyewitness]

STEP THREE: **Research**

Student instructions for Step Three:

Using an Internet search engine, find and read at least two articles about three of the people on the list (that’s a total of *six* articles). Search for each name, with quotes around it, plus the word *plagiarism*.

Fareed Zakaria
 Jonah Lehrer
 Stephen Ambrose
 Doris Kearns Goodwin
 Chris Anderson

When you are finished, report back to your instructor. Explain orally (and briefly—a couple of sentences is fine) why each public figure was accused of plagiarism.

HOW TO HELP THE STUDENT WITH STEP THREE

This assignment is intended to raise the student’s awareness of the need to be *careful* about documentation. A caution: Anytime a younger student is using an Internet search engine, you should be supervising. The searches for these names and terms should not bring up anything inappropriate. In our experiments at Peace Hill Press, we found that by the third and fourth pages of results, we began to get blog posts (etc.) about the issues that contained some profanity (although relatively mild). To avoid this, stay on the first two pages of results.

The student’s explanations should sound something like the following. After he has told you about his two selected examples, show him the comparisons below. Have him read them aloud to hear the similarities.

Fareed Zakaria: Copied the organization and exact information from a paragraph from Jill Lepore’s 4/23/12 column (“Battleground America”) in *The New Yorker* and used it without attribution in his own 8/20/12 column (“The Case for Gun Control”) in *Time*.

Zakaria’s column	Lepore’s column
Adam Winkler, a professor of constitutional law at UCLA, documents the actual history in Gunfight: The Battle over the Right to Bear Arms in America. Guns were regulated in the U.S. from the earliest years of the Republic. Laws that banned the carrying of concealed weapons were passed in Kentucky and Louisiana in 1813. Other states soon followed: Indiana in 1820, Tennessee and Virginia in 1838, Alabama in 1839 and Ohio in 1859. Similar laws were passed in Texas, Florida and Oklahoma. As the governor of Texas (Texas!) explained in 1893, the “mission of the concealed deadly weapon is murder. To check it is the duty of every self-respecting, law-abiding man.”	As Adam Winkler, a constitutional-law scholar at U.C.L.A., demonstrates in a remarkably nuanced new book, “Gunfight: The Battle Over the Right to Bear Arms in America,” firearms have been regulated in the United States from the start. Laws banning the carrying of concealed weapons were passed in Kentucky and Louisiana in 1813, and other states soon followed: Indiana (1820), Tennessee and Virginia (1838), Alabama (1839), and Ohio (1859). Similar laws were passed in Texas, Florida, and Oklahoma. As the governor of Texas explained in 1893, the “mission of the concealed deadly weapon is murder. To check it is the duty of every self-respecting, law-abiding man.”

Jonah Lehrer: Between 2010 and 2012, copied material from press releases, other writers, and his own past work (which is not necessarily plagiarism, if the student asks, but Lehrer had certified the work as “not previously published”). Lehrer also made up quotes and facts for his articles, which some reports are calling “plagiarism” as well. That’s not plagiarism, just fraud. The plagiarized material appeared in his columns for *Wired*, in articles for *The New Yorker*, and in three published books. One interesting example, first pointed out by Michael C. Moynihan on Twitter (<http://www.twitlonger.com/show/illeo6>), follows. Notice that Lehrer *did* insert a footnote—but he apparently made it up, copying the words directly from Haynes’s lecture instead. That is plagiarism because it steals Haynes’s words without his permission.

Jonah Lehrer, in <i>How We Decide</i>	Public lecture given by Al Haynes, 5/24/91
<p>“For most of my career, we kind of worked on the concept that the captain was the authority on the aircraft,” says Al Haynes, the captain of Flight 232. “And we lost a few airplanes because of that. Sometimes the captain isn’t as smart as we thought he was.” Haynes freely admits that he couldn’t have saved the plane by himself that day. “We had 103 years of flying experience there in the cockpit [on Flight 232], trying to get that airplane on the ground. If I hadn’t used CRM, if we had not had everybody’s input, it’s a cinch we wouldn’t have made it.”</p> <p>(footnote: “Al Haynes, interview with the author, January 21, 2008”)</p>	<p>“Up until 1980, we kind of worked on the concept that the captain was THE authority on the aircraft. What he said, goes. And we lost a few airplanes because of that. Sometimes the captain isn’t as smart as we thought he was. And we would listen to him, and do what he said, and we wouldn’t know what he’s talking about. And we had 103 years of flying experience there in the cockpit, trying to get that airplane on the ground, not one minute of which we had actually practiced, any one of us.”</p>

Stephen Ambrose: In 2002, accused of taking word-for-word passages from a World War II history called *Wings of Morning*, by Thomas Childers, and using them in his book *The Wild Blue*. Although Ambrose did credit Childers, he didn’t enclose the borrowed passages in quotation marks, so he didn’t make clear that the exact words belonged to Childers. Later, many other passages in other books were also called into question.

Ambrose, <i>Wild Blue</i>	Childers, <i>Wings of Morning</i>
<p>“Up, up, up he went, until he got above the clouds. No amount of practice could have prepared the pilot and crew for what they encountered—B24’s, glittering like mica, were popping up out of the clouds over here, over there, everywhere.”</p>	<p>“Up, up, up, groping through the clouds for what seemed like an eternity . . . No amount of practice could have prepared them for what they encountered. B-24s, glittering like mica, were popping up out of the clouds all over the sky.”</p>

Doris Kearns Goodwin: Copied sentences and paragraphs from three other books and used them without attribution in her 1987 book, *The Fitzgeralds and the Kennedys: An American Saga*. Much of the plagiarism came from Lynn McTaggart's *Kathleen Kennedy: Her Life and Times*. McTaggart claimed that Goodwin took exact phrases and language from 91 of the 248 pages of her book; even though the phrases and sentences were often shuffled around, the sheer volume of the borrowed language meant that Goodwin had plagiarized. Three examples, publicized by the Associated Press and by the *New York Times*, follow.

Goodwin's book	McTaggart's book
"During weekends at country houses, the imminence of war was discussed with a certain detachment, as though it were merely a topic of intellectual interest."	"At country house weekends the imminence of war was discussed with a certain detachment, as though it were merely a topic of intellectual interest."
"Hardly a day passed without a newspaper photograph of little Teddy taking a snapshot with his camera held upside down, or the five Kennedy children lined up on a train or on a bus."	"Hardly a day passed by without a photograph in the papers of little Teddy taking a snapshot with his Brownie held upside down, or the five Kennedy children lined up on a train or bus."
"One summer day, a photographer on the Daily Mail in London photographed Kathleen in her blue-gray uniform on a bicycle pedaling to work. The photograph was snapped up by the Boston Globe and reproduced all over the States as a symbol of the all-American girl coming to the aid of the GIs abroad."	"One summer day a photographer on the Daily Mail in London photographed Kathleen in uniform on a bicycle pedaling to work. The photograph was promptly snapped up by The Boston Globe and reproduced in papers across the country as an apt symbol of the all-American girl coming to the aid of the boys abroad."

Chris Anderson: In 2009, admitted that he had copied Wikipedia entries word-for-word in his new book *Free: The Future of a Radical Price*. The comparisons on the next page were originally reported by Waldo Jaquith in *The Virginia Quarterly Review*, who also pointed out similarities with two other published books.

Anderson's book	Wikipedia
<p>"In 1179, the Third Council of the Lateran decreed that persons who accepted interest on loans could receive neither the sacraments nor Christian burial. Pope Clement V made the belief in the right to usury heresy in 1311 and abolished all secular legislation that allowed it. Pope Sixtus V condemned the practice of charging interest as 'detestable to God and man, damned by the sacred canons and contrary to Christian charity.'"</p> <p>"This chestnut is known as the TANSTAFL in the economics world and was a favorite rejoinder of Milton Friedman, the Nobel-Prize winning former University of Chicago economics professor. It simply states that a person or a society cannot get something for nothing. Even if something appears to be free, there is always a cost to the person or to society as a whole, even though that cost may be hidden or distributed."</p>	<p>"Lateran III decreed that persons who accepted interest on loans could receive neither the sacraments nor Christian burial. Pope Clement V made the belief in the right to usury a heresy in 1311, and abolished all secular legislation which allowed it. Pope Sixtus V condemned the practice of charging interest as 'detestable to God and man, damned by the sacred canons and contrary to Christian charity.'"</p> <p>"TANSTAFL, on the other hand, indicates an acknowledgment that in reality a person or a society cannot get 'something for nothing.' Even if something appears to be free, there is always a cost to the person or to society as a whole even though that cost may be hidden or distributed. . . . TANSTAFL was a favorite rejoinder of Milton Friedman, the Nobel Prize-winning former University of Chicago economics professor."</p>

Day Three: Taking Notes



Focus: Practicing note-taking

The student now has one more skill to review: taking notes.

The first step in writing is selecting a topic, something we'll address a little later this year. The second step is to find out more about the topic through reading and taking notes.

While taking notes, the student must write down all the information he will need to construct footnotes later on. He should never trust his memory! This note-taking assignment is separated from the connected writing assignment so that the student can practice using notes after the memory of the original source has faded slightly.

Depending on the student's comfort level with note-taking, you may want to expand this assignment over two days.

STEP ONE: Review the rules for taking notes (Student Responsibility)

Student instructions for Step One:

Last year, you learned four rules for note-taking.

1. Always write down the full bibliographical information of your source (author, full title, city of publisher, publisher, date) as if you were entering it on a Works Cited page.
2. Always quote directly and use quotation marks around the exact words of your source. You can combine this with brief paraphrases that sum up information you're not going to quote directly.
3. Always write the page number of quotes right next to the words themselves.
4. If you are reading a book or resource online, never copy and paste words into your notes. Type them out yourself (this will force you to pick only the most important information).

You can take your notes onto 3x5 (index) cards and then arrange the cards in order when you start to write. Use a different card for each quote, write the full bibliographical information about the source on the first card, and then just write the author's last name at the top of each remaining card.

Or, create a document in your word processor for your notes. Type the full information for each book before you start to take notes on it. Then, make a list of important quotes (with page numbers!) under each book's title.

STEP TWO: Take notes about the California Gold Rush

Student instructions for Step Two:

Next week, you'll write an essay that combines a chronological narrative about a past event with the new form you've just learned, the descriptive sequence in history. Today's assignment is to take notes on the information you'll need to write that composition.

The chronological narrative will be about the California Gold Rush, and the descriptive sequence will explain exactly how panning for gold works.

Rather than telling you how many notes to take on each source (as I did last year), I'll tell you that the chronological narrative should be at least 200 words long, but not longer than 400 words. It should cover at least four major events of the Gold Rush. The descriptive sequence should be 75-150 words in length. It *must* contain both a physical description of the tools used in panning gold, and a step-by-step explanation of the process itself.

Before you begin to take notes, read through all of the sources from beginning to end.

The photos are provided for your reference. You'll want to look at them as you write your descriptive sequence, but you don't need to make notes about them. The following excerpts have been slightly condensed; ignore the gaps in the text, which contained irrelevant information.

When you're finished taking your notes, show them to your instructor.

The first resource has no author; the editors of *Life* decided to publish it anonymously. When there is no author, list the resource alphabetically in your works cited by the first main word in the title ("Gold") and simply omit the mention of an author completely.

HOW TO HELP THE STUDENT WITH STEP TWO

In the first level of this course, the student was given a guided introduction to the skill of note-taking. This second level is designed to have less hand-holding. The student has not been told how many notes to take, or what kinds of information to look for.

Insist that the student read through the material, all the way to the end, before taking notes. This will give him an initial idea of what sorts of information to look for.

He should end up with perhaps 5–15 notes per source. More than 15 means that he's not picking out the most useful information—he's just copying everything down. Fewer than five notes may mean that he's struggling with the assignment.

A sample of acceptable student notes on the first source might resemble the following (since the entire selection is on the same page, no page numbers are necessary):

"The Gold Country." *Life*, Feb. 2, 1948, p. 44

James Wilson Marshall worked at a sawmill owned by John Sutter.
On Jan. 24, 1848, he saw "a yellow speck" and then "another yellow flake."
He said to the other workmen, "Boys, I think I've found a gold mine."
The next day, he found "a full three ounces" of gold.
He took the gold to John Sutter's fort.
The two men tested it and found that "It was 23-carat gold."
Sutter "tried to keep the discovery secret."
The news spread and Californians "stampeded toward Sutter's mill."
"By spring of the next year thousands of . . . forty-niners were headed west."
This was the beginning of the Gold Rush.
The Gold Rush made California into first a territory and "then a state."
James Marshall "died, penniless and all alone in a shack not far from Sutter's mill."

If the student has difficulty, suggest that he begin by making a simple chronological list of events in the source, and then deciding which of the items on the list he would like to expand by including more details and direct quotes from the piece itself.

If the student uses 3x5 cards, each one should say "The Gold Country" at the top. Sample acceptable notes on the second source might resemble the following:

White, Stewart Edward. *The Forty-Niners: A Chronicle of the California Trail and El Dorado*. New Haven: Yale University Press, 1920.

James Marshall discovered gold right at the end of the Mexican War. (55)
Many young men needed to find "a way out of their financial difficulties." (55)
At first, interest in the discoveries was "rather tepid." (56)
Sam Brennan "rode down from Sutter's Fort" with "gold-dust and nuggets," shouting "Gold! Gold! Gold from the American River." (57)

Brennan's announcement created a stampede. (57)
People came from all over the state. Soldiers, sailors, and "able-bodied" men came. (58)
At first, gold could be picked up from the ground or "from the veins in the rocks." (60-61)
There was so much gold that "it was much easier to dig it than to steal it." (61)
A Baltimore paper "published a short item" about the discovery. (62).
An official letter to the War Department said that there was much more gold. (62)
The song *Oh, Susannah* was sung "in every quarter of the world." (63)
"Every man with a drop of red blood in his veins wanted to go to California." (63)
Clubs were formed "for the purposes of getting at least one . . . of their members" to California. (55)

The notes for the third and fourth sources should follow the same pattern:

Behme, Bob. "Pan for gold this summer—here's how and where." In *Popular Mechanics*, July 1974 (Vol. 142, No. 1), pp. 82-85.

Usually settles to the bottom of a stream. (83)
Most likely to be found in: "roots and grasses along a bank, in bedrock crevices, behind boulders, in sandbars" (83)
"Fill a pan half full of sand and clay" and put it under the water. Break up clods of dirt, take out large rocks. Swirl water in the pan in "a quick circular motion." Let water "flow gently over the lip of the pan" until "only the heavier materials" remain. (84)

Rohrbough, Malcolm J. *Days of Gold: The California Gold Rush and the American Nation*. Berkeley, Calif.: University of California Press, 1997.

"Found in the nooks and crannies of old, dry streambeds and in the bottoms of existing watercourses" (12)
"Moving water flowing through a pan would separate the lighter sand and gravel . . . from the heavier gold particles" (12)
Gold would sink to the bottom, sand and gravel be "carried off" (12)
All you needed to pan for gold was "a shovel and a pan" (12)

Day Four: Copia



Focus: Reviewing skills in sentence writing

Today's copia exercise completes the review of last year's sentence skills.

STEP ONE: Review transforming active into passive verbs (Student Responsibility)

Student instructions for Step One:

Look carefully at these sentences, drawn from this week's readings:

Song Gaozong's plea was rejected.

Gold was discovered at Sutter's Mill by James Marshall.

Underline the subject of each sentence once and the complete verb (main verb plus helping verbs) twice.

You should have underlined:

plea was rejected
gold was discovered

Both of these verbs are in the passive voice, which means that the subject receives the action of the verb. The plea didn't do anything. Neither did the gold. In both sentences, someone or something else *did* the action of rejecting and discovering.

In a sentence with a verb in the active voice, the subject does the action of the verb. Most sentences can be rewritten so that the voice changes from passive to active. Read the next two sentences out loud:

	subject	active verb		direct object
	The Jurchen	<u>rejected</u>	Song Gaozong's	plea.
	subject	active verb	direct object	
	James Marshall	<u>discovered</u>	gold	at Sutter's Mill in 1848.

In the original version of the first sentence, you are not given any information about *who* or *what* performed the action of the verb. Sometimes, sentences are written in the passive voice because the author doesn't have this information. In the case of Song Gaozong and the Jurchen, we don't actually know which official, general, or ruler decided to ignore Song Gaozong's request. To rewrite my original sentence in the active voice, I have to choose a new subject, someone who's actually *doing* the rejecting. My only choice is the broad, vague subject "the Jurchen."

Other times, the actor in the sentence is found in a prepositional phrase following the passive verb. In the second sentence, James Marshall does the actual discovering. If you wanted

the focus of the sentence to be on the gold, you would write, “Gold was discovered by James Marshall.” If you wanted the focus to be on James Marshall, you would write, “James Marshall discovered gold.”

To sum up: Passive verbs can be transformed into active verbs by supplying a new subject. Sometimes you’ll need to invent this subject; sometimes, you can locate it in the prepositional phrase after the passive verb.

STEP TWO: **Review transforming indirect objects into prepositional phrases (Student Responsibility)**

Student instructions for Step Two:

In the first level of this course, you also learned how to transform an indirect object into an object of a preposition.

Remember: an indirect object is a word that is indirectly affected by an action verb. In the sentence:

S	V	IO	DO
The discovery of gold	brought	California	a host of new settlers.

“host” is the direct object; it receives the action of the verb “brought” (meaning that the host of settlers was the thing brought). “California” is the indirect object. California didn’t get “brought” somewhere. But the action of bringing did affect California; it ended up with a whole lot of new residents.

Indirect objects can be taken out of their place (between the verb and the direct object), and paired up with a preposition to express the same meaning:

S	V	DO	PREP OP
The discovery of gold	brought	a host of new settlers	to California.

In this transformed sentence, the indirect object has become the object of the preposition “to.”

STEP THREE: **Practice transformations**

Student instructions for Step Three:

Read each of the following sentences and decide whether it contains a passive verb that could be active, or an indirect object that could become the object of a preposition. In the blank next to each sentence, write “p” for “passive verb” or “io” for “indirect object.”

Then rewrite each sentence on your own paper.

For the sentences with passive verbs, decide whether you can find a new subject in a prepositional phrase. If not, make a new subject up from your imagination.

For the sentences with indirect objects, simply transform each indirect object into the object of a preposition.

When you’re finished, read both the original sentences and your sentences out loud. Sometimes, the revised sentence will sound better—and sometimes the original will be much clearer than the rewritten sentence! Place a checkmark by any of your sentences that sound like improvements on the original.

Show your completed work to your instructor.

HOW TO HELP THE STUDENT WITH STEP THREE

The filled-in blanks should read:

1. More people in Africa are killed by hippos than by lions. P
2. The hippopotamus's sudden grunt gave the young boy quite a scare. IO
3. Hippos were hunted by Egyptians because the large animals damaged their crops. P
4. Only one small animal is allowed near the hippo. P
5. The white sandpiper bird offers the hippo relief from parasites. IO
6. The formidable hippo guarantees the bird safety. IO
7. This relationship between two animals is called symbiosis. P
8. You will be taught about symbiosis when you study biology. P

The student's rewritten sentences should resemble the following, although he may choose different subjects for sentences 7 and 8.

1. Hippos kill more people in Africa than lions [do].
2. The hippopotamus's sudden grunt gave quite a scare to the young boy.
3. The Egyptians hunted hippos because the large animals damaged their crops.
4. The hippo allows only one small animal near [it].
5. The white sandpiper bird offers relief from parasites to the hippo.
6. The formidable hippo guarantees safety to the bird.
7. We call this relationship between two animals symbiosis.
8. Your textbook will teach you about symbiosis when you study biology [OR] You will learn about symbiosis when you study biology **[although this doesn't exactly fulfill the directions, it is natural to change "teach" to "learn"]**.

WEEK 4: NARRATIONS AND SEQUENCES IN HISTORY, PART II

Day One: Review and Outline a History Narration and Sequence



Focus: Constructing a two-level outline

Note to Instructor: For today's work, the student will need to use his reference materials from Level 1: the Points of View chart (Appendix II), the Time and Sequence Words and Space and Distance Words (Appendix I), and the *topoi* section of the Composition Notebook (Appendix I in the Instructor Text).

STEP ONE: Read (Student Responsibility)

Student instructions for Step One:

Read the following description of kangaroo-hunting, written in the nineteenth century by a man who was visiting the British colonies in Australia.

As you may already know, in the late eighteenth century, the British government decided to send convicted prisoners to the continent of Australia in order to make British prisons less crowded. These prisoners were given the task of establishing a British colony in Australia. The colony was known as New South Wales. In 1803, the colony spread to the southern island of Tasmania, which the British called Van Diemen's Land.

Sir William Denison was the governor of New South Wales from 1855 until 1861. A *lurcher* is a type of hound.

STEP TWO: Analyze

Student instructions for Step Two:

Using the text on the following page, try to identify the three different *topoi* that make up this composition. Consult the *topoi* section of your Composition Notebook as you work.

The first two paragraphs serve as an introduction and are already labelled for you.

The first *topos* is made up of the five paragraphs in bold print. Write the name of the *topos* in blank 1.

The second *topos* is found in the italicized paragraph. Write its name in blank 2. (Ignore blank 3 for right now.)

The third *topos* is found in the paragraph written in regular type. Write its name in blank 4.

When you are finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP TWO

See the following page for the completed assignment. The student's final text should be marked up in the same way.

Now, go through the steps on page X with the student.

"Kangaroo-Hunting in the New Australian Colonies"

Introduction

I have not yet, in this veritable record, described any of our kangaroo-hunts, and what is Van Diemen's Land without a kangaroo-hunt?

Sometimes, when Sir William Denison comes to the country for "high hunting," with his aides-de-camp and secretaries, I am told he hunts with a pack of beagles, and a great field of horsemen; but this is not our style, nor indeed the usual style. The proper dog for this sport is a kind of powerful greyhound bred for the purpose; and two of them are enough.

1. Chronological narrative of a past event

One day, not long ago John Knox and I rode out with Mr. Reid and his two dogs, one a small thorough-bred greyhound, the other a large strong kangaroo dog, very like what is called in England a lurcher, but of finer make and taller stature.

2. Description of a place

We take the direction of the Blue Hill, westward, and soon find ourselves in a hilly, rocky, desolate and thickly-wooded region, littered by dead, prostrate trees, and cut up by hundreds of precipitous gullies running in all directions. The little hills are all so like one a place another, that to fix a landmark is impossible. Save by the position of the sun, you cannot tell towards what point of the compass you are going. The trees are so dense on the sides of all the hills, and the ground is so rough with broken and burned stumps, rocks, and holes, that fast riding is out of the question.

3. Moving through or around

The dogs keep close to our horses' feet, as we slowly penetrate this wilderness, until at last, from behind a huge decaying log, with a shrill chirrup of terror, bounds a kangaroo. In three huge leaps, springing on hind legs and nervous tail, he is out of our sight, and away behind the bushes and down the rocky gorge.

But from the moment his mouselike ears appear, as he rises to his first bound, the dogs are on his trail. The hounds also are out of sight in an instant; and we hold in our horses, and stand motionless, awaiting the result.

4. Sequence: History

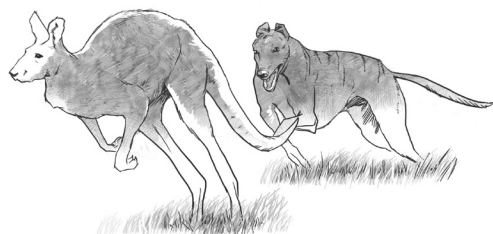
In five or ten minutes they will have either worried him, or lost him altogether. In either case they will come straight back to where they left us; and, the moment they appear, we shall know by their expression whether they have done their business. If the kangaroo has got away, they will slink back with drooping ears and penitent eyes, and lie down to pant at our feet. If they have slain the enemy, they will come bounding through the trees, with their heads high and

their jaws bloody, and before coming quite up to us, they will turn and trot off, and so bring us to the spot where he lies dead.

We listen, and for a while can hear the crash of the dead branches as the dogs rush on—and then, occasionally, a short angry bark—and then dead silence. Presently, shame-faced, they come panting along. They do not dare look us in the face, but approach in a zig-zag manner and lie down on their sides, heaving as if their ribs would burst. We do not reproach them; their own failure is punishment enough.

We proceed still farther amongst the hills, and presently another kangaroo breaks cover. Again, the dogs disappear in a twinkling. We hear a sharp, angry, almost constant barking. Then there is silence. And then, from the distance of a mile, rings the loud yell of one of the dogs. They are worrying the enemy.

We dare not move in that direction, lest we should miss the dogs among the winding gullies, but wait impatiently. Finally they appear, with slow steps and trailing tails, but with triumph in their eyes.



1. Identifying the *topoi*

If the student has difficulty identifying the *topoi*, prompt him with the following questions:

1. Do the events of the kangaroo hunt occur in chronological order?
2. What is the writer describing?
3. Does the paragraph give you the steps that occur during the process of a kangaroo hunt?

Although the chronological narrative and description should be fairly easy, the student may have difficulty identifying the Sequence: History (line #4 on his text). You may need to explain that the writer has moved from the chronological account of a *particular* kangaroo hunt to describing how kangaroo hunts *in general* might unfold. That is the difference between a narrative and a sequence.

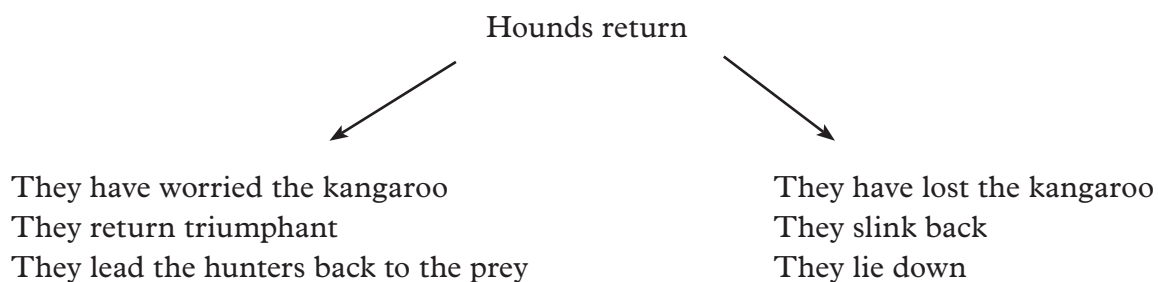
Remind the student of what he read in Week Two, Day Two:

When you were introduced to this topos, you learned that a sequence is similar to a chronological narrative. Both list a series of events in the order that they happen. But while a chronological narrative tells you about events that happened once, a sequence lists events that happen over and over and over again.

Richard the Lionheart was killed only once. The siege of Stirling Castle in 1304 only happened once. But a trebuchet was used over, and over, and over again.

In science, a sequence describes an often-repeated natural process. In history, a sequence describes an often-repeated process as well. A sequence in history might describe the functioning of an historical machine—a trebuchet, a wind-driven grain mill, a Roman aqueduct. Or it might describe a process that was often repeated in the past: the malting of barley into beer, the progress of a typical siege, the steps in the harvesting of an ancient crop.

This particular sequence describes what might happen in two different scenarios. Show the student the following flow chart:



After describing the steps that happen over and over again in kangaroo hunts, the writer returns to the chronological narrative and tells what happened in one specific past hunt.

2. Point of view

After the student has filled out blanks 1, 2, and 4, ask him to identify the point of view of the description. His point of view chart for place descriptions gives four options:

1. From above (impersonal)
2. From inside
3. From one side or angle
4. Moving through or around

The chronological narrative clearly reveals that the writer is moving through the landscape (on horseback).

3. Space and distance words

Ask the student to find and underline at least two space and distance words or phrases used in the description.

4. Time and sequence words for chronological narratives

Ask the student to find and underline at least three time and sequence words in the chronological narrative.

5. Tense

Ask the student to write the words TENSE SWITCH next to the place in the chronological narrative where the writer changes from past to present tense. This happens in the line “*We take the direction of the Blue Hill, westward, and soon find*”.

The student has learned that tense should be consistent throughout. Explain to the student that, in this case, the writer uses only one past verb (“We rode”) to establish that the event took place in the past. He then switches to present tense to create a sense of immediacy—a feeling that the hunt is actually going on, right now. Because he stays in the present tense for the rest of the selection, he is using consistent tense.

STEP THREE: Review the *topos* Sequence: History

Student instructions for Step Three:

The sequence you identified in the last assignment only had one element from your *topoi* chart: the step-by-step process of a kangaroo hunt. Because the sequence was part of a longer composition, the chronological narrative served as both introduction and historical background.

Here is a sequence in history that contains both the step-by-step process and two other elements from your chart. Identify each element and label it in the margin of your paper.

“Aborigines” are the native peoples of Australia, who lived on the continent before the British colonists arrived.

HOW TO HELP THE STUDENT WITH STEP THREE

The student’s labels should read:

Introductory
description

The stone axe of the aborigines resembles the stone axes found in Europe. This useful and indispensable implement is of various sizes. It is made chiefly of green stone, shaped like a wedge, and ground at one end to a sharp edge. At the other end it is grasped in the bend of a doubled piece of split sapling, bound with kangaroo sinews, to form a handle, which is cemented to it with a composition of gum and shell lime.

Step by step
process

This cement is made by gathering fresh wattle gum, pulling it into small pieces, masticating it with the teeth, and then placing it between two sheets of green bark, which are put into a shallow hole in the ground, and covered up with hot ashes till the gum is dissolved. It is then taken out, and worked and pulled with the hands till it has become quite stringy, when it is mixed with lime made of burnt mussel shells, pounded in a hollow stone—which is always kept for the purpose—and kneaded into a tough paste.

Results/
consequences

This cement is indispensable to the natives in making their tools, spears, and water buckets.

—James Dawson, *Australian Aborigines* (Melbourne: Walker May & Co., 1881), p. 24.

Day Two: Review Notes and Write the Narration



Focus: Writing a chronological narration from notes

Over the next two days, the student will write a composition of at least 250 but not more than 500 words. This composition will contain a chronological narrative and a descriptive sequence in history.

Today, the student will write a draft of the chronological narrative. Tomorrow, he will write the descriptive sequence, combine the two parts of the composition into one whole essay, and proofread his work.

The student will be reviewing and re-using the methods taught in Week 29 of Level One. Later this year, he will learn to streamline this method and take several short-cuts.

STEP ONE: Read back through notes (Student Responsibility)

Although the student should complete this work independently, you may need to check and make sure that he reads last week's notes carefully rather than just skimming through (or skipping the step altogether).

Student instructions for Step One:

Open the document containing last week's notes on the Gold Rush. (Or pull out your notecards.) Read carefully through your notes.

STEP TWO: Arrange your notes in chronological order

Student instructions for Step Two:

First, separate out your notes about how gold panning works. You'll use these tomorrow when you write your sequence.

Now, arrange your notes in chronological order.

You learned how to do this in Week 29 of last year, when you wrote a chronological narrative about Julius Caesar. Here's a very quick review of what you were told to do:

You took notes about Caesar's actions from two books, The Delphian Course and Caesar's Commentaries on the Gallic War. In this step, you'll put the notes from both books together into one chronological list, cutting out unnecessary repetition.

From Caesar's Commentaries, you might have written down the following three events:

Caesar found out about the senate's decree "at Ravenna, on the 10th of January, 49 BC." (xiii)

Caesar "crossed the Rubicon . . . and advanced into Italy." (xiii)

As he marched through Italy, "town after town threw open its gates" to him. (xiii)

From The Delphian Course, you might have written down:

Caesar “completed his Gallic campaign” in 49 BC. (480)

The senate was afraid of Caesar and “asked him to disband his soldiers.” (480)

Caesar refused and “crossed the Rubicon, the stream north of Rome.” (480)

Put those two lists together so that all of the events are in order, and then cross out notes that repeat the same information:

Caesar “completed his Gallic campaign” in 49 BC. (480)

The senate was afraid of Caesar and “asked him to disband his soldiers.” (480)

Caesar found out about the senate’s decree “at Ravenna, on the 10th of January, 49 BC.” (xiii)

Caesar refused and “crossed the Rubicon, the stream north of Rome.” (480)

Caesar “crossed the Rubicon . . . and advanced into Italy.” (xiii)

As he marched through Italy, “town after town threw open its gates” to him. (xiii)

If you’re using a word processor, create a new document and cut and paste information from both lists of events into it. If you’re using note cards, simply arrange the cards in order and set aside the ones that have repeated information.

Repeat these same steps for your information about the Gold Rush.

If you need help, show your work to your instructor. If not, go on to the next step.

HOW TO HELP THE STUDENT WITH STEP TWO

It isn’t necessary for the student to show you his work, but if he needs assistance, go carefully through the instructions with him.

His answers might resemble the following (because there are page numbers only after the White notes, it should be simple to remember which source is which):

James Wilson Marshall worked at a sawmill owned by John Sutter.

James Marshall discovered gold right at the end of the Mexican War. (55)

On Jan. 24, 1848, he saw “a yellow speck” and then “another yellow flake.”

He said to the other workmen, “Boys, I think I’ve found a gold mine.”

The next day, he found “a full three ounces” of gold.

He took the gold to John Sutter’s fort.

The two men tested it and found that “It was 23-carat gold.”

Sutter “tried to keep the discovery secret.”

Many young men needed to find “a way out of their financial difficulties.” (55)

At first, interest in the discoveries was “rather tepid.” (56)

Sam Brennan “rode down from Sutter’s Fort” with “gold-dust and nuggets,” shouting “Gold!

Gold! Gold from the American River.” (57)

Brennan’s announcement created a stampede. (57)

The news spread and Californians “stampeded toward Sutter’s mill.”

People came from all over the state. Soldiers, sailors, and “able-bodied” men came. (58)
 “By spring of the next year thousands of . . . forty-niners were headed west.”
 This was the beginning of the Gold Rush.
 At first, gold could be picked up from the ground or “from the veins in the rocks.” (60–61)
 There was so much gold that “it was much easier to dig it than to steal it.” (61)
 A Baltimore paper “published a short item” about the discovery. (62).
 An official letter to the War Department said that there was much more gold. (62)
 The song *Oh, Susannah* was sung “in every quarter of the world.” (63)
 “Every man with a drop of red blood in his veins wanted to go to California.” (63)
 Clubs were formed “for the purposes of getting at least one . . . of their members” to
 California. (55)
 The Gold Rush made California into first a territory and “then a state.”
 James Marshall “died, penniless and all alone in a shack not far from Sutter’s mill.”

There is little overlap between the two sources.

STEP THREE: **Divide notes into main points**

Student instructions for Step Three:

Here’s one more review from Week 29 of Level One:

Before you can write your chronological narrative about Caesar, you need to make yourself an outline. You’re going to do this by dividing your list of events up into groups and giving each group a phrase or sentence that explains what it’s about.

Imagine that these are the first eight notes that you have on your list.

Caesar “completed his Gallic campaign” in 49 BC. (480)

The senate was afraid of Caesar and “asked him to disband his soldiers.”

(480)

The senate told Caesar “to resign the governorship of both Gauls and disband his army.” (xiii)

Caesar found out about the senate’s decree “at Ravenna, on the 10th of January, 49 BC.” (xiii)

Caesar refused and “crossed the Rubicon, the stream north of Rome.”

(480)

As he marched through Italy, “town after town threw open its gates” to him. (xiii)

Caesar reached the capital “sixty days after the edict of the senate.” (xiii)

Caesar entered Rome and “brought order instead of turmoil to the city.”

(480)

The first four events are all leading up to the senate’s decree, so you can group them all together and describe them like this:

I. The senate’s decree to Caesar

Caesar “completed his Gallic campaign” in 49 BC. (480)

The senate was afraid of Caesar and “asked him to disband his soldiers.” (480)

The senate told Caesar “to resign the governorship of both Gauls and disband his army.” (xiii)

*Caesar found out about the senate's decree "at Ravenna, on the
10th of January, 49 BC." (xiii)*

Give each group a title or description. If you're using a word processor, give the titles Roman numerals and type them into your document, using the same format as above:

II. Title for second group of notes

event

event

event

and so on. If you're using note cards, write each title on a separate note card and place it in front of the group of cards that it describes.

When you've finished this step, you'll have a two-level outline that you can use to write your narrative.

Aim for four or five main groups of events.

If you need help, show your work to your instructor. If you feel comfortable with your outline, go on to the next step.

HOW TO HELP THE STUDENT WITH STEP THREE

As with Step Two, it isn't necessary for the student to show you his work, but if he needs assistance, go carefully through the instructions with him.

His answers might resemble the following:

I. James Wilson Marshall's discovery

James Wilson Marshall worked at a sawmill owned by John Sutter.

James Marshall discovered gold right at the end of the Mexican War. (55)

On Jan. 24, 1848, he saw "a yellow speck" and then "another yellow flake."

He said to the other workmen, "Boys, I think I've found a gold mine."

The next day, he found "a full three ounces" of gold.

He took the gold to John Sutter's fort.

The two men tested it and found that "It was 23-carat gold."

II. The beginning of the Gold Rush

Sutter "tried to keep the discovery secret."

Many young men needed to find "a way out of their financial difficulties." (55)

At first, interest in the discoveries was "rather tepid." (56)

Sam Brennan "rode down from Sutter's Fort" with "gold-dust and nuggets," shouting "Gold! Gold! Gold from the American River." (57)

Brennan's announcement created a stampede. (57)

III. The arrival of the Forty-Niners

People came from all over the state. Soldiers, sailors, and "able-bodied" men came. (58)

“By spring of the next year thousands of . . . forty-niners were headed west.”
This was the beginning of the Gold Rush.

IV. The gold

At first, gold could be picked up from the ground or “from the veins in the rocks.” (60–61)

There was so much gold that “it was much easier to dig it than to steal it.” (61)

V. The results of the Gold Rush

A Baltimore paper “published a short item” about the discovery. (62).

An official letter to the War Department said that there was much more gold. (62)

The song “Oh, Susannah” was sung “in every quarter of the world.” (63)

“Every man with a drop of red blood in his veins wanted to go to California.” (63)

Clubs were formed “for the purposes of getting at least one . . . of their members” to California. (55)

The Gold Rush made California into first a territory and “then a state.”

James Marshall “died, penniless and all alone in a shack not far from Sutter’s mill.”

If the student struggles, you may suggest the main points to him, and then ask him to group events beneath them. Other possible groupings might include:

I. Marshall finds gold

II. The news spreads

III. The gold

IV. The Gold Rush itself

V. Marshall’s fate

OR

I. The discovery

II. The news spreads

III. The miners arrive

IV. The results

STEP FOUR: Write the narration

Student instructions for Step Four:

Take a minute to review the Chronological Narrative of a Past Event chart in the Reference section of your notebook.

Using the outline you have created, write one paragraph about each group of events. Your narrative should be at least 200 words but not longer than 400. If you use an idea that is not common knowledge, be sure to use a footnote even if you put the idea into your own words.

The *Life* article has no listed author and is also a magazine article. Here is how you should format it for a footnote:

“The Gold Country” (*Life*, Feb. 2, 1948), p. 44.

The second time, just call it “The Gold Country.”

On your Works Cited page, it should be alphabetized as if “Gold” were the author’s name, like this:

“The Gold Country.” In *Life*, Feb. 2, 1948, p. 44.

In your composition, include at least one line of dialogue (something one of the characters actually said). If you didn’t include dialogue in your notes, go back to the sources and choose a line. (Often, when you write, you will find yourself returning to the sources to find something that you didn’t know you needed.)

When you are finished, show your composition to your instructor.

HOW TO HELP THE STUDENT WITH STEP FOUR

You will not be grading the student’s chronological narrative; he has not yet proofread it. However, you do need to check that the composition:

1. Is in chronological order
2. Has at least 200 words
3. Contains at least one line of dialogue
4. Has footnotes to the White and Life articles.

Apart from this, do not evaluate the narrative until the end of Day Three.

Day Three: Write the Sequence and Complete the Composition



Focus: Writing a sequence describing a historical process

The student should work independently today until the final draft is submitted for your review. If necessary, you may use the sample composition and rubric at the end of the lesson to prompt the student.

STEP ONE: Read back through notes (Student Responsibility)

As with the last day’s work, you may need to check that the student has thoroughly reviewed the material.

Student instructions for Step One:

Go back through the notes you took about panning for gold. Look carefully at the photographs in last week’s lesson.

STEP TWO: **Write the sequence (Student Responsibility)**

Student instructions for Step Two:

Write a sequence that includes

- 1) a description of the pan used for panning gold and
- 2) a step-by-step description of the gold panning process

This sequence should be at least 50 words long, but no longer than 100 words. (It's a pretty simple process, so 100 words would have to be a flowery and elaborate sequence!)

If the student asks you for help, here is a sample of what the descriptive sequence might sound like:

A gold pan was a wide, flat pan, usually made out of metal. The pan was filled halfway up with sand and clay, and then the rest of the way with water. When the water was swirled around and around, the heavier gold sank to the bottom of the pan. The sand and silt then poured out of the pan along with the water. The miner collected the gold from the bottom of the pan and put it in a sack.

Notice that I have not footnoted this passage. The steps in panning for gold are definitely common knowledge—anyone with a pan can figure it out, and numerous authors describe it. I was very, *very* careful not to use any exact phrases from the sources in my description. Here's how the paragraph might look if I used the language of either Rohrbough or Behme:

A gold pan was a wide, flat pan, usually made out of metal. The pan was filled halfway up with sand and clay, and then the rest of the way with water. When the water was swirled around and around, **churning up the contents**, the heavier gold sank to the bottom of the pan.¹ The sand and silt then poured out of the pan along with the water. The miner **easily retrieved** the gold from the bottom of the pan and **stored** it in a **small** sack.²

¹ Bob Behme, "Pan for gold this summer—here's how and why" (*Popular Mechanics*, July 1974, Vol. 142, No. 1), p. 84.

² Malcolm J. Rohrbough, *Days of Gold: The California Gold Rush and the American Nation* (University of California Press, 1997), p. 12.

STEP THREE: **Combine the narration and sequence into a full composition (Student Responsibility)**

Student instructions for Step Three:

Now, decide where to insert the sequence into your chronological narrative. Look for a place where you mention gold miners, discuss their daily routines, or talk about gold found in a stream.

You may need to write a transitional sentence to go at the beginning of your sequence; something like “Panning for gold was difficult work” or “Many gold miners used gold pans to search for gold.” (If you can’t come up with your own sentence, you can use one of mine.)

Place a title at the top of your first page. You’ll work on writing good titles a little later this year, when we talk more about selecting topics. This composition can just be titled “The Gold Rush.”

Insert a Works Cited page at the end of your document.

STEP FOUR: Proofread

Student instructions for Step Four:

Repeat the basic steps of proofreading from Week 2 (Day 3):

- 1) Read your composition out loud. Listen for awkward or unclear sections.
Rewrite them so that they flow more naturally.
- 2) Check spelling by looking, individually, at each word that might be a problem.
- 3) Check your commas.

Add the following step:

- 4) Check the punctuation and capitalization on your footnotes, your Works Cited page, and any direct quotes (including your required line of dialogue).

When you are confident that your composition is finished, show it to your instructor.

HOW TO HELP THE STUDENT WITH STEP FOUR

Before checking the student’s work, make sure that all three of the proofreading steps in the lesson have been completed.

Week 4 Rubric Chronological Narrative And Sequence: History

Organization:

- 1 The entire composition should be at least 250 words in length.
- 2 The events of the Gold Rush should be in chronological order.
- 3 There should be at least five paragraphs.
 - a. At least four paragraphs should describe the major events of the Gold Rush.
 - b. One paragraph should describe the process of panning for gold.
 - i. One sentence should describe the pan itself.
 - ii. The other sentences should describe, step by step, the panning process.
- 4 There should be at least one line of dialogue.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout (past tense for the historical background and present tense for the descriptive paragraphs is acceptable).
- 6 Specific information should be properly footnoted.
- 7 A Works Cited page should be attached.

An acceptable sample composition might resemble the following. Note that it is fine for the paragraphs to be short.

THE GOLD RUSH

On January 24, 1848, a workman named James Wilson Marshall discovered gold at a sawmill owned by John Sutter. He told the other workmen, "Boys, I think I've found a gold mine."¹ Then, he and John Sutter tested it. It was 23-carat gold.

John Sutter wanted to keep the gold secret, but a man named Sam Brennan rode through town with gold dust, shouting, "Gold! Gold! Gold from the American River."² Many young men were in financial trouble at the time, and they came to dig for gold.

They were known as Forty-Niners. They came from all over California. That was the beginning of the Gold Rush.

At first, there was so much gold that it was just as easy to dig it as to steal it. It could be picked up from the ground and dug out of rocks with pocket-knives.³

Many miners used gold pans to search for gold. A gold pan was a wide, flat pan, usually made out of metal. The pan was filled halfway up with sand and clay, and then the rest of the way with water. When the water was swirled around and around, the heavier gold sank to the bottom of the pan. The sand and silt then poured out of the pan along with the water. The miner collected the gold from the bottom of the pan and put it in a sack.⁴

After an official letter to the War Department announced that there was gold in California, many more people came from all over the country.⁵ The Gold Rush made California into a territory, and then, into a state. But James Marshall, who had made the first discovery, died “penniless and all alone” in a ruined house near Sutter’s Mill.⁶

¹ “The Gold Country” (*Life*, Feb. 2, 1948), p. 44.

² Stewart Edward White, *The Forty-Niners: A Chronicle of the California Trail and El Dorado* (Yale University Press, 1920), p. 57.

³ White, pp. 60–61.

⁴ Malcolm J. Rohrbough, *Days of Gold: The California Gold Rush and the American Nation* (University of California Press, 1997), p. 12

⁵ White, p. 62.

⁶ “The Gold Country,” p 44.

WORKS CITED

“The Gold Country.” In *Life*, Feb. 2, 1948, p. 44.

Rohrbough, Malcolm J. *Days of Gold: The California Gold Rush and the American Nation*. Berkeley, Calif.: University of California Press, 1997.

White, Stewart Edward. *The Forty-Niners: A Chronicle of the California Trail and El Dorado*. New Haven, Conn.: Yale University Press, 1920.

If the student quotes from the Bob Behme article, here is how it should appear in a footnote:

Bob Behme, “Pan for gold this summer—here’s how and where” (*Popular Mechanics*, July 1974, Vol. 142, No. 1), p. 84.

Here's how it should appear in the Works Cited:

Behme, Bob. "Pan for gold this summer—here's how and where." In *Popular Mechanics*, July 1974 (Vol. 142, No. 1), pp. 82–85.

Show the student the examples and allow him to copy; proper citation of articles will be covered in detail in a later lesson.

Day Four: Copia



Focus: Added and intensified adjectives

STEP ONE: Understand the purpose of added and intensified adjectives (Student Responsibility)

Student instructions for Step One:

Although the student should complete this step independently, you may need to check to see that he has underlined the correct adjectives (marked below).

So far, you've reviewed five kinds of sentence transformation learned in Level One of this course:

descriptive adjectives	↔	nouns
passive verb	↔	active verb
indirect object	↔	object of the preposition
infinitives	↔	participles
main verb	↔	infinitive

Today, you'll learn a new skill: transforming a sentence by adding and intensifying adjectives. Read the following two sentences.

My heart stood still, stopped dead short by a terrible cry, by the cry of great triumph and of severe pain.

My heart stood still, stopped dead short by an exulting and terrible cry, by the cry of inconceivable triumph and of unspeakable pain.

The second sentence is from the novel *Heart of Darkness*, by Joseph Conrad. Compare the first version of the sentence (which just says that the narrator heard a cry of triumph and pain) with Conrad's version of the sentence. In Conrad's sentence, underline each adjective.

by a _____ cry, by the cry of _____ great triumph and of _____ severe pain.
by an exulting and terrible cry, by the cry of inconceivable triumph and of unspeakable pain.

Joseph Conrad uses two methods to make his sentence gripping and colorful.

First, he *intensifies* his adjectives. “Great” and “severe” are both useful adjectives, but Conrad chose to think: What is the most intense kind of greatness there is? A greatness that is *so* great that it is . . . *inconceivable*. What is the most intense pain possible? A pain so severe that it is . . . *unspeakable*.

Second, he *adds* adjectives. The cry isn’t just terrible. It is both terrible *and* exulting.

Conrad often uses intense and added adjectives. Here is another sentence from *Heart of Darkness*:

I had blundered into a place of cruel and absurd mysteries.

Underline the adjectives that Conrad uses to describe the mysteries.

Once again, notice that he uses not just one adjective, but two. And both are *intense* adjectives. *Cruel* is a stronger description than *unkind* or *bad*. *Absurd* is a stronger word than *silly*.

How do you know if one adjective is more intense than another? That’s a judgment call, so often there’s not a clear right or wrong answer. Intense adjectives are more specific and less common than milder adjectives.

You shouldn’t add adjectives that are exact synonyms. If Conrad had written “cruel and harsh mysteries” or “horrible and terrible cry,” his sentences would be less powerful (and less interesting). But “exulting” and “absurd” add different shades of meaning.

STEP TWO: Practice intensifying adjectives

Student instructions for Step Two:

Using your thesaurus, write two intensified adjectives for each of the following words.

Possible answers might include:

frightening	dreadful, mind-blowing, shocking, sinister, malevolent
large	colossal, immeasurable, massive, stupendous, vast
enjoyable	thrilling, compelling, scrumptious, enticing, enchanting
embarrassed	mortified, shamed, stunned, humiliated, crushed

As long as the student chooses words which are more specific or more evocative than the original, accept his answers.

STEP THREE: Add to the Sentence Variety chart (Student Responsibility)

Student instructions for Step Three:

Add the following principle and illustration to the Sentence Variety chart.

adjective —————> intensified adjective The sun was bright.

adjective → added adjective

The sun was incandescent.

He leaped into the cold water.

He leaped into the cold and murky water OR

He leaped into the cold, murky water.

STEP FOUR: Practice sentence variety

Student instructions for Step Four:

Using your own paper or a word processing document, rewrite the following sentences by intensifying each adjective and adding a second adjective. Each sentence is adapted from Charles Dickens' classic novel *Oliver Twist*.

Use your thesaurus to find intense adjectives. You can also use your thesaurus to find second adjectives, but try to introduce adjectives that have different shades of meaning. For example, given the sentence:

The boy was poor.

you would look up "poor" in your thesaurus. "Penniless" is a more intense synonym for poor:

The boy was penniless.

But you don't want to choose another synonym of "poor" for your second adjective. Instead, pick one of the synonyms and look up the entry for *that* word. Another synonym for "poor" is "destitute." Under the entry for "destitute," you would find the synonym *exhausted*. So your sentence could now read

The boy was penniless and exhausted.

The two adjectives go together, but don't mean exactly the same thing.

When you are finished, show your work to your instructor, who has the original versions of the sentences for you to compare to your own.

The girl fixed him with a sharp look.

At that time of day, the streets were quiet.

He was a nice gentleman.

The alley was dirty.

Oliver was in high spirits.

HOW TO HELP THE STUDENT WITH STEP FOUR

The original Dickens adjectives are:

The girl fixed him with a keen and searching look.

At that time of day, the streets were silent and deserted.

He was a pleasant and respectable gentleman.

The alley was narrow and muddy.

Oliver was in elated and honored spirits.

Accept any reasonable answers.

WEEK 5: EXPLANATION BY COMPARISON, PART I

Day One: Two-Level Outline



Focus: Constructing a two-level outline of a comparison in nature

NOTE TO INSTRUCTOR: Today's assignment introduces one of the most useful *topoi*: the comparison. It also introduces a more sophisticated (and useful) way to think about outlines, encouraging the student to focus on the overall structure of an essay instead of individual paragraphs. Provide as much handholding as necessary!

STEP ONE: Read (Student Responsibility)

Student instructions for Step One:

Read the following brief essay about tigers and cats (written by by novelist Boris Fishman).

STEP TWO: Begin the two-level outline

Student instructions for Step Two:

Your assignment is to make a two-level outline of this passage, but today, you'll approach the outline a little differently.

Up until now, you've been told to outline by finding the main point of each paragraph and then looking for subpoints within the paragraph. But in this passage, the paragraphs *are* the subpoints.

Look at the first four paragraphs and finish the following statement: "Each paragraph tells you how cats and tigers are _____."

Your answer to this question should help you find the first main point of the passage—the point that the first four paragraphs *all* relate to. Each of the first four paragraphs is a *subpoint*, giving more information about the main point. So your outline should look like this:

- I. (Main point that all four paragraphs relate to)
 - A. (Main point of Paragraph 1)

- B. (Main point of Paragraph 2)
- C. (Main point of Paragraph 3)
- D. (Main point of Paragraph 4)

On your own paper, try to complete this outline.
Check your work with your instructor when you are finished.



HOW TO HELP THE STUDENT WITH STEP TWO

The student's answer to the question should have been, "Each paragraph tells you how cats and tigers are the same." So the outline should resemble the following:

- I. How cats and tigers are the same OR Similarities between cats and tigers
 - A. Same scientific family OR Both belong to Felidae
 - B. Fierce hunters OR Both are fierce hunters

[The details—strong bodies, sharp claws and teeth, similar methods of killing—would belong in a three-level outline. They would only go in a two-level outline if the student were giving each paragraph a Roman numeral. In this assignment, the student is focusing on the larger overall structure of the passage.]
 - C. Sharp senses OR Both have sharp senses
 - D. Kept as pets OR Both are kept as pets

It is fine for the student to mix sentences and phrases; she should use whichever is clearer and more natural.

If necessary, use the following questions to prompt the student:

- A. "What name do tigers and cats share?"
- B. "Both do the same thing fiercely. What is it?"
- C. "Both have sharp what?"
- D. "Both are kept as . . . ?"

(Most students should be able to do this assignment without prompting.)

STEP THREE: **Finish the two-level outline**

Student instructions for Step Three:

Now that you've gotten the idea, finish the outline of the passage.
Here's a hint for you: It should follow this pattern.

- II.
 - A. (Main point of Paragraph 5)
 - B. (Main point of Paragraph 6)
- III.
 - A. (Main point of Paragraphs 7 AND 8 combined)

B. (Main point of Paragraph 9)

You might find II.A. (the main point of Paragraph 5) and III. (the overall main point that Paragraphs 7–9 all relate to) particularly challenging. Give it a good try first, but then don't be reluctant to ask your instructor for help.

You've done something difficult and important today—you've outlined a piece of writing as a *whole*, rather than just approaching it paragraph by paragraph. That's a huge step. You probably deserve some chocolate. (Hershey's, if you like barnyard flavors—Godiva, if you don't!)

HOW TO HELP THE STUDENT WITH STEP THREE

The student's answer should resemble the following:

- II. How cats and tigers are different OR Differences between cats and tigers
 - A. Obvious differences OR Size, sound, and water
 - B. Number in existence OR More serious difference
- III. How they are perceived OR What people think about cats and tigers
 - A. In mythology OR Cats and tigers in mythology
 - B. Popularity OR Which is more popular

Because the student is being asked for the first time to outline the structure of an entire passage, she may find this challenging. Give as much help as necessary.

If the student needs help, use the following questions and explanations.

II. How cats and tigers are different OR Differences between cats and tigers

Since the first section described similarities, it should be obvious that this section describes differences. If the student draws a blank, you can always say, "Is the writer still talking about similarities? What, then?"

A. Obvious differences OR Size, sound, and water

This answer may be difficult, since the writer lumps three differences together into one paragraph. The best answer is "Obvious differences," because this is a single topic that all three described differences relate to—and the writer provides that phrase in the first sentence. You can prompt the student by asking, "What do all of these differences have in common?" (They are obvious.)

If the student independently comes up with an answer resembling "Size, sound, and water," accept it. However, point out that "Obvious differences" is a simpler and more straightforward way to phrase it.

B. Number in existence OR More serious difference

"More serious difference" is parallel to "Obvious difference." If the student has difficulty coming up with this answer, say, "Is this also an obvious difference, or does the writer use another adjective to describe it?" An answer summing up the *essence* of the difference (it has to do with numbers, population, or scarcity) is also acceptable.

III. How they are perceived OR What people think about cats and tigers

To reach this main point, the student needs to answer the question, “What do human mythology and popularity have in common?” That’s a tough question (the answer is, “They both have to do with what people think and perceive”), so try using the following questions to move the student in the right direction:

“Who comes up with mythologies? I don’t mean a particular person—where do mythologies come from?” *People invent them, groups of people.*

“Popularity has to do with ‘how many people like something.’ What’s the word that ‘People invent them’ and ‘how many people like something’ have in common?” *People.*

“What do people think about cats and tigers?” *[Allow the student to answer using the information in the passage.]*

“All of these answers have to do with how people perceive, or think about, cats and tigers. Use that as your main point.”

A. In mythology OR Cats and tigers in mythology

Both paragraphs have to do with how cats and tigers are portrayed in myths—what they represent.

B. Popularity OR Which is more popular

This paragraph deals only with popular perceptions.

Day Two: Analyzing the *Topos*: Explanation by Comparison in Science



Focus: Learning the form of comparison/contrast

STEP ONE: Examine model passage

Student instructions for Step One:

Read the following passage:

★

Like the passage you read in the last day’s work, this excerpt discusses the similarities and differences between two natural phenomena (in both cases, living things).

The comparison begins in the first paragraph: People fear both reptiles and amphibians. This is a similarity—maybe not between the animals themselves, but in the reactions people have to them. On the first line, write “Similarity: People fear them.”

The first sentence of the second paragraph contains a second similarity. On line 2, write, “Similarity: They are _____” and fill in the blank.

The authors then use the last sentence of the second paragraph to transition from similarities to differences. On line 3, write “Transition.” (You’ll learn much more about transitions later in this course.)

The third paragraph begins to highlight the differences between reptiles and amphibians by describing the skin, feet, and young of reptiles (scales, claws, and miniature versions). On the fourth line, write “Differences: Scales, claws, miniature young.”

The final paragraph finishes the contrast by describing the skin, feet, and young of amphibians (moist skin, no claws, larvae). On line 5, write “Differences: Moist skin, no claws, larvae.”

HOW TO HELP THE STUDENT WITH STEP ONE

Although this step is really the student’s responsibility, you may need to glance at the student’s workbook and make sure that the lines are filled in as follows:

- 1. Similarity: People fear them.**
- 2. Similarity: They are cold-blooded.**
- 3. Transition**
- 4. Differences: Scales, claws, young**
- 5. Differences: Moist skin, no claws, larvae**

STEP TWO: **Write down the pattern of the *topos* (Student Responsibility)**

Student instructions for Step Two:

Like the passage that you outlined in the last lesson, this passage explains what two living creatures are by comparing them to each other.

This form of writing is called *explanation by comparison and contrast*. It is one of the most useful *topoi* you will learn. Comparison and contrast gives the reader a clear, straightforward picture of what two things are like by explaining how they are the same and how they are different.

When you set out to write an explanation, you’ll have to decide how to organize your comparisons (similarities) and contrasts (differences). In the comparison of cats and tigers, Boris Fishman used the *point-by-point* method. He listed one quality after another and, for each, compared cats and tigers.

Scientific family?	Cats, yes.	Tigers, yes.
Fierce hunters?	Cats, yes.	Tigers, yes.
Sharp senses?	Cats, yes.	Tigers, yes.
Kept as pets?	Cats, yes.	Tigers, yes.
Size?	Cats, small.	Tigers, bigger.
Sound?	Cats, purr.	Tigers, roar.
Water?	Cats, hate.	Tigers, love.
Numbers?	Cats, millions.	Tigers, 2,000

The authors of *Peterson First Guide* started out by using the same method for comparisons.

People fear them?	Amphibians, yes.	Reptiles, yes.
Coldblooded?	Amphibians, yes.	Reptiles, yes.

But when they began to give contrasts, they changed to the *subject by subject method*. They described three things about reptiles, and then the same three things, in the same order, about amphibians.

Reptiles	Skin
	Feet
	Young
Amphibians	Skin
	Feet
	Young

The point-by-point method is very clear and easy to write, but it can get monotonous (like a very long tennis match, where the ball goes back . . . and forth . . . and back . . . and forth . . . and back . . .). The subject-by-subject method gives your writing a better forward flow, but requires the reader to keep all of the points of the first subject in mind while reading the second—so you wouldn’t want to list more than three or four points of comparison for one subject before going on to the next.

Alternating methods, as in *Peterson First Guide*, can give your composition variety and hold the reader’s interest.

Copy the following onto a blank sheet of paper in the Reference section of your Composition Notebook.

Explanation by Comparison/Contrast

Procedure

1. Decide which aspects of the subjects are the same, and which are different.
2. Choose a method for comparing and contrasting.
 - a. Point-by-point
 - b. Subject-by-subject

Remember

1. Use both methods to give variety.

STEP THREE: **Read**

Student instructions for Step Three:

You’ll finish today’s assignment by taking notes on the following information. In the next day’s work, you’ll use it to write a comparison of your own.

This is less complicated than the Gold Rush assignment. Tomorrow’s comparison can be brief, and because all of the information in the sources below comes under the heading of common knowledge (widely accepted scientific facts, well-known theories, and things learned through the senses), you don’t have to worry about documentation.

Instead, divide a sheet of paper into two columns. Label one “platypus” and the other “beaver.” In each column, jot down facts about these two animals, using the source material below. Aim for 12–15 notes per animal.

The first set of notes is done for you, just to give you a sense of what kinds of facts you’re looking for. Read the excerpt from *The International Wildlife Encyclopedia* carefully before looking at the notes. Then, take your own notes using the pattern I’ve provided, or else copy my notes into your column.



SAMPLE NOTES

*PLATYPUS**Mammal**Monotremes—egg-laying mammals**Lays two soft-shelled white eggs**Eggs stick together**Female lays eggs in a tunnel**Young is naked and blind**Eyes open in 11 weeks**Weaned at nearly 4 months*

Notice that you don't need to note down the authors, books, and page numbers as long as you are jotting down scientific facts.

Now, continue to take notes on the following sources on your own.

HOW TO HELP THE STUDENT WITH STEP THREE

If the student works slowly, you may allow her to complete this assignment over two days; she can also finish taking notes as part of the next day's lesson, before writing. The student should have no fewer than 12–15 notes per animal. Her answers should resemble some of the following:

Platypus	Beaver
Mammal	Eats twigs and bark
Monotremes—egg-laying mammals	Eats skunk cabbage, grasses, berries
Lays two soft-shelled white eggs	Needs 1 1/2 to 2 pounds per day
Eggs stick together	Digs bank burrows
Female lays eggs in a tunnel	Uses claws to dig a tunnel
Young is naked and blind	Excavates chamber in bank
Eyes open in 11 weeks	Has a cloaca
Weaned at nearly 4 months	Young stay with parents 2 years
Eats worms and crayfish	Monogamous
Has a bill like a duck	Yearlings stay with parents
Soft and rubbery beak	Kits are fully furred
Uses claws to dig burrows	Eyes open, incisors present
Amphibious	12 inches long, 1 pound
Has a cloaca	Soft fluffy fur, no guard hair
Produces milk/mammary glands	Cannot get out of lodge
Monotremes (one opening in body)	4–9 in a litter
Streamlined	Largest North American rodent
Smaller than beavers	Large, scaly, paddle-like tail
Webbed front limbs	Reddish brown to blackish brown
Uses front limbs to swim	Short rounded ears
Dense waterproof fur	Hind legs longer than front legs
Four-chambered heart	Massive skull and teeth
Single bone in lower jaw	
Three bones in middle ear	
Extra bones in shoulders	
Beaver-like tail	

Day Three: Practicing the *Topos*



Focus: Writing an explanation by comparison/
contrast

STEP ONE: **Organize platypus notes**

Take the notes from the last day's work and organize them into groups, by topic. Give each group a title.

Start with the platypus notes. For example, if I were organizing the notes I took on the very first source, I would divide them up like this:

CLASSIFICATION

Mammal

Monotremes—egg-laying mammals

BABIES

Lays two soft-shelled white eggs

Eggs stick together

Female lays eggs in a tunnel

Young is naked and blind

Eyes open in 11 weeks

Weaned at nearly 4 months

If necessary, you may borrow my two topics to get you started.

Cut and paste (or rearrange) your notes so that all the notes that belong to a single topic are grouped together. You should be able to find at least four different topics.

When you are finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP ONE

The student's answers might resemble the following:

CLASSIFICATION

Mammal

Monotremes—egg-laying mammals

Amphibious

Has a cloaca

Monotremes (one opening in body)

Four-chambered heart

Single bone in lower jaw

Three bones in middle ear

Extra bones in shoulders

BABIES

Lays eggs

- Produces milk/mammary glands
- Lays two soft-shelled white eggs
- Eggs stick together
- Female lays eggs in a tunnel
- Young is naked and blind
- Eyes open in 11 weeks
- Weaned at nearly 4 months

FOOD

- Eats worms and crayfish

APPEARANCE

- Has a bill like a duck
- Soft and rubbery beak
- Streamlined
- Smaller than beavers
- Webbed front limbs
- Dense waterproof fur
- Beaver-like tail

HOME

- Uses claws to dig burrows

ACTIVITIES

- Uses front limbs to swim

Accept any reasonable division topic names and divisions. For example, my category “Babies” above could also be divided as “Reproduction” and “Young”:

REPRODUCTION

- Lays eggs
- Produces milk/mammary glands
- Lays two soft-shelled white eggs
- Eggs stick together
- Female lays eggs in a tunnel

YOUNG

- Young is naked and blind
- Eyes open in 11 weeks
- Weaned at nearly 4 months

“Uses claws to dig burrows” and “Uses front limbs to swim” could both be grouped together under “Habits.” I have listed the details about bones and the four-chambered heart under “Classification,” but those details could also go under a separate topic such as “Characteristics.”

If the student is unable to come up with groupings or topics, you may either divide the notes for her and then tell her to come up with topic names, or else supply her with the topic names above and tell her to divide the notes underneath them.

STEP TWO: **Organize beaver notes**

Student instructions for Step Two:

Now take your beaver notes and organize them into the same categories. If you have additional beaver notes that don't fall into those groupings, put them under the heading "Other."
When you are finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP TWO

Using the same headings, the beaver notes might be organized like this:

CLASSIFICATION

- Has a cloaca
- Largest North American rodent

BABIES

- Young stay with parents 2 years
- Yearlings stay with parents
- Kits are fully furred
- Eyes open, incisors present
- 12 inches long, 1 pound
- Soft fluffy fur, no guard hair
- Cannot get out of lodge
- 4-9 in a litter

FOOD

- Eats twigs and bark
- Eats skunk cabbage, grasses, berries
- Needs 1 1/2 to 2 pounds per day

APPEARANCE

- Large, scaly, paddle-like tail
- Reddish brown to blackish brown
- Short rounded ears
- Hind legs longer than front legs
- Massive skull and teeth
- Internal reproductive organs

HOME

- Digs bank burrows
- Uses claws to dig a tunnel
- Excavates chamber in bank

ACTIVITIES

OTHER

- Monogamous

STEP THREE: Choose topics for your comparison/contrast (Student Responsibility)

Student instructions for Step Three:

Now that you've organized your notes, you should be able to figure out the similarities and differences between the two animals.

Remember that you're writing an explanation by comparison and contrast—that means that your composition needs to be structured around 1) what is similar and then 2) what is different.

In your notes, underline, highlight, or circle the things that are *the same*—that both animals have in common.

Then, choose *two* topics or groupings that contain *differences* between the two animals.

You won't use the rest of the material. Any time you write a comparison and contrast, you will need to pick and choose among the material, deciding to use only the facts that make your composition flow easily forward. So pick the topics that you think will be the easiest to write about.

STEP FOUR: Write the comparison

Student instructions for Step Four:

Now you'll write the actual comparison and contrast, using the directions below.

If you are confused at any point, ask your instructor for help.

DIRECTIONS

First, write a paragraph explaining how the two animals are the same. Do this before you move on.



Second, using one of the topics/groups you selected, write a paragraph explaining how the two animals are *different*. Make use of the point-by-point method.

This paragraph will have three parts—read a), b), and c) below before you write!

a) Begin the paragraph with a sentence that says, in your own words, “Beavers and platypuses¹ are different in _____ [fill in the blank with the topic].”

b) Continue by addressing the facts in the group that apply to both platypuses and beavers. For example, if you are writing about appearances, you might write:

The platypus has a bill like a duck, but the beaver has massive front teeth. The platypus is smaller than the beaver.

c) Conclude by describing the facts that apply only to platypuses, and then the facts that apply only to beavers. You will never find *exact* parallels between two living things, so you will need to give yourself room to finish out the paragraph without finding perfect, point-by-point contrasts for every fact.

Finish the paragraph before you move on.



Third, using the second topic/group selected, write a paragraph explaining how the two animals are *different*, using the subject-by-subject method.

a) First, write several sentences describing the platypus, fact by fact.

b) Then, write several sentences describing the beaver, fact by fact.

¹ Scientists differ on what the plural of “platypus” should be. “Platypuses” is used by many; others just use “platypus” (in the same way that “one deer” and “many deer” have the same form). Some even use “platypi,” because the Latin plural ends in -i (even though the word “platypus” is derived from the Greek). You may choose any of these options when you write.

HOW TO HELP THE STUDENT WITH STEP FOUR

Sample answers for each paragraph should resemble the following:

First, write a paragraph explaining how the two animals are the same. Do this before you move on.

Both beavers and platypuses are mammals. Both also have *c/oaca*—a single opening in the body. They have four-chambered hearts and nurse their young. Beavers have thick, waterproof fur. So do platypuses. And both animals have large, flat tails and use claws to dig out their burrows.

OR

The beaver and the platypus both belong to the mammal family. They have fur and nurse their young. Both beavers and platypuses dig out burrows for their homes, using their claws. And, unlike other mammals both have a single opening in their body, called the *c/oaca*.

Second, using one of the topics/groups you selected, write a paragraph explaining how the two animals are *different*. Make use of the point-by-point method.

Despite their similarities, beavers and platypuses are different in the way they eat. Platypuses eat worms and crawfish. On the other hand, beavers eat twigs, bark, skunk cabbage, grasses, and berries. Beavers need almost two pounds of food per day to survive.

OR

The beaver and the platypus look very different. Beavers have long incisors, and platypuses have soft, rubbery beaks, like ducks. Platypuses are much smaller than beavers. Platypuses are streamlined, with webbed front limbs. Beavers have short, round ears, and their hind legs are longer than their front legs.

Third, using the second topic/group selected, write a paragraph explaining how the two animals are *different*, using the subject-by-subject method.

The platypus lays two white, soft-shelled eggs in its tunnel. The eggs often stick together. When the eggs hatch, the young platypuses are blind and have no fur. Their eyes open when they are 11 weeks old, and they are weaned when they are four months old. Beaver babies are born with fur. Their eyes are open, and their incisors are already growing. At first, they are soft and fluffy and cannot even swim out of the beaver lodge.

OR

Platypuses have duck-like beaks and are streamlined and small. Their front limbs are webbed, and their fur is waterproof. Beavers have reddish or blackish brown fur. Their skulls and teeth are large, and their ears are rounded. Their hind legs are longer than their front legs.

NOTE TO INSTRUCTOR: Don't worry if the composition sounds abrupt or stops and starts suddenly. The focus in this lesson is on planning and constructing the comparison and contrast; introductions and conclusions will be studied in the next week's work.

Not all details need to be included in each paragraph.

Also, notice that where there are similarities (for example, the beaver and platypus both have flat paddle-like tails), those are covered in the first part of the composition and left out of the second part. The student is learning how to organize her thoughts so that *all* similarities come in one part of the composition, *all* differences in another.

STEP FIVE: Proofread

Student instructions for Step Five:

Repeat the basic steps of proofreading:

- 1) Read your composition out loud. Listen for awkward or unclear sections.
Rewrite them so that they flow more naturally.
- 2) Check spelling by looking, individually, at each word that might be a problem.
- 3) Check your commas.

When you're finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP FIVE

Make sure that the student reads the composition out loud as part of the proofreading.

The final composition should resemble the following:

The beaver and the platypus both belong to the mammal family. They have fur and nurse their young. Both beavers and platypuses dig out burrows for their homes, using their claws. And, unlike other mammals, both have a single opening in their body, called the *cloaca*.

Despite their similarities, beavers and platypuses are different in the way they eat. Platypuses eat worms and crawfish. On the other hand, beavers eat twigs, bark, skunk cabbage, grasses, and berries. Beavers need almost two pounds of food per day to survive.

The platypus lays two white, soft-shelled eggs in its tunnel. The eggs often stick together. When the eggs hatch, the young platypuses are blind and have no fur. Their eyes open when they are 11 weeks old, and they are weaned when they are four months old. Beaver babies are born with fur. Their eyes are open, and their incisors are already growing. At first, they are soft and fluffy and cannot even swim out of the beaver lodge.

Use the following rubric to evaluate the student's work.

Week 5 Rubric Explanation By Comparison/Contrast

Organization:

- 1 The entire composition should be 100–300 words in length. NOTE: The student has not been assigned a dictated length. The student’s focus should be on the form of the composition, which should take at least 100 words to develop properly.
- 2 There should be three paragraphs.
 - a. The first paragraph should describe *only* similarities.
 - b. The second paragraph should describe differences, going back and forth between beavers and platypuses as it compares them fact for fact.
 - c. The third paragraph should describe differences, first covering all the facts for platypuses, and then covering similar facts for beavers.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.

Day Four: Copia



Focus: Introduction to simile

Today, the student will begin to build the skills needed for a more complex set of sentence transformations.

Last year, the student was introduced to similes as part of descriptions. This year, he will begin to work more directly on choosing evocative, effective similes.

STEP ONE: **Understanding simile (Student Responsibility)**

Student instructions for Step One:

Read the following sets of sentences out loud.

He was very large and very fat.
He looked, in fact, very much like a colossal bowl of jelly, without the bowl.

There was an ominous stillness.
For an instant there was an ominous stillness, as if even the air was holding its breath.

The higher they went, the darker it became.
The higher they went, the darker it became, though it wasn't the darkness of night, but rather more like a mixture of lurking shadows and evil intentions which oozed from the slimy moss-covered cliffs and blotted out the light.

The second sentence in each pair is from Norman Juster's classic adventure *The Phantom Toll-booth*. Each one of Norman Juster's sentences contains a *simile*.

In the second sentence of each pair, find and underline the word *like* or *as*.

Then, circle the set of words that follow each underlined word.

Here's what you should have circled . . .



a colossal bowl of jelly, without the bowl
if even the air was holding its breath
a mixture of lurking shadows and evil intentions

Each one of these phrases is a *simile*.

You studied similes very briefly in the first level of this course. Let's review: **A simile is a comparison between two things, introduced by the words *like* or *as* (or *as if*).** In the first sentence, a fat man is compared to a bowl of jelly. In the second, stillness is compared to a living creature holding its breath. In the third, darkness is compared to shadows and evil intentions.

In a good simile, the comparison reminds the reader of the most important, or most striking, or most interesting thing about the subject. Norman Juster wants you to focus in on how formless, quivering, and bulgy the fat man is . . . so he chooses *jelly* (which is formless, quivering and bulgy). He wants you to *feel* the stillness, so he reminds you of how it feels to hold your breath and be completely motionless. And he wants you to *sense* just how threatening and scary the darkness is, so he compares it to "lurking" shadows and "evil intentions."

NOTE TO INSTRUCTOR: Although this step is the student's responsibility, you may need to check that the following words have been circled and underlined:

He looked, in fact, very much like a colossal bowl of jelly, without the bowl.

For an instant there was an ominous stillness, as if even the air was holding its breath.

The higher they went, the darker it became, though it wasn't the darkness of night, but rather more like a mixture of lurking shadows and evil intentions which oozed from the slimy moss-covered cliffs and blotted out the light.

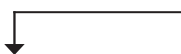
STEP TWO: Identifying simile

Student instructions for Step Two:

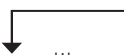
In the following sentences, underline the simile. Draw an arrow from the simile back to the subject—the word the simile describes by comparison.

HOW TO HELP THE STUDENT WITH STEP TWO


The student's answers should be:



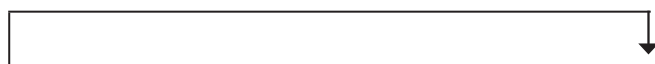
Oh, my Luve's like a red, red rose,
That's newly sprung in June
(Robert Burns)



[The door] was opened by another footman in livery, with a round face,
and large eyes like a frog.
(Lewis Carroll, *Alice in Wonderland*)



[Meg] tried to get rid of the kitten, which had scrambled up her back and stuck
like a burr just out of reach.
(Louisa May Alcott, *Little Women*)




As Anne sits at the window, she can look down on the sea, which this morning is
calm as glass.
(Charlotte Bronte, *Letters*)



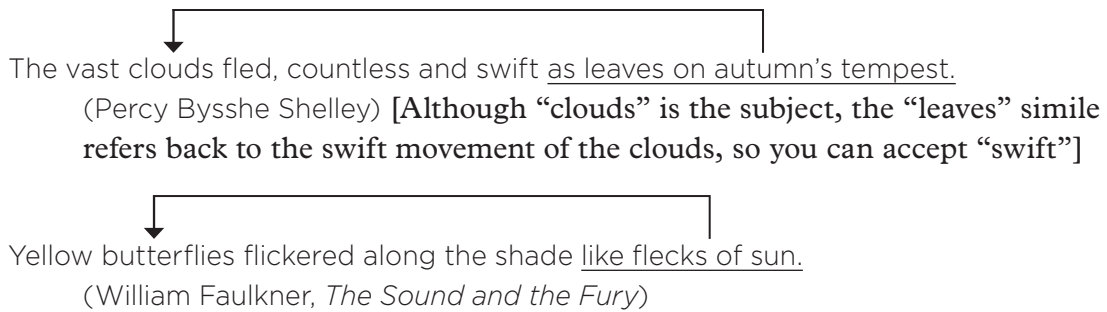
The wrath of the monarch's eye dazzled like the lightning in the sky.
(Jean Racine)



The sun to me is dark, and silent as the moon.
(John Milton, *Samson Agonistes*)



He squeaks like a hurt chicken.
(Alexander Wilson) [Although “he” is the subject, the “hurt chicken” sound actually refers back to the squeaking sound, so you can accept “squeaks”]



STEP THREE: **Invent new similes**

Student instructions for Step Three:

Now it's your turn to find similes.

On your own paper, rewrite the sentences from Step Two by finding your own simile. Try to choose a simile that expresses the meaning in the brackets below. So, for example, a good answer to

Oh, my Luve's like [something fresh, beautiful, and new].

would not be

Oh, my Luve's like rain after a long drought.

It's very nice to say that your love is like rain after a long drought, but that simile doesn't convey *fresh, beautiful, and new*. It might convey

Oh, my Luve's like [something that saves me when I'm desperate].

but that's a whole different set of ideas.

Oh, my Luve's like the first grass of spring.

would be a better simile (although perhaps not quite as good as Robert Burns's!).

As you're working on your similes, use the following meanings:

Oh, my Luve's like [something fresh, beautiful, and new].

The door was opened by another footman in livery, with a round face, and large eyes

like [something rather stupid].

Meg tried to get rid of the kitten, which had scrambled up her back and stuck like [something uncomfortable and annoying].

As Anne sits at the window, she can look down on the sea, which this morning is calm

as [something smooth].

The wrath of the monarch's eye dazzled like [something frightening and destructive].

The sun to me is dark, and silent as [something very distant].

He squeaks like [something powerless and silly].

The vast clouds fled, countless and swift as [something passing, temporary, soon gone].

Yellow butterflies flickered along the shade like [something incredibly bright].

When you are finished, show your sentences to your instructor.

HOW TO HELP THE STUDENT WITH STEP THREE

Answers on this exercise will vary widely.

Although similes were introduced last year, this year's exercise takes a step forward, introducing the student to the idea that some similes fit better than others.

A few suggested similes are offered below, but you should accept any simile that the student can defend.

As suggested last year, the public-domain *Dictionary of Similes*, by Frank Jenners Wilstach (full text available online from books.google.com and elsewhere) is a useful reference.

Oh, my Luve's like [something fresh, beautiful, and new]
morning breeze, fruit or berries, sunrise, dew, April, spring

The door was opened by another footman in livery, with a round face, and large eyes like [something rather stupid]
stone, a hog, wood, a dog, monkey

Meg tried to get rid of the kitten, which had scrambled up her back and stuck like [something uncomfortable and annoying].
leech, a cold, something in your eye, an itch you can't scratch, a tag in your clothes, a seam in your sock

As Anne sits at the window, she can look down on the sea, which this morning is calm as [something smooth]
brass, china, linen, oil, silver, a jetstream, ice, mirror, marble

The wrath of the monarch's eye dazzled like [something frightening and destructive]
hail, fire, meteor, thunder, bomb

The sun to me is dark, and silent as [something very distant]
north pole, deep sleep, distant galaxy, far horizon, death, dreams

He squeaks like [something powerless and silly]
a calf, a baby, a grub, a cricket, a kitten

The vast clouds fled, countless and swift as [something passing, temporary, soon gone]
moths, wind or breezes, flies, dust, ghosts, visions, shadows, dew

Yellow butterflies flickered along the shade like [something incredibly bright]
diamonds, flame, fire, ice, candles, star, mirror, pearl, gold, snow

WEEK 6: INTRODUCTIONS AND CONCLUSIONS

Day One: How to Write an Introduction



Focus: Learning the structure of introductions

NOTE TO INSTRUCTOR: You may wish to check that the student has completed the Student Responsibility steps carefully.

STEP ONE: **Understand three types of introduction** **(Student Responsibility)**

Student instructions for Step One:

When you wrote last week's composition about the beaver and the platypus (the comparison/contrast), you were told to begin with a paragraph explaining how the two animals are the same. Your composition probably started something like this . . .

The beaver and the platypus both belong to the mammal family. They have fur and nurse their young. Both beavers and platypuses dig out burrows for their homes, using their claws. And, unlike other mammals, both have a single opening in their body, called the *cloaca*.

That's a perfectly good paragraph about similarities. But it's missing something: an *introduction*.

Today, you'll return to your comparison and give it an introduction.

In order to understand what a good introduction does, let's look at three different introductions to three different essays about animals. We'll start with the first paragraph of Boris Fishman's comparison of cats and tigers.

A cat snoozing on a couch may not remind you of a tiger, but in many ways the two animals are almost identical. In the scientific system that classifies all living things, cats and tigers belong to the same family, *Felidae*, which also includes lions and leopards, who are technically known as "big cats."

The first sentence of this paragraph *introduces* Fishman's first set of comparisons by telling you, ahead of time, what the conclusion of his entire essay will be: Although there are important

contrasts between cats and tigers, their *similarities* are much more important than their differences. The *introduction by summary* provides one or two sentences at the beginning of a composition that tell the reader exactly what the composition is about and what its most central conclusion will be.

Introduction by summary is one of the simplest forms of introduction. Here's a second kind, from the comparison of reptiles and amphibians you looked at last week:

Time was when the only good snake was a dead one. Fortunately, as we have come to understand that every species has a place in the global environment, that attitude is almost a thing of the past.³

This kind of introduction, the *introduction by history*, looks back in time, telling you something about the subject's history: In the past, snakes were usually just killed, but now that attitude has changed.

An introduction by history gives you a snippet of information about past attitudes, an idea of how the subject has developed over time, or a brief scene from history. Here's another *introduction by history*, this one about beavers [*extirpate* means "to remove" or "to destroy completely"]:

Two beaver species inhabit our world: the North American and the Eurasian beaver. Both had been extirpated over large areas by the beginning of the 20th century. But during the past 50 years . . . each of the species has traveled along a different trajectory. In the United States, reintroduction of the North American beaver in its former range has been so successful that burgeoning populations have no choice but to move into developed land . . . In Europe, meanwhile, reintroductions have given some countries their first beavers in decades. Still small in numbers, these new populations are being carefully nurtured.⁴

This introduction by history tells how the beaver population has developed over time: Fifty years ago, beavers were uncommon. Then they were reintroduced. Now there are almost too many beavers in North America, and the population in Europe is starting to grow. The introduction tells you how beaver populations have developed over time.

Here's one more introduction from history, this one using a brief scene from history to introduce an essay about scientific controversy over the platypus:

It all began harmlessly enough. Nearly 10 years after settlement, in November 1797, at Yarramundi Lagoon just north of Sydney, Governor John Hunter watched an Aboriginal guide wait patiently to spear a platypus as it surfaced. Hunter sent the skin and a sketch to the Literary and Philosophical Society in Newcastle-upon-Tyne . . .⁵

The third type of introduction, *introduction by anecdote*, starts by telling a story. This story might be drawn from personal experience, as in the introduction to *Reptiles and Amphibians for Dummies*:

Most reptile and amphibian owners can point with unerring accuracy to the moment they got hooked on these animals. For me, it was when I walked across the street at age 6 to the open lots west of my home in Albuquerque, New Mexico. The lots were filled with tumbleweeds, tufts of scrub

3. Conant, Stebbins, and Collins, p. 4.

4. Dietland Muller-Schwarze, *The Beaver: Natural History of a Wetlands Engineer* (Comstock, 2003), p. ix.

5. Penny Olsen, *Upside Down World: Early European Impressions of Australia's Curious Animals* (National Library of Australia, 2010), p. 14.

grass, and a few (very few, thank goodness) scraggy, low cholla cactus. Dashing from clump to clump were blue-tailed skinks. Less active but lying quietly amidst concealing gravel patches were the sand lizards. I never knew what occupied the fist-sized tunnels, but imagined they might be rattlesnakes. I spent most of my summers exploring those lots . . . ⁶

An *introduction by anecdote* can also take the form of an invented scene—a story that you make up, based on what you know about the subject. Here are two examples, both taken from books that compare and contrast animals.

You wake up one morning and are walking sleepily toward the kitchen when all of a sudden, your pet cat rubs against your leg. She seems cute and friendly, but what your pet is really doing is acting like a wild cat!⁷

It is feeding time. In the dense Indian jungle, an enormous Bengal tiger drags his fresh kill to a hiding place. Thousands of miles away on a dusty African plain, a male lion takes the first bite of a zebra that his lionesses have just killed. No animal dares to get in his way.⁸

There are many other ways to introduce a composition, but these three are the most common (and the most useful).

STEP TWO: **Create an Introduction reference page (Student Responsibility)**

Student instructions for Step Two:

Keep this information on hand as you write by adding it to the Reference section of your Composition Notebook.

At the top of a sheet of paper, center the word INTRODUCTION. Beneath it, write the following information:

1. Introduction by Summary
One or more sentences that tell the reader what the composition is about and what its most central conclusion will be
2. Introduction by History
 - a. Information about past attitudes towards the subject
 - b. Description of how some aspect of the subject has changed or developed over time
 - c. Brief scene from history
3. Introduction by Anecdote
 - a. A story drawn from personal experience
 - b. An invented scene, based on your knowledge of the subject

6. Patricia Bartlett, *Reptiles and Amphibians for Dummies* (Wiley, 2003), p. 1.

7. Jenni Bidner, *Is My Cat a Tiger? How Your Pet Compares to its Wild Cousins* (Lark Books, 2007), p. 7.

8. Isabel Thomas, *Lion vs. Tiger* (Heinemann Library, 2007), p. 4.

STEP THREE: Practice

Student instructions for Step Three:

Finish today's work by writing three brief introductions to your platypus and beaver comparison: one introduction by summary, one introduction by history, and one introduction by anecdote. Each introduction can be as short as one sentence or as long as three or four.

If you have difficulty with any of these introductions, ask your instructor for help.

1. Introduction by Summary

In one or more sentences, tell the reader whether the beaver and the platypus are more alike than they are different—or vice versa.

2. Introduction by History

Using the following information, write one or more sentences (you'll probably need at least two) describing past attitudes towards the platypus.

Ever since the first specimen (a dried skin) of the platypus arrived in Britain from Australia in about 1798, the species has been surrounded by controversy. This first specimen was thought to be a fake animal which a taxidermist had made by stitching together the beak of a duck and the body parts of a mammal! Even when it was found to be real, the species was not accepted as actually being a mammal.⁹

When the first platypus specimens from Australia were sent back to England in 1798, people thought they were two unrelated animals sewn together. A faked-up mermaid (which was commonly fabricated from monkey remains and fishtails) was more understandable. At least mermaids were well-known mythical creatures. But who would believe an otter-and-duck combination?

In the end, scientists discovered that the platypus was not only real, but even weirder than was immediately apparent.¹⁰

3. Introduction by Anecdote

Write a description, one sentence or more, set in the present tense, of both a platypus and a beaver carrying out some daily activity. Your end result should resemble the lion-and-tiger introduction in Step Two.

Alternately, if you've ever seen a platypus, write one or more sentences about your reactions. (If you feel creative, you could *pretend* that you've seen a platypus and write about your *possible* reaction.)

When you've finished your three introductions, show them to your instructor. Together, decide which one is the most effective introduction to your composition.

9. Grant, p. 5.

10. Margaret Mittelbach and Michael Crewdson, *Carnivorous Nights: On the Trail of the Tasmanian Tiger* (Random House, 2005), p. 225.

HOW TO HELP THE STUDENT WITH STEP THREE

1. Introduction by Summary

The student's introduction should resemble one of the following:

Although beavers and platypuses share a very strange characteristic, they are different in many ways.

Beavers and platypuses are both mammals, but they eat and reproduce very differently.

Beavers and platypuses look very different, but they are alike in many important ways.

The beaver and the platypus have very different ways of reproducing. However, they are the same in one strange and interesting way.

The introduction by summary may sound stilted and unnecessary; for such a short composition, summaries are usually too repetitious. However, it is still important for the student to practice the skill.

2. Introduction by History

The student may come up with a single sentence, like this:

At first, scientists did not believe that the platypus was a real animal.

Depending on the student's skill level, you may choose to accept this. However, you may also choose to encourage the student to write a slightly more fleshed-out introduction by saying, "Why don't you add details about where and when the platypus was first seen by British scientists?" or "Where was the platypus discovered, and when?" The student's answer would then become:

The platypus is an Australian animal. When British scientists first saw it in 1798, they didn't believe it was real.

OR

When scientists first saw the platypus, in 1798, they didn't believe it was a real animal. They thought that someone had sewn an otter and a duck together for a joke!

3. Introduction by Anecdote

The student's answer can be very simple:

On a riverbank in North America, a beaver is chewing on a piece of bark. Meanwhile, in Australia, a platypus is digging up worms.

If the student has difficulty, say, “Write a sentence describing a beaver eating. Where is the beaver and what is it eating? Then write a sentence describing a platypus eating. Answer the same questions.”

A more complex answer would contain more descriptive details, such as:

It is a sunny morning on the bank of a river. A shiny brown beaver is sitting on its hind legs, clutching a piece of bark between its claws. Far away, a furry platypus is digging in the mud with its own claws, looking for a crawfish to eat.

If the student chooses to write a personal anecdote, it might sound like this:

When I was eleven, I visited the zoo and saw a platypus. It was a little bit like a very small beaver—but with an odd, rubbery beak. It was the strangest creature I had ever looked at!

Day Two: How to Write a Conclusion



Focus: Learning the purpose and structure of conclusions

STEP ONE: Understand three types of conclusion (Student Responsibility)

Student instructions for Step One:

When you first meet someone, you say “hello.” When you leave, you say “goodbye.” An introduction is a composition’s “hello” to the reader. Today, you’ll learn how to say “goodbye” by writing a strong conclusion.

There are many ways to conclude an essay, but let’s look at three of the most common.

First, you can summarize your conclusions. *Conclusion by summary* is similar to *introduction by summary*; the difference is that, by the end of the essay, you’ve given the reader plenty of specific details. So when you write a conclusion by summary, you should use a couple of those details.

How would *conclusion by summary* work for Boris Fishman’s essay on cats and tigers? You could simply write,

Despite their many differences, cats and tigers are very much alike.

But using a few of the details from the essay would make this a much more effective conclusion.

Cats and tigers may be very different in size, in the way they sound, and in their love of water. But as their hunting habits and their sharp senses show us, they have just as many similarities as differences.

Notice how I went back and mentioned specifics: size, sound, love of water, etc.

Here's another example of *conclusion by summary*. Reread this excerpt from *Peterson First Guide to Reptiles and Amphibians* (you saw this in Day Two of last week's lesson). Notice the bolded sentences I have added to the end.

★

Despite their cold-blooded nature, amphibians and reptiles are actually quite different. Scales and claws set reptiles apart, and young amphibians look nothing like young reptiles!

(One consideration: At the end of a short composition, conclusion by summary can sound repetitive. After all, the reader *just* learned those details two minutes ago! You'll probably find it useful for slightly longer compositions.)

Second, you can end with a personal statement or opinion—your own reaction to what you've just written. The *conclusion by personal reaction* tells the reader what *you* think. So Mr. Fishman's composition might have ended:

I can understand why so many people like tigers—but give me a cat any day. I'd far rather have a cat sleeping on the end of my bed than a pet tiger caged in my backyard!

Telling the reader which animal is *your* favorite brings the composition to a nice, neat end.

A *conclusion by personal reaction* to the reptile and amphibian comparison might sound like this:

Even though amphibians and reptiles are different in many ways, they seem very much alike to me. I'd be happy to have either a frog or a turtle for a pet, and snakes and salamanders both give me the shivers.

Here again, the reader finds out what *you* think: In your opinion, the similarities are a lot more obvious important than the differences.

Another way to write a personal reaction would be to mention your own experience with the subject (very much like the *introduction by anecdote*, except at the end of the composition instead of the beginning). The reptile-amphibian comparison could end like this:

I have kept both turtles and frogs as pets. Both of them needed to be kept warm during the winter. But I have to say that I find baby turtles much more appealing than frog larvae!

Third, you can end by posing a question to the reader. The *conclusion by question* asks the reader to react—so in a way, it's similar to the *conclusion by personal reaction*.

The cat-tiger comparison might end like this:

Tigers may be noble, but remember: they can eat over ninety pounds of meat in a single meal! If you had a choice between a tiger or cat for a pet, could you afford to feed it?

or

Even though tigers are magnificent animals, the number of pet cats in the world tells me that most people actually prefer the tiger's smaller relative. What would your preference be—tiger or cat?

Both conclusions take the last part of the comparison and contrast (how people react personally to cats and tigers) and ask the reader to have an opinion about it.

Keep this in mind as you write: All of these sample conclusions have more than one sentence. A conclusion written as a separate paragraph should have a minimum of two sentences.

Sometimes, you may find it more natural to write a single-sentence conclusion. In that case, attach that sentence to the last paragraph of the essay, like this:

The two animals have a little sibling rivalry going on when it comes to popularity. Though one recent poll found cats to be the most popular domestic pet, another poll found tigers to be the most beloved animal overall. One animal specialist explained why this way: “We can relate to the tiger, as it is fierce and commanding on the outside, but noble and discerning on the inside.”¹ **Tigers may be noble and discerning—but I’d rather have a pet cat snoozing on *my* sofa!**

¹David Ward, “Humankind’s favourite animal is a tiger” (*The Guardian*, Dec. 5, 2004, www.guardian.co.uk)

STEP TWO: **Create a Conclusion reference page** **(Student Responsibility)**

Student instructions for Step Two:

Keep this information on hand as you write by adding it to the Reference section of your Composition Notebook.

At the top of a sheet of paper, center the word CONCLUSIONS. Beneath it, write the following information:

GENERAL: A paragraph of conclusion should contain at least two sentences. Single-sentence conclusions should be written as the last sentence of the final paragraph.

1. Conclusion by Summary
Write a brief summary of the most important information in the passage, including specific details
2. Conclusion by Personal Reaction
 - a. Personal statement
 - b. Your opinion about the material
 - c. Your own experience with the subject
3. Conclusion by Question
Ask the reader to react to the information

STEP THREE: **Practice**

Student instructions for Step Three:

Finish today’s work by writing three brief conclusions to your platypus and beaver comparison: one conclusion by summary, one conclusion by personal reaction, and one conclusion by question.

One of these conclusions (you can choose which one!) may be a one-sentence conclusion attached to your last paragraph. However, the other two *must* be separate paragraphs (so should have at least two sentences each).

If you have difficulty with any of these introductions, ask your instructor for help.

1. Conclusion by Summary

Come to a decision: Are they more alike or more different? Which details will make this clear to the reader? (This may sound very much like the introduction by summary you wrote in the last day's work—that's perfectly fine.)

2. Conclusion by Personal Reaction

Which would you rather have for a pet? Or, which animal is more interesting? Or, have you ever seen a beaver or platypus? If so, what did you think about it?

3. Conclusion by Question

Ask the reader a question. Which animal does the *reader* like better? Can you think of another question to ask?

HOW TO HELP THE STUDENT WITH STEP THREE

1. Conclusion by Summary

A one-sentence conclusion added to the final paragraph might resemble the following:

Although their young are very different, adult beavers and platypuses are actually quite similar in many ways.

OR

Even though the beaver has a cloaca like the platypus, the two animals have more differences than similarities.

Such a short composition doesn't really need a conclusion by summary, as the student has already learned, so the conclusion may sound awkward. It is fine for it to sound similar to the *introduction by summary*, but it should have at least one specific detail that the introduction doesn't have.

A paragraph-long conclusion might sound like this:

The beaver and the platypus have similar fur and body structures, and both dig burrows. But because the platypus lays eggs while the beaver has live babies, they are very different animals.

OR

Platypuses lay eggs; beavers have babies with fur, eyes, and incisors. Despite this huge difference, both animals are mammals, and they share the odd single opening called a *cloaca*.

2. Conclusion by Personal Reaction

A one-sentence conclusion added to the last paragraph should resemble one of the following:

Personally, I find the platypus much more fascinating than the beaver—even if it is a much weirder animal.

OR

I hope one day to see a platypus, even though I'll have to travel to Australia!

A paragraph-length conclusion might sound like

After reading about both animals, I think that the greatest difference between the platypus and the beaver has to do with the ability to build. I have seen beaver dams, and they are amazing structures. The platypus may be fascinating, but the beaver is a far more useful animal.

OR

The platypus is such a fascinating animal that I wondered whether I'd be able to see one in a zoo. After searching for the nearest zoo with a platypus, I learned that platypuses can't be exported from Australia to other countries. On the other hand, beavers live in rivers all across the United States.

3. Conclusion by Question

The most straightforward one-sentence conclusion by question is simply:

Now that you've read about both animals, which do you prefer—the beaver or the platypus?

A longer conclusion by question might resemble one of the following:

Since the platypus is found only in Australia, you've probably never seen one. But beavers are found all across North America. Have you ever seen a beaver lodge, built on the edge of a river?

OR

Scientists may have decided that the platypus and the beaver belong to the same classification, but the platypus still has many things in common with a duck. What do you think of the platypus—is it more bird, or more mammal?

Day Three: Introductions and Conclusions: Further Practice



Focus: Practicing introductions and conclusions

STEP ONE: **Analyze**

Student instructions for Step One (the entire essay is provided for your reference):

Read the following essay, taken from *Mark Twain's Autobiography*. Mark Twain's real name was Samuel Clemens. He lived 1835–1910 and is best known as the author of *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*.

This essay uses comparison and contrast to describe the Mississippi River.

“Two Ways of Seeing a River”

Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic river!

I still keep in mind a certain wonderful sunset which I witnessed when steamboating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating, black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the somber shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun. There were graceful curves, reflected images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it, every passing moment, with new marvels of coloring.

I stood like one bewitched. I drank it in, in a speechless rapture. The world was new to me, and I had never seen anything like this at home. But as I have said, a day came when I began to cease from noting the glories and the charms which the moon and the sun and the twilight wrought upon the river's face; another day came when I ceased altogether to note them. Then, if that sunset scene had been repeated, I should have looked upon it without rapture, and should have commented upon it, inwardly, in this fashion: “This sun means that we are going to have wind to-morrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef which is going to kill somebody's steamboat one of these nights, if it keeps on stretching out like that;

those tumbling ‘boils’ show a dissolving bar and a changing channel there; the lines and circles in the slick water over yonder are a warning that that troublesome place is shoaling up dangerously; that silver streak in the shadow of the forest is the ‘break’ from a new snag, and he has located himself in the very best place he could have found to fish for steamboats; that tall dead tree, with a single living branch, is not going to last long, and then how is a body ever going to get through this blind place at night without the friendly old landmark?”

No, the romance and the beauty were all gone from the river. All the value any feature of it had for me now was the amount of usefulness it could furnish toward compassing the safe piloting of a steamboat. Since those days, I have pitied doctors from my heart. What does the lovely flush in a beauty’s cheek mean to a doctor but a “break” that ripples above some deadly disease? Are not all her visible charms sown thick with what are to him the signs and symbols of hidden decay? Does he ever see her beauty at all, or doesn’t he simply view her professionally, and comment upon her unwholesome condition all to himself? And doesn’t he sometimes wonder whether he has gained most or lost most by learning his trade?

When you have finished reading the essay, ask your instructor for directions.

HOW TO HELP THE STUDENT WITH STEP ONE

Although the structure of this essay is very straightforward, Twain’s sentences are long and his vocabulary is slightly archaic. If the student has difficulty following the essay, ask him to read it out loud (or read it out loud as he follows along).

After reading the essay, the student should discuss it with you. Talking about a piece of writing is one of the best ways to appreciate its structure. The goal of this exercise is simply to begin to expand the student’s awareness of how good writing works.

Use or adapt the suggested dialogue and information below.

INSTRUCTOR: In this essay, Mark Twain is comparing two different ways of looking at the Mississippi River. After his introductory paragraph, he begins by describing a sunset that he saw when the river was still new to him. What adjective does he use to modify *sunset*?

Student: Wonderful.

Instructor: The second paragraph describes the sunset over the river with almost completely positive words—nouns and modifiers that have good connotations for us. Can you find three positive adjectives, adverbs, or nouns?

Possible answers: gold, sparkling, graceful, delicately, silver, flame, splendor, soft, marvels.

Instructor: Then things change for Twain. What changes?

Student: He begins to see all the dangers of the river OR He becomes more familiar with the river OR He knows what all of the signs of the river mean now.

NOTE: Give the student a chance to try to answer independently. If he needs help, you can ask, “Does he lose himself in the beauty of the river? When he sees the slanting mark on the water, does he think how lovely it is? What does he think about what might happen?”

Instructor: As Twain becomes more familiar with the river, he doesn’t see the beauty any more—he just sees all of the dangers and problems that steamboat pilots will face. This essay is another type of comparison. It compares how Twain sees the river at two different points in time—when he was young, and after he became an experienced pilot. Now look at the introduction and the conclusion. What kind of introduction does Twain write?

Student: Introduction by summary OR Introduction by anecdote

NOTE: Discuss the following with the student.

This is primarily an introduction by summary: Point out to the student that Twain sums up the comparison when he says, “I had made a valuable acquisition. But I had lost something too.” The comparison itself simply illustrates this point. The student may say that this is an introduction by anecdote, because Twain begins by explaining that he had “mastered the language of this water” and become familiar with it. Tell the student that the introduction actually has elements of both, so this is not an incorrect answer, but then guide him into seeing the summary as well.

Instructor: Now look at the last paragraph. What kind of conclusion does Twain write?

Student: Conclusion by question

NOTE: Discuss the following with the student.

In this conclusion, Twain is actually doing two interesting things simultaneously. He is using the rhetorical structure *conclusion by question*, but he is tying this structure together with another form—the closing metaphor. This metaphor has a series of parallels:

beautiful woman = river

doctor = river pilot

red flush on her cheeks = river “break” signifying a dangerous shallow place and so on.

Without the metaphor, the series of questions would just repeat the information in the essay itself. It might sound something like this:

What does the silver streak in the water mean, but a “break” that ripples above some deadly shallow place? Are not all the visible beauties of the river simply signs and symbols of hidden danger? Does the pilot ever see the river’s beauty at all, or doesn’t he simply see it professionally and comment on its dangers all to himself? And doesn’t he sometimes wonder whether he has gained most or lost most by learning his trade?

STEP TWO: **Review the Introduction and Conclusion charts in your Reference Notebook (Student Responsibility)**

Student instructions for Step Two:

In the last step of this lesson, you'll write an introduction and conclusion to a brief essay. Prepare for this assignment by going back to your Reference Notebook and reviewing the three types of introduction and the three types of conclusion.

STEP THREE: **Write an introduction and conclusion**

Student instructions for Step Three (all text is included for your reference):

Read the following comparison/contrast essay carefully.

When you're finished, write an introduction and a conclusion. Choose the type you prefer from your charts. Both should be separate paragraphs, at least two sentences in length.

Introduction by summary and conclusion by summary are very similar. **DO NOT CHOOSE TO WRITE BOTH!** If you write an introduction by summary, pick another kind of conclusion (and vice versa).

Introduction by anecdote and conclusion by personal reaction are also similar. Don't write both!

If you have difficulty coming up with an introduction and conclusion, ask your instructor for ideas.

If you were to look at Venus and Earth side by side, they might appear to be twins. Earth's diameter (measured at the equator) is 12,756 kilometers (7,926 miles) compared to Venus's 12,100 kilometers (7,518 miles). The difference in their diameters is less than the width of Texas, which for a planet is barely noticeable. Earth and Venus have very similar masses as well, meaning that the surface gravity on each planet is nearly the same. If you stood on Venus, you would weigh about 90% of what you weigh on Earth, and you probably wouldn't notice much of a difference.

However, Venus is much hotter than Earth. The average surface temperature on Earth is 14 degrees Celsius (57 degrees Fahrenheit), or the temperature of a cool autumn day. But on Venus the average surface temperature is 462 degrees Celsius (864 degrees Fahrenheit), making it the hottest planet in our solar system. Even Mercury, which is closer to the sun than Venus, has an average temperature of only 167 degrees Celsius (332 degrees Fahrenheit).

How did Venus get so hot? The thick atmosphere of Venus is composed mostly of carbon dioxide. Once sunlight passes through the atmosphere, it is trapped by the atmosphere and continues to heat the planet. This is called the greenhouse effect. Just like the glass roof of a greenhouse, which allows sunlight to come in but not go out, the atmosphere of Venus traps the sun's heat. Earth doesn't suffer from this horrendous heat because the planet's atmosphere is less than 1% carbon dioxide, allowing it to "breathe" better than Venus.

Here is additional information that you might find useful:

Neil F. Comins and William J. Kaufmann, *Discovering the Universe* (New York: W. H. Freeman, 1996), pp. 206–207.

Unlike Mercury, Venus is intrinsically bright because it is completely surrounded by light-colored, highly reflective clouds. Because visible light telescopes cannot penetrate this thick, unbroken layer of clouds, we did not even know how fast Venus rotates until 1962. In the 1960s, however, both the United States and the Soviet Union began sending probes there. The Americans sent fragile, lightweight spacecraft into orbit near the planet. The Soviets, who had more powerful rockets, sent more durable spacecraft directly into the Venusian atmosphere.

. . . Finally, in 1970, the Soviet probe *Venera* (Russian for “Venus”) 7 managed to transmit data for 23 minutes directly from the Venusian surface. Soviet missions continued until 1985, measuring a surface temperature of 750 [degrees] K[elvin] (900 F) and a surface air pressure of 90 atm, among other things. This value is the same pressure you would feel if you were swimming 0.82 km (2700 ft) underwater on Earth.

In contrast to Earth’s present nitrogen- and oxygen-rich atmosphere, Venus’s thick atmosphere is 96% carbon dioxide, with the remaining 4% mostly nitrogen . . . Soviet spacecraft also discovered that Venus’s clouds are confined to a 20-km-thick layer located 48 to 68 km above the planet’s surface.

Kenneth R. Lang and Charles A. Whitney, *Wanderers in Space: Exploration and Discovery in the Solar System* (Cambridge: Cambridge University Press, 1991), p. 72.

Venus has boiled dry, like a kettle left too long on a stove. And there are no seasons such as we know on Earth. Her terrain is gloomy; 98 per cent of the sunlight is captured at higher levels in the dense, cloudy atmosphere. As a result of the atmosphere’s peculiar filtering action, the rocky surface of Venus is bathed in the dim light of an orange sky.

Vicki Cameron, *Don’t Tell Anyone, But—: UFO Experiences in Canada* (Burnstown, Ont., Canada: General Store Pub. House, 1995), p. 147

Venus holds the prize for Most Frequently Seen as a UFO.

Venus normally appears brighter than any other star, low in the western sky after sunset or just above the eastern horizon in the early morning. Like all planets, Venus seems to wander about the sky during the year, although it’s really travelling a known path.

About every two years, Venus appears extremely bright, in the evening and in the morning. It’s so bright it remains visible after the sun rises. Various effects in the atmosphere make it ripple in rainbow colours, dance, or appear to head right for you on a collision course.

HOW TO HELP THE STUDENT WITH STEP THREE

Because introduction by summary and conclusion by summary are so similar, the student has been directed *not* to write both. The same holds true for introduction by anecdote and conclusion by personal reaction.

Part One: Introduction

The student’s introductions might resemble the following (note that he has to write only ONE of the following, but that it should be a separate paragraph of at least two sentences).

1. Introduction by Summary

Accept the student's introduction if he is able to produce it without help. But if he struggles, encourage him to avoid the summary introduction (or conclusion). For such short essays, summaries always sound repetitive and stiff.

The additional information provided in the lesson should help guide the student towards introduction by history or introduction by anecdote.

Possible introductions by summary would be:

Venus and Earth are very similar in size and mass. But the planets differ in their temperature and atmosphere.

OR

Although Venus and Earth have many similarities, their differences are even more striking. Only Earth is able to support life.

2. Introduction by History

The planet Venus was a mystery to scientists until the 1960s, when the Americans and Soviets sent probes to investigate it. The American probes stayed in orbit, but the Soviet probes went into the atmosphere to measure temperature, pressure, and many other things.

OR

In 1970, a Soviet probe was able to send data from the surface of Venus. For the first time, scientists were able to understand how Venus was different from the Earth.

The student could also write a more dramatic scene, such as:

The date is 1970. A Soviet probe hovers over the surface of the planet Venus, sending back a stream of information to earth. For the first time, scientists begin to understand just how different this planet really is.

If the student struggles, prompt him with the following questions:

Did scientists always know about Venus's mass, diameter, heat, and atmosphere?

When did scientists find out?

What did they have to do to get this information?

3. Introduction by Anecdote

The student may choose to write two or more sentences about his own experience viewing Venus.

If he has no personal experience, he could imagine viewing Venus, or else think about what it would be like to stand on the surface. (This information has been provided for him.)

His introduction might be:

I am standing outside on a cool, clear fall night. There are stars above me, but I see something on the horizon that doesn't look like a star. It's far too bright, and it seems to be heading straight for me. Is it a UFO—or just the planet Venus?

OR

Imagine standing on the surface of Venus. The rocky ground is drier than the driest desert on Earth. You are surrounded by dim orange light. The air presses down on you. Of course, you can't really be standing on Venus—because if you were, your blood would be boiling in the 864-degree heat.

If the student struggles, prompt him with the following questions:

Have you ever looked at the planet Venus? What did you see?

Imagine that you're standing on the surface of Venus. What does it look and feel like?

Imagine that you're outside at night, looking at Venus. What do you see?

Part Two: Conclusion**1. Conclusion by Summary**

This would resemble the introduction by summary, only with a little more specific detail:

Venus and Earth are alike in size and mass. But Venus's heat, carbon dioxide, and pressure make it a very different planet from our own.

OR

Although Venus and Earth have many similarities, their differences are even more striking. Venus's average temperature of 864 degrees, compared to the Earth's 57 degrees, means that no human could ever stand on its surface.

As before, if the student struggles, encourage him to write a different kind of conclusion using the information provided.

2. Conclusion by Personal Reaction

This conclusion could resemble the introduction by anecdote, either this anecdote:

Imagine standing on the surface of Venus. The rocky ground is drier than the driest desert on Earth. You are surrounded by dim orange light. The air presses down on you. Of course, you can't really be standing on Venus—because if you were, your blood would be boiling in the 864-degree heat.

or the student's personal experience of seeing Venus.

It could also sound like this:

I have always been fascinated by the planet Venus and how different it is from Earth. I hope to study astronomy so that I can learn more about Venus's atmosphere and surface. Maybe I'll even help discover whether or not there is any kind of life on Venus!

You could prompt the student by asking:

Have you ever viewed Venus? What did you see?

Can you imagine standing on the surface of Venus? What do you see?

Can you contrast what it would be like to stand on Venus and what it is like to stand on Earth?

Would you like to study Venus more in the future?

3. Conclusion by Question

The heat and poisonous air of Venus makes it completely hostile to human life. Can you imagine standing on the surface of Venus? What kind of space suit would you need to protect you?

OR

Have you ever stood outside at night and looked at the horizon? Could you see Venus? It would be the brightest star on the horizon. Did it seem to dance as you watched it?

Note that a conclusion by question might need to include a few details.

If the student struggles, prompt him by saying:

Ask the reader to imagine standing on Venus.

Ask the reader to imagine looking at Venus at night.

Day Four: Copia



Focus: Introduction to Metaphor

STEP ONE: Understanding metaphor

Student instructions for Step One:

Last week, you worked on similes. This week, you'll advance to metaphors. And next week, you'll be doing an exercise that will draw on both sets of skills.

Similes and metaphors are two related types of figurative language. Like a simile, a metaphor is a comparison between two things, but a metaphor does not use the words "like" or "as."

In *King Lear*, William Shakespeare wrote,

Methought his eyes were two full moons.

This sentence contains a metaphor, because it directly compares eyes to full moons. If the sentence read, “Methought his eyes were like two full moons,” it would be a simile, because it uses the word “like.” The metaphor says, instead, that the eyes *were* moons.

You studied metaphors briefly in the first level of this course. Let’s review: **A metaphor is a comparison that does not use “like” or “as.” It simply describes one thing in terms of another.**

Of course, when you read this metaphor, you realize that eyes are not moons. Your brain inserts a “like” or “as” somewhere in there. But the metaphor itself is more powerful than a simile, because it is so much more direct.

Sometimes metaphors are found with linking verbs, as in this sentence. Other times metaphors can follow action verbs. Those metaphors are sometimes difficult to identify.

Each of the following sentences describes rain by comparing it to another object. Practice identifying metaphors by circling each comparison that you see. (If you have trouble, ask your instructor.)

★

After circling the comparisons, underline each main verb twice. Write “l.v.” above the linking verbs and “a.v.” above the action verbs. Check your answers with your instructor before going on.

★

As you can see from the above sentences, metaphors don’t always have to follow linking verbs.

Good metaphors give the reader a picture of the subject. Roe wanted to describe rain as soft and pleasant, so he compared it to a “gentle lullaby,” whereas Bagnold wanted to describe rain as sharp and piercing so she compared it to “long knitting needles.” Metaphors describe an unfamiliar subject by comparing it to a different familiar thing.

HOW TO HELP THE STUDENT WITH STEP ONE

The student should have marked the sentences as follows:

l.v.

The rain was a curtain of silver needles.
(Shirley Rousseau Murphy, *Unsettled*)

l.v.

The patter of rain was a gentle lullaby to Amy.
(Edward Payson Roe, *Nature’s Serial Story*)

a.v.

The rain came down in white sheets, making a mighty roar.
(Victor Villaseñor, *Rain of Gold*)

a.v.

The rain came down in long knitting needles.
(Enid Bagnold, *National Velvet*)

l.v.

Where in the world was the rain? Those blinding cataracts she had endured day after day?
(Ann Patchett, *State of Wonder*)

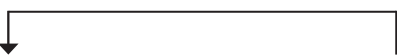
STEP TWO: Identifying metaphor

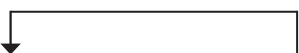
Student instructions for Step Two:


In the following sentences, underline the metaphor. Draw an arrow from the metaphor back to the subject—the word the metaphor describes by comparison. There may be more than one metaphor. If you're unsure, ask your instructor for help.


HOW TO HELP THE STUDENT WITH STEP TWO

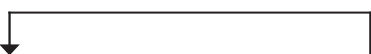
The student's answers should be:


Hope is the thing with feathers/That perches in the soul.
(Emily Dickinson, "Hope")


His **face** is all . . . knobs, and flames of fire.
(Shakespeare, *King Henry V*)


His **eyes** were bars, and behind them was a fierce, unfed animal.
(Jeanette Winterson, *Lighthousekeeping*)
[You can accept *behind them was a fierce, unfed animal* as part of the metaphor as well.]


All the **world's** a stage, and all the **men and women** merely players.
(Shakespeare, *As You Like It*)


Death is a Dialogue between the Spirit and the Dust.
(Emily Dickinson, "Death is a Dialogue between")

CHALLENGE ASSIGNMENT (Optional)

Student instructions for Challenge Assignment:

Now you know the basics about metaphor. If you'd like to go further, complete the next assignment too.

Read the passage below from *Lighthousekeeping* by Jeanette Winterson. The author and Pew are caretakers for the lighthouse. A sou'wester is a waterproof hat with a floppy brim.



There are many descriptions of the darkness in this passage. Some use figurative language, and some do not. For example, look in the last paragraph. *The first night, Pew cooked the sausages in darkness.* *No, Pew cooked the sausages with darkness.* One of these sentences is a metaphor, and one is not. Can you tell which one is the metaphor?



The second sentence is a metaphor, because it compares darkness to a food that you could eat with sausages. The first sentence is not a metaphor, because it simply tells you that it was dark when Pew was cooking the sausages.

Read through the passage again, and underline each metaphor and simile. If it is a simile, circle the word *like* or *as*. If an entire sentence is a metaphor, you can underline the whole sentence.

HOW TO HELP THE STUDENT WITH THE CHALLENGE ASSIGNMENT

Because students at this level vary widely in their ability to think abstractly, the following should not be required from struggling students. Some of the sentences from it will be used in Step Three, however.

Use the following answers and explanations to prompt the student:

In this passage, the student must distinguish between mere descriptions, and figurative language that uses comparisons. Sometimes the entire sentence is a metaphor. For those, the student can underline the entire sentence or only the comparative words.

Above me was the kitchen where Pew cooked sausages on an open cast-iron stove. Above the kitchen was the light itself, a great glass eye with a Cyclops stare.

Our business was light, but we lived in darkness. The light had to be kept going, but there was no need to illuminate the rest. Darkness came with everything. It was standard. My clothes were trimmed with dark. When I put on a sou'wester, the brim left a dark shadow over my face. When I stood to bathe in the little galvanised cubicle Pew had rigged for me, I soaped my body in darkness. Put your hand in a drawer, and it was darkness you felt first, as you fumbled for a spoon. Go to the cupboards to find the tea caddy of Full Strength Samson, and the hole was as black as the tea itself.

Our business was light is not a metaphor because they run a lighthouse.

Standard is not a metaphor; it is only a description. If the student identifies it as a metaphor, ask her what the darkness is being compared to.

My clothes were trimmed with dark is a metaphor, because it compares dark to clothing, something that it is not. However, the sentence about the sou'wester is not a metaphor, because hat brims actually leave dark shadows on your face. It is just a description.

The darkness had to be brushed away or parted before we could sit down. Darkness squatted on the chairs and hung **(like)** a curtain across the stairway. Sometimes it took on the shapes of the things we wanted: a pan, a bed, a book. Sometimes I saw my mother, dark and silent, falling towards me.

The first two sentences in this paragraph contain two metaphors and a simile. The darkness is being compared to a curtain and an animal. The third sentence is trickier. If the student underlines *a pan, a bed, a book*, that is acceptable. This sentence can be interpreted as a straightforward description of the pan, bed, and book in the dark (not a metaphor, not underlined), or as a comparison of the darkness to the pan, bed, and book (a metaphor, underlined).

The last sentence is also tricky. Again, it could be interpreted as a metaphor, in which the darkness is compared to the mother (underlined), or simply as if the author were imagining her mother in the dark (not underlined). If the student underlines the sentence, ask her if she thinks the darkness is being compared to the mother. It is important that the student understands that metaphors are comparisons.

Darkness was a presence. I learned to see in it, I learned to see through it, and I learned to see the darkness of my own.

In fact, *the darkness of my own* may be a metaphor for the author's sadness, but the student is not expected to identify this at this level.

Pew did not speak. I didn't know if he was kind or unkind, or what he intended to do with me. He had lived alone all his life.

The first night, Pew cooked the sausages in darkness. No, Pew cooked the sausages *with* darkness. It was the kind of dark you can taste. That's what we ate: sausages and darkness.

STEP THREE: **Invent new metaphors**

Student instructions for Step Three:

Now it's your turn to write metaphors.
Look back at the metaphors you identified in Step One.
On your own paper, rewrite these two metaphors about rain.

The rain came down in [something sharp and stabbing].

The patter of rain was [something quiet and soothing].

Now, read (or reread) the following lines from the optional exercise. In this, the author describes the darkness as something you can feel, something that is a part of everyday life, such as soap or clothing.

It was the kind of dark you can taste.

Darkness squatted on the chairs and hung like a curtain across the stairway.

Our business was light, but we lived in darkness. The light had to be kept going, but there was no need to illuminate the rest. Darkness came with everything. It was standard. My clothes were trimmed with dark. When I put on a sou'wester, the brim left a dark shadow over my face. When I stood to bathe in the little galvanised cubicle Pew had rigged for me, I soaped my body in darkness. Put your hand in a drawer, and it was darkness you felt first, as you fumbled for a spoon. Go to the cupboards to find the tea caddy of Full Strength Samson, and the hole was as black as the tea itself.

On your own paper, rewrite the following metaphors for darkness.

It was the kind of dark you can [sense or experience].

Darkness [did something a house pet might do].

I [did some everyday task] with darkness.

Darkness was [something alive].

When you are finished, show your metaphors to your instructor.

HOW TO HELP THE STUDENT WITH STEP THREE

Answers on this exercise will vary widely.

A few suggested metaphors are offered below, but you should accept any metaphor that the student can defend.

Encourage the student to build these metaphors without reverting to *like* or *as* (which would turn the metaphors into similes).

The rain came down in [something sharp and stabbing].
knives, skewers, tent pegs, ice picks . . .

The patter of rain was [something quiet and soothing].
a whisper, a murmur, a bedtime story, a prayer

It was the kind of dark you can [sense or experience].
smell, feel, hear, hold . . .

Darkness [did something a house pet might do].
crept through the halls, purred in the corners, clawed at the carpet . . .

I [did some everyday task] with darkness.

brushed my teeth, tied my shoes, washed the dishes, combed my hair . . .

Darkness was [something alive].

my sister, a houseplant, my companion, my pet, the butler . . .

WEEK 7: EXPLANATION BY COMPARISON, PART II

Day One: Three-Level Outline



Focus: Completing a three-level outline of a comparison in history

NOTE TO INSTRUCTOR: Next week's lesson will introduce the skill of topic selection. Try to plan a library visit early in the week so that the student can browse through resources. If a library visit is not possible, the student will need to browse online, using Google Books, Project Gutenberg, or another online database.

STEP ONE: Read (Student Responsibility)

Student instructions for Step One:

Read the following excerpt from *Collapse: How Societies Choose to Fail or Succeed*, by Jared Diamond. Here, he is comparing the nations of Haiti and the Dominican Republic, both of which occupy the island of Hispaniola in the Caribbean.

★

STEP TWO: Find four areas of comparison

Student instructions for Step Two:

Jared Diamond starts his comparison of Haiti and the Dominican Republic with an introductory question. As you can see, *introduction by question* is another method of beginning an essay. Unlike conclusion by question, which asks the reader to react, this kind of introduction asks a question that you will then answer in the essay.

★

After this introduction, he compares and contrasts the two countries in *four different ways*. On your own paper, list the four areas of comparison.

Here's a hint: The first comparison is found in paragraphs 2 and 3 combined. The second comparison is in the fourth paragraph, the third comparison in the fifth, and the fourth comparison is contained in the last paragraph.

If you have difficulty, ask your instructor for help. When you are finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP TWO

The four areas of comparison are:

Paragraphs 2 & 3	Environment OR Rain and soil OR The landscape
Paragraph 4	Colonial history OR History OR Spanish and French colonies
Paragraph 5	Population OR Population density OR Number of people
Paragraph 6	Trade OR Trade with other countries OR Economy

Although the comparisons are fairly obvious, the student may have trouble coming up with the right vocabulary words (such as “environment” and “economy”). If necessary, prompt him using the following questions:

Paragraphs 2 & 3

“These paragraphs compare the amount of rainwater and the thickness of the soil. Complete this sentence: Rain, mountains, valleys, and soil are all part of the natural *what?*”

Paragraph 4

“Both Haiti and the Dominican Republic were both claimed by European nations. What name do we give to a place where settlers go from another country? The U.S. and Canada started out this way too.”

Paragraph 5

“The number of people in any one country is called the country’s . . . what?”

Paragraph 6

“This paragraph tells us that the Dominican Republic did something that the Haitians got no help with. What is that thing?”

STEP THREE: Complete a three-level outline

Student instructions for Step Three:

In this essay, Jared Diamond does a point-by-point comparison of Haiti and the Dominican Republic. Here’s the overall structure:

- I. Introduction
- II. Environment
 - A. Dominican
 - B. Haitian
- III. Colonial history
 - A. Haiti
 - B. Dominican Republic

IV. Population

A. Haiti

V. Trade

A. Haitians

B. Dominicans

Notice that Diamond avoids monotony by changing the order in which he gives the comparisons: first the Dominican environment and then the Haitian; the reverse order when he discusses colonial history. When he talks about population, he only addresses Haitian population directly, just referring to the Dominican Republic in passing.

The actual comparisons are found in the details of the paragraphs, which belong in the third level of an outline.

Study the following outline carefully. Compare the details listed in the second main point (II. Environment) to the second and third paragraphs. Then, try to complete the outline by filling in the details for main points III, IV, and V.

When you are finished, show your work to your instructor. Ask for help if you need it.

HOW TO HELP THE STUDENT WITH STEP THREE

The student will not be asked to make three-level outlines independently until later in the course. However, this lesson serves as an introduction to three-level outlining, as well as giving the student a close look at how a best-selling author constructs a comparison/contrast.

The student's completed outline should resemble the following:

I. Introduction

II. Environment

A. Dominican

1. More rain
2. Higher rates of plant growth
3. Higher mountains
4. Rivers flow eastward
5. Broad valleys, plains, plateaus
6. Much thicker soil

B. Haitian

1. Drier
2. Barrier of high mountains
3. Less flat land
4. More limestone
5. Thinner, less fertile soil

III. Colonial history

A. Haiti

1. Colony of France
2. Most valuable French colony
3. Slave-based plantation agriculture
4. More slaves imported

B. Dominican Republic

1. Colony of Spain
2. Neglected by Spain
3. No slave-based agriculture
4. Fewer slaves imported

IV. Population

A. Haiti

1. Seven times higher than Dominican Republic
2. Still has larger population today
3. Smaller area
4. Double the Republic's density

V. Trade

A. Haitians

1. Owned their own land
2. Fed themselves
3. No help developing trade

B. Dominicans

1. Export economy and overseas trade

Outlining is not an exact science, and the student may depart slightly from this pattern (for example, under III.A., “colony of France” and “most valuable French colony” could be combined into a single detail). Accept reasonable combinations or additions.

If the student struggles, show him the completed outline. Allow him to read it, and then take it away and ask him to try again to complete his own outline while looking at the excerpt.

Day Two: Note-Taking



Focus: Taking notes for a comparison of two people

As you can see from yesterday's excerpt, comparisons and contrasts can be used for many different subjects—in history as well as in science. You can compare and contrast countries (as Jared Diamond did in *Collapse*), people, rivers, castles, fortresses, villages, or mountains. You can compare and contrast events in history—battles, discoveries, or crises of various kinds. You can even write a comparison/contrast between something in its present form, and how it was at an earlier point in time (“In the sixteenth century, Cairo had 150,000 people living in it and covered only two square miles. Today, Cairo has 1.3 million residents and occupies over 62 square miles”).

Now that the student has practiced writing a comparison in science and seen an example of a history comparison, she'll begin work on a historical comparison of her own.

STEP ONE: **Add to the Introduction chart (Student Responsibility)**

Student instructions for Step One:

Before you start work on your comparison, make an addition to your Introduction chart. On it, write:

4. Introduction by Question

Ask a question that you will answer in your essay.

Example: "Since X and Y are so similar in _____, why are they so different in _____?"

Jared Diamond used this method to introduce his comparison of Haiti and the Dominican Republic.

STEP TWO: **Taking notes**

Student instructions for Step Two:

You'll spend the rest of today taking notes for a comparison of two historical figures—the brothers Wilbur and Orville Wright.

Take your notes in a way that will help you organize your composition when you return to it tomorrow. Divide a sheet of paper into two columns. Write "Similarities" and "Differences" over the columns.

If a piece of information applies to both brothers, put it in the "Similarities" column. If it only applies to one, list the brother's name and then put the information after it.

Use the last name(s) of the author and the page numbers to identify your source. You can refer back to the full publication information in this book when you construct your footnotes and works cited page.

The first notes have been done for you. Read the following excerpt carefully *before* you examine the chart that follows. (In the excerpts, the numbers in parentheses are page numbers.)

Tara Dixon-Engel & Mike Jackson, *The Wright Brothers: First in Flight* (New York: Sterling Publishing Co., Inc., 2007), pp. 2–7.

(2) They weren't always two serious-looking men in starched collars and dark hats. In fact, as boys, Orville and Wilbur Wright were typical brothers, teasing each other, disagreeing on any and all topics, and dreaming of new experiences and distant horizons. They both enjoyed tinkering with mechanical devices and it was this early interest in "how things worked" that would lead them into the bicycle business and, later, fuel their dream of flight . . .

(6) As Wilbur and Orville aged, their personalities began to gel. In fact, they complemented each other in strengths and weaknesses. Orville was an outgoing student, and somewhat of a mischief-maker, while Wilbur had inherited his mother's shyness. Will's tendency toward daydreaming did not win him any points in school, but it was the sign of a sharp mind

that was always in motion, always exploring questions and seeking answers. Wilbur found a home as an athlete and gymnast, while Orville was a (7) budding businessman from the age of six onward. In addition to collecting scrap metal to sell to a junkyard, the young man built and sold kites to his neighborhood friends. Neither brother especially enjoyed schoolwork or, perhaps, being tied to a disciplined classroom setting. Both were curious and loved to learn, but they preferred to choose the subject themselves.

Now, compare the following notes to the excerpt:

Similarities	Differences
“typical brothers, teasing each other, disagreeing . . . dreaming of new experiences and distant horizons.” (Dixon-Engel & Jackson, p. 2)	Orville: outgoing, mischief-maker (D-E & J, p. 6)
“both enjoyed tinkering with mechanical devices” (D-E & J, p. 2)	Wilbur: shy, daydreaming, “sharp mind that was always in motion” (D-E & J, p. 6)
“Neither brother especially enjoyed schoolwork” but “Both were curious and loved to learn” (D-E & J, p. 7)	Wilbur: “athlete and gymnast” (D-E & J, p. 6)
	Orville: “budding businessman from the age of six,” collected scrap metal and sold kites (D-E & J, p. 7)

(Notice that I abbreviated the authors’ names after the first note—as long as you can identify where the material came from, you don’t need to write the same names over and over again.)

Now take your own notes on the first excerpt (or copy mine, if you want!). Continue on by taking notes on the following excerpts. When you are finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP TWO

The student’s finished chart should resemble the following:

Similarities	Differences
<p>“typical brothers, teasing each other, disagreeing . . . dreaming of new experiences and distant horizons.” (Dixon-Engel & Jackson, p. 2)</p> <p>“both enjoyed tinkering with mechanical devices” (D-E & J, p. 2)</p> <p>“Neither brother especially enjoyed schoolwork” but “Both were curious and loved to learn” (D-E & J, p. 7)</p> <p>Didn’t attend college or graduate from high school (Wright & Kelly, p. 3)</p> <p>Interested in bicycle racing, started Wright Cycle Co. together (W & K, p. 3)</p> <p>Joint bank account (W & K, p. 3)</p> <p>Remained bachelors (McPherson & Gardner, p. 26)</p> <p>Enjoyed being uncles (M & G, p. 26)</p> <p>Longed for “broader opportunities” (M & G, p. 27)</p> <p>Started making bicycles in 1896 (M & G, p. 27)</p> <p>Wilbur says that they “lived together, played together, worked together . . . thought together” (Crouch, p. 49)</p> <p>Owned toys together, talked constantly (Crouch, p. 49)</p> <p>Fought with each other, decided to “present all their ideas as joint conceptions” (Kirk, p. 18)</p>	<p>Orville: outgoing, mischief-maker (D-E & J, p. 6)</p> <p>Wilbur: shy, daydreaming, “sharp mind that was always in motion” (D-E & J, p. 6)</p> <p>Wilbur: “athlete and gymnast” (D-E & J, p. 6)</p> <p>Orville: “budding businessman from the age of six,” collected scrap metal and sold kites (D-E & J, p. 7)</p> <p>Wilbur four years older (Wright & Kelly, p. 3)</p> <p>Wilbur studied Greek and trigonometry (W & K, p. 3)</p> <p>Orville studied Latin (W & K, p. 3)</p> <p>Wilbur was an intellectual who wanted to go into a profession (M & G, p. 27)</p> <p>Wilbur wanted to ponder philosophy (M & G, p. 27)</p> <p>Orville: wanted to build horseless carriages (M & G, p. 28)</p> <p>Wilbur: “laughed at horseless carriages” (M & G, p. 28)</p> <p>Wilbur: suffered from “a period of extended illness and depression.” (Crouch, p. 50)</p> <p>Wilbur wrote letters to his father (Crouch, p. 50)</p> <p>Orville wrote to his sister Katharine (Crouch, p. 50)</p> <p>Wilbur: “older, balder,” wrote more letters, “more visionary” (Kirk, p. 19)</p> <p>Wilbur depressed, three-year withdrawal after an injury (Kirk, p. 19)</p> <p>Wilbur died at 45 from typhoid (Kirk, p. 19)</p> <p>Orville closer to Katharine (Kirk, p. 19)</p> <p>Orville shy but “more of a prankster” (Kirk, p. 19)</p> <p>Orville “dapper dresser,” mustache, vain (Kirk, p. 19)</p>

Day Three: Practicing the *Topos*



Focus: Writing a comparison/contrast of two historical figures

STEP ONE: **Organize the similarities and differences**

Student instructions for Step One:

Today, you'll use the notes you took on Wilbur and Orville Wright, inventors of the first working airplane, to write a comparison and contrast between the two men.

Look back at the reference notes in your Composition Notebook. Reread the description of "Explanation by Comparison/Contrast." The first step is to decide which aspects of the subjects are the same, and which are different. You've already begun to organize your notes in similarities and differences. Now, you need to group those similarities and differences into larger categories. For example, the excerpts talk about Wilbur and Orville being bachelors, enjoying being uncles, and writing to their father and to their sister Katharine. You probably noted that Orville was closer to his sister, Wilbur to his father. All of those have to do with *family relationships*.

Go through the rest of your similarities and differences and try to organize them into three or four additional categories. If you have trouble, ask your instructor for help.

When you're finished, show the categories to your instructor. Don't go on to the next step until then!

HOW TO HELP THE STUDENT WITH STEP ONE

In addition to *family relationships*, the student might come up with three or four of the following categories:

- education OR school
- intellect
- bicycles
- personality
- goals OR dreams OR aspirations
- aptitudes OR talents
- appearance OR personal qualities
- habits
- relationship with each other

If the student comes up with other categories, accept them as long as two or three notes can be organized under them. Your goal is to steer the student away from having multiple *narrow* categories with only one or two notes, towards wider categories. If necessary, suggest a few of the categories above and encourage the student to organize her notes into them.

STEP TWO: Plan the composition

Student instructions for Step Two:

Now that you've taken notes and organized them into larger categories, you've essentially already come up with an outline for your composition. For each category, discuss first the similarities between the two brothers, and then the differences. Here's an example of how you might organize the aspect/category "family relationships":

- II. Family relationships
 - A. Similarities between the two brothers
 - "typical brothers, teasing each other, disagreeing" (Dixon-Engel & Jackson, p. 2)
 - Remained bachelors (McPherson & Gardner, p. 26)
 - Enjoyed being uncles (M & G, p. 26)
 - B. Differences between them
 - 1. Orville
 - Orville wrote to his sister Katharine (Crouch, p. 50)
 - Orville closer to Katharine (Kirk, p. 19)
 - 2. Wilbur
 - Wilbur wrote letters to his father (Crouch, p. 50)

Now choose four categories that you'll write about in your composition. Give each category a Roman numeral. Organize the appropriate notes under each category, following the pattern above. (You can use my outline above if you choose to write about family relationships!)

If one category contains *only* similarities or *only* differences, that's fine.

HOW TO HELP THE STUDENT WITH STEP TWO

For each category, the student should end up a set of similarities and a set of differences.

NOTE TO INSTRUCTOR: The way in which the student organizes the differences is modeled on Jared Diamond's essay. He followed this pattern:

- II. Environment (*aspect/category*)
 - A. Dominican (*first subject*)
 - (*details*)
 - B. Haitian (*second subject*)
 - (*details*)
- III. Colonial history (*aspect/category*)
 - A. Haiti (*second subject*)
 - (*details*)
 - B. Dominican Republic
 - (*details*)

and so on.

But notice that Jared Diamond's essay is almost entirely about *differences* between the two countries. Since there are so many similarities between the Wrights, the student needs to also place these on the outline.

You may choose to discuss this with the student if you think it will be useful.

The students' categories/organization might resemble the following:

II. Education

A. Similarities

"Neither brother especially enjoyed schoolwork" but "Both were curious and loved to learn" (D-E & J, p. 7)

Didn't attend college or graduate from high school (Wright & Kelly, p. 3)

B. Differences

1. Orville

Orville studied Latin (W & K, p. 3)

2. Wilbur

Wilbur studied Greek and trigonometry (W & K, p. 3)

III. Personality

A. Similarities

"dreaming of new experiences and distant horizons" (Dixon-Engel & Jackson, p. 2)

Wilbur says that they "lived together, played together, worked together . . . thought together" (Crouch, p. 49)

Owned toys together, talked constantly (Crouch, p. 50)

B. Differences

1. Orville

Orville: outgoing, mischief-maker (D-E & J, p. 6)

Orville shy but "more of a prankster" (Kirk, p. 19)

Orville "dapper dresser," mustache, vain (Kirk, p. 19)

2. Wilbur

Wilbur: shy, daydreaming, "sharp mind that was always in motion" (D-E & J, p. 6)

Wilbur: suffered from "a period of extended illness and depression." (Crouch, p. 50)

"more visionary" (Kirk, p. 19)

Wilbur depressed, three-year withdrawal after an injury (Kirk, p. 19)

IV. Bicycles

A. Similarities

Interested in bicycle racing, started Wright Cycle Co. together (W & K, p. 3)

Started making bicycles in 1896 (M & G, p. 27)

V. Goals

A. Similarities

Longed for “broader opportunities” (M & G, p. 27)

“dreaming of new experiences and distant horizons” (Dixon-Engel & Jackson, p. 2)

Fought with each other, decided to “present all their ideas as joint conceptions” (Kirk, p. 18)

B. Differences

1. Orville

Orville: “budding businessman from the age of six,” collected scrap metal and sold kites (D-E & J, p. 7)

Orville: wanted to build horseless carriages (M & G, p. 28)

2. Wilbur

Wilbur: “laughed at horseless carriages” (M & G, p. 28)

STEP THREE: Write the body of the composition**Student instructions for Step Three:**

Using your outline as a guide, write one or two paragraphs to describe each aspect. Depending on how much information you have, you can either write a paragraph about similarities and then a second about differences, or write a paragraph combining the two.

The facts about Orville and Wilbur Wright are found in many biographies. If you use your own words, you don’t need to footnote. But be sure to use quotation marks and to insert a footnote if you use the exact words from *any* of the sources!

The paragraph does not need to say specifically, “They were the same in . . .” or “They were different because . . .” Instead, you can simply write about the similarities and then the differences. For example a paragraph based on the outline above might sound like this:

As children, Wilbur and Orville Wright teased each other and argued with each other. Neither man ever got married, and both of them enjoyed being uncles. But Orville was closest to his sister Katharine and wrote her many letters. Wilbur was closer to his father than to his sister.

(If you need to use this paragraph to get you started, go ahead. But try to change at least a few of the words to make it more your own.)

Instead of working towards a minimum number of words, try to produce a minimum of six paragraphs.

When you’re finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP THREE

Since the student will not proofread until tomorrow, do not check his work for spelling, grammar, or accuracy. Instead, simply check to see that the student has written about four aspects, has followed the outline, and has produced at least six paragraphs (they can be short paragraphs, but each should have at least two complete sentences).

If the student struggles, you may show him one of the sample paragraphs for an aspect he is *not* writing about.

The student's paragraphs might resemble the following:

As children, Wilbur and Orville Wright teased each other and argued with each other. Neither man ever got married, and both of them enjoyed being uncles. But Orville was closest to his sister Katharine and wrote her many letters. Wilbur was closer to his father than to his sister.

Wilbur and Orville were very similar students. Neither one of them “enjoyed school-work,”¹ and neither one graduated from high school—or attended college. But they had different specialties. Orville took Latin; Wilbur took trigonometry and Greek.

¹ Tara Dixon-Engel & Mike Jackson, *The Wright Brothers: First in Flight* (Sterling Publishing Co., 2007), p. 6.

In many ways, the brothers were alike in personality. They were daydreamers, always hoping for “new experiences” and looking towards “distant horizons.”¹ They did most things together—playing, working, talking, and thinking. They even owned the same toys when they were children.

However, Wilbur was much shyer than his brother. He was smart, but after a long sickness he became depressed and withdrawn. Orville, on the other hand, was outgoing. He liked to play tricks on people, and he was a little bit vain about his appearance.

¹ Tara Dixon-Engel & Mike Jackson, *The Wright Brothers: First in Flight* (Sterling Publishing Co., 2007), p. 2.

[Note that the sources seem to disagree, one of them saying that Orville was shy and the other that he was outgoing. If the student points this out, ask which one seems more likely. Given that Orville was a prankster and that Wilbur was clearly very shy, I would choose to describe Orville as the outgoing one, Wilbur as the retiring brother.]

The brothers worked together building bicycles. Both of them were interested in bicycle racing, and in 1896 they started the Wright Cycle Company together and began manufacturing bicycles.

[Note that this section contains only similarities and no differences]

The brothers were daydreamers. They had the same goals—they wanted to find

“broader opportunities”¹ for themselves. And even though they fought with each other, they chose to make all of their ideas “joint conceptions.”²

But sometimes they differed on how to get to their goals. Orville, who was good at business even when he was a child, wanted them to build cars—“horseless carriages.”³ Wilbur thought this was ridiculous.

¹ Stephanie Sammartino McPherson & Joseph Sammartino Gardner, *Wilbur and Orville Wright: Taking Flight* (Lerner Publishing Group, 2004), p. 27.

² Stephen Kirk, *First in Flight: The Wright Brothers in North Carolina* (R. R. Donnelly & Sons, 2003), p. 18.

³ McPherson & Gardner. p. 28.

Day Four: Practicing the Topos, Part II



Focus: Completing a comparison/contrast of two historical figures

Today, the student will finish the comparison and contrast of Wilbur and Orville Wright by writing an introduction and a conclusion.

STEP ONE: **Write an introduction**

Student instructions for Step One:

Look back at the Introductions page in the Reference section of your Composition Notebook. Decide which kind of introduction you will use.

You may write a one-sentence introduction rather than writing a separate paragraph—but if you do, remember that your conclusion (see Step Two) *must* be a separate paragraph of two sentences or more.

You may need to look back over the sources listed on Day Two. Some of the information there will be helpful if you decide to write an introduction by history or an introduction by anecdote—and might not have made it onto your chart of similarities and differences.

If you need help, ask your instructor.

HOW TO HELP THE STUDENT WITH STEP ONE

The student’s completed introduction might resemble one of the following. Note that the student does not need to show you the introduction before incorporating it into the composition. But if he struggles, you may wish to show him one or more of the sample answers.

1. Introduction by Summary

Wilbur and Orville Wright, inventors of the first working airplane, had very similar experiences in school and in relationships. But their personalities were very different.

2. Introduction by History

At age 45, Wilbur Wright died of typhoid. His death brought an end to his partnership with his brother Orville—a partnership that had lasted their entire lives.

3. Introduction by Anecdote

In the city of Dayton, three men are arguing about the horseless carriage. One of them, Cordy Ruse, has just bought the brand-new invention. The other two, brothers Wilbur and Orville Wright, are disagreeing. “We should build those,” the older brother, Orville, tells his younger sibling. “If we don’t, we might lose our bicycle business!” But Wilbur just laughs. “That’s way too hard,” he objects. “We might as well just try to build a flying machine!”

[This introduction would need footnoting, since it draws on the actual dialogue in McPherson and Gardner’s biography.]

4. Introduction by Question

Wilbur and Orville Wright kept a joint bank account, took joint credit for all their ideas, and ran a joint business. But were they really alike?

STEP TWO: **Write a conclusion**

Student instructions for Step Two:

Look back at the Conclusions page in the Reference section of your Composition Notebook. Decide which kind of conclusion you will write. If you wrote a one-sentence introduction, your conclusion should be a separate paragraph.

Look back at the sources if necessary.

If you need help, ask your instructor.

HOW TO HELP THE STUDENT WITH STEP TWO

The student’s completed introduction might resemble one of the following. He does not need to show you the conclusion before incorporating it into the composition. If he struggles, you may wish to show him one or more of the sample answers.

1. Conclusion by Summary

Even though the Wright brothers were very different in personality, they chose to remain close together.

OR

Despite the close similarities in their relationships, their education, and their goals, Wilbur and Orville were clearly very different people. Wilbur's illness, his depression, and his shyness set him apart from his more extroverted, easygoing brother.

2. Conclusion by Personal Reaction

I visited Kitty Hawk on vacation last year and had the opportunity to see the Wright Museum. I was amazed by the accomplishments that these two brothers, despite their disagreements, managed to achieve together.

3. Conclusion by Question

Despite their differences, Orville and Wilbur decided to remain close. If they had allowed themselves to drift apart, would we be able to take a plane across the world today?

STEP THREE: **Assemble the Works Cited page**

Student instructions for Step Three:

If your composition contains any footnotes, put the sources used on a Works Cited page, using the correct format.

HOW TO HELP THE STUDENT WITH STEP THREE

The correct format for the works cited page (either ampersands or the word “and” can be used):

Crouch, Tom D. *The Bishop's Boys: A Life of Wilbur and Orville Wright*. New York: W.W. Norton, 1989.

Dixon-Engel, Tara & Mike Jackson. *The Wright Brothers: First in Flight*. New York: Sterling Publishing, 2007.

Kirk, Stephen. *First in Flight: The Wright Brothers in North Carolina*. Chicago: R.R. Donnelley & Sons, 2003.

McPherson, Stephanie Sammartino & Joseph Sammartino Gardner. Wilbur & Orville Wright: Taking Flight. Minneapolis: Lerner Publishing Group, 2004.

Wright, Orville & Fred C. Kelly, How We Invented the Airplane: An Illustrated History. New York: David McKay, 1953.

STEP FOUR: Proofread

Student instructions for Step Four:

Add the introduction, conclusion, and Works Cited page to the body of your essay.

Repeat the basic steps of proofreading:

- 1) Read your composition out loud. Listen for awkward or unclear sections. Rewrite them so that they flow more naturally.
- 2) Check spelling by looking, individually, at each word that might be a problem.
- 3) Check your commas.

Today, add one additional step:

- 4) As you read, listen for repeated nouns, verbs, and modifiers. If you find yourself using the same noun or verb more than twice, use your thesaurus to find an alternative. If you use a modifier (adverb, adjective, or prepositional phrase acting as an adjective or adverb) more than once, find another word. (Phrases like “In the same way” or “In contrast” tend to be overused in comparisons!)

When you’re finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP FOUR

Evaluate the essay using the following rubric.

Week 7 Rubric

Explanation By Comparison/Contrast In History

Organization:

- 1 The entire composition should be at least seven paragraphs in length.
- 2 At least four aspects/categories of the brothers should be discussed.
- 3 For each aspect discussed, the student should first cover similarities, and then should explain differences, first for one brother and then the other. (Note that the bicycle category has *only* similarities).
- 4 The composition should contain both an introduction and a conclusion. At least one of these must be a separate paragraph of two sentences or more.
- 5 The conclusion and introduction should not *both* be summaries.
- 6 All direct quotes should be footnoted.
- 7 All sources mentioned in footnotes should be placed on a Works Cited page.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 No noun or verb should be used more than twice (with the exception of state-of-being verbs, linking verbs, and the verb "said").
- 7 No modifier or prepositional phrase acting as a modifier should be used more than once.

WEEK 8: FINDING A TOPIC

This week, the student will begin to research her own project on a topic that she chooses herself.

At the end of *Writing With Skill: Level One*, the student was given her first independent project. She was given a list of the seven *topoi* studied last year along with the job of combining at least two of them into a composition.

That was an elementary exercise in choosing a topic. Over the next two weeks, the student will complete a similar (but shorter) assignment. But in this assignment, she will be introduced to a more advanced skill: choosing a subject area and then allowing the subject area to determine the appropriate *topos*.

This week's assignment focuses on finding a topic. Next week, the student will complete note-taking and write the composition.

The student should work independently as much as possible, but she should show her work at the end of Day One and Day Two.

The second half of this week should be dedicated to a library visit and reading.

Day One: Brainstorming in History



Focus: Finding a topic in history

NOTE TO INSTRUCTOR: The student's brainstorming instructions involve using an Internet search engine. Be sure that the appropriate safeguards and parental controls are in place, and consider having the student do the assignment in a place where you are able to glance at the screen to make sure that she stays on track.

The student may need to use a history atlas or encyclopedia to generate ideas.

Student instructions for Day One:

Instead of beginning with particular *topoi*, you'll start by brainstorming topics that might interest you in history and in science.

You'll need five blank sheets of paper for today's work.

STEP ONE: Use the four Ws to find broad subjects

Turn your first piece of paper sideways. Along the top, write the words WHEN, WHERE, WHAT, and WHO, like this:

WHEN	WHERE	WHAT	WHO

Now you're ready to begin brainstorming.

Under the heading WHEN, write at least three words or phrases describing a period in time: a century, a decade, a year, or a period (like "The Roaring Twenties").

Under the heading WHERE, write at least three geographical designations: countries, cities, rivers, mountains, etc. (such as "Mount Everest").

Under the heading WHAT, write down at least four events or things from history: inventions, discoveries, explorations, wars, languages, customs, etc. ("The Civil War" or "smallpox")

Under the heading WHO, write down at least three names of famous people from history—anyone from Julius Caesar to Margaret Thatcher.

If necessary, flip through the index of a history encyclopedia or atlas for ideas.

STEP TWO: Use the other 3 Ws to narrow a subject

Look back over your paper. Circle one name or phrase in each column that seems potentially the most interesting to you.

What did you circle in the "When" column? Write it in the center of your second blank sheet of paper. Now ask yourself: Where? What? Who? And try to come up with at least two answers for each question. Three or four answers are much better.

Here's an example.

Imagine that you chose "The Roaring Twenties." Now ask yourself: Where did the Roaring Twenties happen?

You probably won't know the answer to that. So to help yourself brainstorm, use the Internet. Enter the terms "Roaring Twenties" and "where" into a search engine such as Google, Bing, or Yahoo.

When I do this, the first link that comes up is the "Roaring Twenties" entry on Wikipedia. You might remember this paragraph from the first level of *Writing With Skill*:

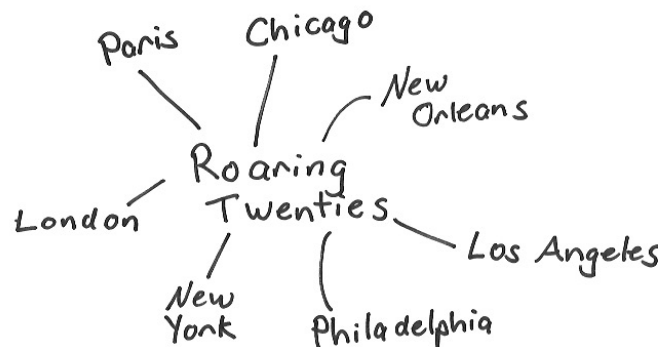
You may *not* use Wikipedia. Wikipedia is not professionally edited or fact-checked. Anyone can post anything on Wikipedia. Usually, other users will identify and remove mistakes—but if you happen to use Wikipedia five minutes after someone has posted bad information (which people sometimes do just for fun), you won't realize that you're writing down false facts.¹¹

11. Susan Wise Bauer, *Writing With Skill, Level One Student Text* (Peace Hill Press, 2012), p. 478.

That's still true! But you're not doing research right now—you're just trying to come up with as many connected ideas and bits of information as possible. If there's a mistake in the information, you'll discover it as soon as you start taking notes. So go ahead and use Wikipedia if your search engine turns it up.

When I click on the Wikipedia link, I discover that the Roaring Twenties was centered at large cities: Chicago, New Orleans, Los Angeles, New York, Philadelphia, Paris, and London. That certainly gives me plenty of answers to the question "where."

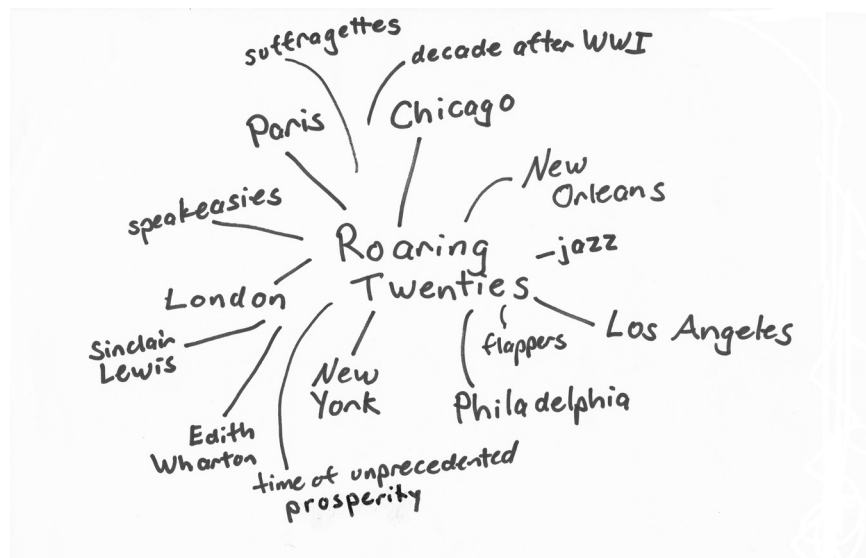
Write your newly-discovered words or phrases around the word at the center of your brainstorming paper, like this



Now do the same for "what" and "who." Remember to put quotes around words or phrases that belong together. Your answers to "what" will probably be phrases or even short sentences; when I search for "Roaring Twenties" and "what," I come up with "decade following World War I," "time of unprecedented prosperity," "jazz," and "speakeasies." For "who," I find "flappers," "Sinclair Lewis," "Edith Wharton," and "suffragettes." (Notice that "who" can be answered with either proper names or categories of people.)

If possible, use a different color of pencil or pen for the "what" answers, and a third color for the "who" answers.

Here's how my brainstorming map looks now. You can't see the colors, but I used a regular pencil for "where," a purple pencil for "what," and a green pencil for "who."



You should now have a completed brainstorming map for your chosen entry in the “When” column.

STEP THREE: **Complete the brainstorming maps**

Now finish your remaining three maps. For your chosen entry in the “where” column, ask, “When? What? Who?” For the “what” entry, ask “When? Where? Who?” And you can figure out on your own what to ask for the “who” entry!

Remember to use different colored pens or pencils for the answers to each of the “W” questions.

STEP FOUR: **Finish defining the subject area**

Now you’ll take the final step in defining your subject.

Choose your favorite brainstorming map. Pick one answer each from *two* of the categories (this will be easier if you’ve used different colors) and put them together with your central subject.

For example: I asked “Who? What? Where” about the Roaring Twenties. So I need to pick a “who” answer and a “where” answer and put them together with “Roaring Twenties”:

Suffragettes in Paris during the Roaring Twenties

or

Flappers in Philadelphia during the Roaring Twenties

I could also pick one of the “what” answers to go with a “where” answer:

Jazz in New Orleans during the Roaring Twenties

Unprecedented prosperity in Chicago during the Roaring Twenties

or a “who” and a “what”:

Suffragettes and speakeasies during the Roaring Twenties

Using your own map, try to come up with three different phrases or clauses defining subject areas. Jot them down on the edges of your map.

You may need to use your search engine to look up a little more information. For example, if I came up with the subject area definition “Edith Wharton in Paris during the Roaring Twenties,” I would want to find out whether Edith Wharton had ever *been* in Paris. If I enter “Edith Wharton,” “Paris,” and “Roaring Twenties” into Google.com, I find out that Edith Wharton actually received an award in Paris for work that she did there during World War I. So “Edith Wharton in Paris during the Roaring Twenties” is a perfectly good subject. (I don’t know what her work was or what the award was called, but that’s OK; I’m not doing research yet.)

When you are finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH DAY ONE

Check to make sure that the student has four completed brainstorming maps. Each one of the maps should contain a central topic. The words and phrases around the central topic should be written in three different colors of pen or pencil.

Day Two: Brainstorming in Science



Focus: Finding a topic in science

The student will need five more sheets of paper for today's work. She may also find it useful to glance through the index of a science reference work such as an atlas, general textbook, or visual guide.

Student instructions for Day Two:

STEP ONE: Use the four Ws to find broad subjects

Turn your first piece of paper sideways. Along the top, write the words WHAT, WHERE, WHO, and WHY. "When" is a good question for history, but since science is about *explanation*, "why" is a more useful question for you to ask.

Under the heading WHAT, write down at least six names or phrases describing scientific phenomena, natural objects, or occurrences. As you do so, think about the major fields of scientific research: biology, chemistry, physics, astronomy, and geology. If you have trouble, browse through the index of a science encyclopedia or glance through the table of contents of a science survey textbook. Examples might include: frogs, the atom, the speed of light, supernovas, and continental drift.

Under the heading WHERE, write at least three physical places, such as outer space, the ocean (deep or shallow?), the Sahara desert, or just "deserts." (You can use one of mine, but you have to come up with the other two on your own.)

Under the heading WHO, write down at least four names of famous scientists.

Under the heading WHY, write down the names of at least two scientific theories. (Here's an example: Johannes Kepler's "Laws of Planetary Motion.") If you can't think of any scientific theories, enter "scientific theory" and "example" into your Internet search engine and skim through the results.

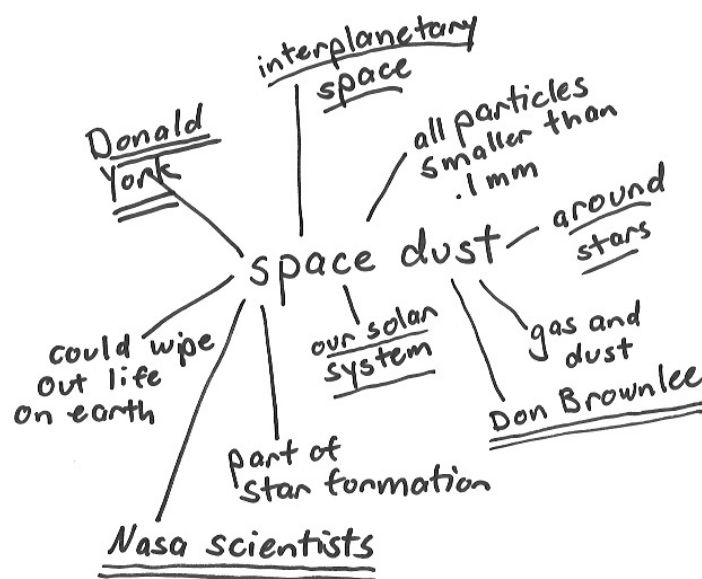
STEP TWO: Use the other three Ws to narrow a subject

Look back over your paper. As you did yesterday, circle one name or phrase in each column that seems potentially the most interesting to you.

What did you circle in the "What" column? Write it in the center of your second blank sheet of paper. Now ask yourself: Where? Who? Why? Try to come up with at least two answers for each question; three or four answers is much better. Use different colored pens or pencils to write the answers in a brainstorming map around your central term.

Here's how I would do this.

In my "What" column, I circled "space dust." (I've always thought "space dust" was a fascinating phrase.) I entered "space dust" and "where" into my Internet search engine, and after that entered "space dust" and "who" and "space dust" and "why." Here's what my completed map looks like. The single-underlined words are in answer to "where" (places space dust is found), the double-underlined words are in answer to "who" (scientists who have made discoveries about space dust), and the plain words are in answer to "why" (observations and theories about space dust).



STEP THREE: Complete the brainstorming maps

Now create brainstorming maps for your favorite entries under the Where, Who, and Why headings. When you're finished, you should have four finished maps.

STEP FOUR: Finish defining the subject area

Choose your favorite brainstorming map. Using the same method as yesterday, come up with three different phrases, sentence fragments, or sentences, defining subject areas that you might do further research in. Jot them on the edge of your map.

Using the map above, I chose the "why" answer "could wipe out life on earth" and the "where" answer "interplanetary space" to come up with:

Space dust is in interplanetary space and could wipe out life on earth.

Using a "who" and "where" answer, I googled "Donald York," "space dust," and "around stars" to make sure that Donald York's experiments had something to do with dust around stars. They do, so I came up with

Donald York and space dust around stars

Other subject area definitions might be:

NASA scientists and space dust in our solar system

Space dust, star formation, and our solar system

When you are finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH DAY TWO

Check to make sure that the student has four completed brainstorming maps. Each one of the maps should contain a central topic. The words and phrases around the central topic should be written in three different colors of pen or pencil.

Days Three and Four: Pre-Reading



Focus: Initial research

The student should spend the next couple of days doing general reading about one of your subject areas. Plan a library visit.

If a library visit is impossible, the student can make use of the e-texts at Google Books (books.google.com). Supervise the student if she uses this website, since some of the books contain adult content.

She should search for the keywords, as suggested below, but using books.google.com instead of the library website. After the search results come up, click on “Preview Available” on the left-hand side of the page. This will allow the student to then click on each individual book and read a certain amount of text.

Each step has a suggested amount of time for you to spend on it. This is only a very general guideline; you may decide to change it.

Student instructions for Days Three and Four

You should have two completed brainstorming maps with tentative subject areas written on them, one in history and one in science. Choose one.

You haven’t yet picked a *topos*, so you don’t know whether you’ll be writing a chronological narration, a biographical sketch, a comparison and contrast, or some other form. You’ll make this decision *after* you finish your general reading. The reading will give you an idea of what sorts of information are available about your subject; that will help you choose the appropriate *topoi*.

STEP ONE: Prepare for the library visit**30–60 minutes**

Your goal is to end up with five sources that tell you something helpful about your general subject area.

With your instructor, plan a library visit. Before the visit, prepare by making an initial list of titles to look for by using your local library's online catalog. (Most local libraries have online catalogs now, but if yours doesn't, you'll have to perform this step at the library.)

Visit the library's website and look for the link "Catalog" or "Library Catalog." Once you're on the catalog page, you should see a dropdown menu that gives you an option of searching title keywords, subject area keywords, author names, etc. Generally, start off by searching for "title keyword." If that doesn't bring you any results, search for "subject keyword" instead.

Start by typing in the word or phrase at the center of your brainstorming map. For me, that would be "Roaring Twenties" (from the map I did for Day One). When I search by "title keyword," I instantly see at least six nonfiction books, shelved in the young adult section, about different aspects of the Roaring Twenties. That's a good sign—it means there are plenty of resources available.

Make a quick list of the titles and call numbers that you might want to investigate. Then, choose one of the subject area definitions that you jotted down on your map. Do a similar search for the keywords in the definition.

For example, I jotted down "Suffragettes and speakeasies during the Roaring Twenties." A title keyword search for "Suffragettes" only brings up one book, *33 Things Every Girl Should Know About Women's History: From Suffragettes to Skirt Lengths to the ERA*. But the catalog page for that book also contains a link to the subject area "Women's rights—History—Juvenile literature." When I click on the link, I find nine more books. So I've learned that books about suffragettes are more likely to be under the heading "Women's rights—History."

When I search for "speakeasies," the same thing happens. I only find one title. But there is a link on the page to the subject heading "Prohibition—United States—History," which leads me to more books.

Searching for these titles before going to the library will save you frustration. If you're unable to find more than one or two books, you should choose another subject area definition and try using its keywords for your search. And if *none* of your subject area definitions are giving you good keywords for searching, you might consider choosing another brainstorming map.

STEP TWO: Collect resources**1–3 hours**

Now it's time for your library visit. Be sure to take your brainstorming map with you!

You should already have a preliminary list of titles to locate. Ask the reference librarian for help finding the books, if necessary. Glance on either side of the titles to see whether nearby books might also have something interesting to say about your subject area.

Pull at least 10–12 books off the shelf and take them to a place where you can examine them more closely. Using the index, make sure that at least one of the keywords in your subject area appears in the book!

For example, if I am researching "Suffragettes and speakeasies during the Roaring Twenties" and I pull a book called *The Roaring Twenties* off the shelf, I want to make sure that the word "suffrage" or the word "speakeasies" appears in the index. If I can't find anything about speakeasies or suffrage in any of the books about the Roaring Twenties, I might need to pick another subject area from my brainstorming map.

Try to bring home at least six books that relate to your subject. (You'll only need five sources, but one will probably turn out to be unhelpful.)

STEP THREE: Do initial reading**At least 3 hours**

Your last task this week is simply to read.

Read the chapters or sections of each book that relate to your topic. Don't take notes yet—you don't know what information you'll need. But be sure to use bookmarks (torn slips of notebook paper are fine) or Post-It Notes to mark pages where you find interesting information.

You'll return to these pages next week as you settle on a final form for your composition.

HOW TO HELP THE STUDENT WITH DAYS THREE AND FOUR

Do your best to get the student to the library.

Make sure that the student returns with at least six useful books.

Provide the student with Post-It Notes, if possible, so that she can mark useful pages.

Make sure that the student spends at least three hours reading on her chosen topic.

Check each book as she finishes to make sure that she is marking pages with bookmarks or Post-It Notes. Next week's work will be much simpler if she is able to return directly to the useful pages in her resources.

WEEK 9: COMPLETING THE COMPOSITION

Last week, the student worked on the new skill of finding, defining, and reading about a subject area for a composition. This week, he'll decide which *topoi* best fit the subject, take notes, and complete his composition.

Encourage the student to work as independently as possible this week. However, he may need help reading the instructions carefully. If he seems confused, ask him to read the instructions out loud. If he's still puzzled, give any help needed.

You will want to check at the end of each day to make sure that the student has completed the assignment. However, do not criticize or evaluate until the end of Day Four.

As always, suggested word lengths are just that—suggestions. Feel free to tailor the requirements to your own student's style and maturity level.

Depending on the student's reading speed and the complexity of the chosen topic, you may decide to take more than four days to finish this assignment.

Day One: Choosing the Right Topos



Focus: Matching form to content

Student instructions for Day One:

STEP ONE: Review the *topoi*

Before you can begin taking notes, you'll need to make a tentative decision about the form of your composition. Your composition will need to be at least 500 words in length (that includes your introduction and conclusion, but not your Works Cited page). It can be just one *topos*, or it can combine two or three.

Last year, you learned the following forms:

Chronological narrative of a past event
Chronological narrative of a scientific discovery
Description of a place
Scientific description
Description of a person

Biographical sketch
Sequence: Natural process

So far this year, you've added:

Sequence: History
Explanation by comparison/contrast

Turn to the Reference section of your Composition Notebook and review the details of each form by reading *carefully*. Then, think back through your preliminary reading. Which *topoi* seem to fit the information best?

Here are some questions to ask yourself:

Does the reading tell you about a series of events? If so, you may want to write a chronological narrative.

Does the reading contain lots of visual details? If so, you may want to write a description—of a place, person, or scientific phenomenon.

Does the reading give you information about the character and life of a particular person? If so, you may want to write a biographical sketch—either alone, or combined with a chronological narrative of some important part of the person's life.

Does the reading explain a series of events that happened, or happens, more than once? If so, you may need to write a sequence.

Does the reading draw comparisons? If so, you may be looking at a comparison/contrast. But remember that comparison/contrast is a very flexible form. By doing a little additional research, you can turn almost any set of details into a comparison and contrast. You can compare a chronological narrative (say, the events leading up to and during the Battle of Hastings) to another chronological narrative (by researching another historic battle, you could describe how the two battles are the same and how they are different). You can compare one person to another, one series of events to another, or one description to another.

STEP TWO: **Make a preliminary plan**

Now that you've made a tentative decision about the form of your composition, make a preliminary plan. Decide what sorts of details you'll need to fill out your composition, so that you don't take lots of unnecessary notes.

For your chosen *topoi*, jot down the answers to the questions below on a piece of a paper. (Don't just answer the questions in your head!) If necessary, go back to the lessons listed to review the forms of each *topos*.

Chronological narrative of a past event
 WWS1, Week 4, Days 3–4; Week 6, Days 3–4

What is the theme of the narrative—its focus?

What are its beginning and ending points?

Will you use dialogue? Who will speak?

Chronological narrative of a scientific discovery
 WWS1, Week 5, Days 3–4; Week 7, Days 3–4

Will you need a background paragraph explaining the circumstances before the discovery?

Can you quote from the scientist's own words?

Description of a place

WWS1, Week 8, Days 3–4; Week 9, Days 3–4; Week 10, Days 3–4

What purpose will this description fulfill?

What is your point of view?

What metaphors or similes will make the description more vivid?

Scientific description

WWS1, Week 12, Days 3–4; Week 13, Days 3–4; Week 14, Days 3–4

What are the parts of the object or phenomenon?

What is your point of view? Will you use more than one?

What figurative language can make the description more visual?

Description of a person

WWS1, Week 16, Days 2–3; Week 17, Days 2–3; Week 18, Days 2–3

What aspects will be included?

Will you slant the description in a positive or negative direction?

Will you use an overall metaphor to give clues about the person's character?

Biographical sketch

WWS1, Week 19, Days 2–3; Week 20, Days 2–3

What will the focus be—life events, or the subject's accomplishments/work?

If life events, which ones will be included?

If accomplishments/work, will they be listed chronologically or by topic?

What aspects from the Description of a Person chart should be included?

Sequence: natural process

WWS1, Week 21, Days 2–3; Week 22, Days 2–3

What other elements will you include?

Introduction/summary?

Scientific background?

Repetition of the process?

Sequence: History

WWS2, Week 2, Days 2–3; Week 4, Days 1–3

What other elements will you include?

Introductory paragraph?

Historical development?

Results/consequences?

Explanation by comparison/contrast

WWS2, Week 5, Days 2–3; Week 7, Days 1, 3–4

Will point-by-point or subject-by-subject comparison work better?

Can you use both?

Will you need to do additional research to complete your comparison?

STEP THREE: Begin taking notes

Finish today's work by taking notes on one of your sources. If you need to review the proper format, review Week 3, Day 3.

Choose the source that you think will be the most helpful. The number of notes that you will take will vary. However, for a short composition you should try never to take more than 20 notes from any individual source.

After you've finished taking your notes, you should have some idea of how well the details in your source will fit into your chosen *topos*. If necessary, go back to the list of *topoi* and adjust your plan. (You may realize, for example, that what you thought were events in a sequence actually fit better into a chronological narrative—or that the details you intended to use in a place description are actually better suited to a comparison or contrast.)

When you're finished, tell your instructor which *topos* you've chosen, and show your notes.

HOW TO HELP THE STUDENT WITH DAY ONE

Doing basic research first and then finding a *topos* that fits the material is a new skill. Don't let the student get hung up on picking the *topos* that's *exactly right*. If necessary, explain that this can be a back-and-forth process: choose a tentative *topos*, start taking notes, and then (if you realize you're not finding the right information), go back and pick another *topos*. The goal is to help the student avoid taking unnecessary notes by giving him an idea of what *sorts* of information he needs to collect.

If necessary, go back to the previous lessons listed and review the forms taught.

At the end of the lesson, check to make sure that the student has written down the correct bibliographical information for his first source. Also check to see that all notes taken are clearly identified by author/title.

Day Two: Finish Taking Notes



Focus: Gathering information

Student instructions for Day Two:

Today's assignment is simple: Take notes from your remaining sources.

You should have done preliminary reading from about six books. When you did this reading, you probably found at least one or two books that weren't particularly helpful. Choose three of the remaining books and take notes from them.

Try not to create duplicate notes—if you've learned a fact from one book, there's no need to note it again when you find it in another. You may end up only taking two or three notes from the last book that you use.

HOW TO HELP THE STUDENT WITH DAY TWO

Today's work can be extended over two days if the student needs additional time.

Check to make sure that the notes are properly identified by author/title.

Day Three: Draft the Composition



Focus: Writing an initial draft from notes

Student instructions for Day Three:

STEP ONE: **Place your notes in order and divide them into main points**

Take your notes from yesterday and arrange them in order.

This order will depend on the form you've chosen for your composition. Here's a quick review. You don't have to read all of the following, just the section that deals with the *topos* you've chosen:

This year, you've already reviewed arranging notes in chronological order for a **chronological narration** (Week 4, Day 2) and writing a **sequence in history** from notes (Week 4, Day 3). You have also practiced arranging notes in the correct order to write a **comparison/contrast** (Week 5, Day 3 and Week 7, Day 2).

You used notes to write a **personal description** and a **description of a place** in Week 29 of Level 1. You organized the personal description by reading through your notes and using scratch paper to jot down aspects from the Description of the Person chart that the notes described; you then organized your notes so that they were grouped together by aspect. For the place description, you followed the same procedure, using the Description of a Place chart. (If you need a more detailed review, go back to Level 1, Week 29 and reread the instructions for Day 3 and Day 4.)

You used notes to write a **sequence of a natural process** and a **scientific description** in Week 30 of Level 1. You organized them by placing them so that all of the events in the sequence were listed in order, eliminating the notes that simply repeated information. You divided them so that each group covered a different stage of the sequence. (If you need more review, go back to Level 1, Week 30, Days 2–3.)

You used notes to write a **biographical sketch** in Week 31 of Level 1. You had the choice of organizing them chronologically (for a listing of major life events), or else organizing them into a brief summary of life events followed by a survey of the subject's accomplishments and achievements.

STEP TWO: **Write the *topos* (or *topoi*)**

Using your ordered notes, write your composition. In most cases, you'll probably want to write one paragraph for each group of notes, but if it seems more natural to combine groups or to use more than one paragraph, that's fine.

Be sure to quote directly from at least two of your sources. Make sure that all direct quotes and anything which is not common knowledge is footnoted.

Check your *topoi* chart one more time to make sure that you have included the required elements.

Since your complete composition, including introduction and conclusion, should be at least 500 words long, aim to have at least 450 words in this initial draft.

STEP THREE: **Write an introduction and conclusion**

Review the Introductions and Conclusions chart in the Reference section of your Composition Notebook.

Choose one kind of introduction and another kind of conclusion. (That means you can't do an introduction by summary *and* a conclusion by summary, and you should be careful that your introduction by anecdote and conclusion by personal reaction don't sound too similar.)

Write a draft of your introduction and a draft of your conclusion. Assemble the entire composition. Make sure that you have 500 words or more.

Now put your composition away until tomorrow at the earliest. You should show your instructor that the composition is finished, but your instructor shouldn't offer suggestions or criticisms until you've had a chance to complete Day Four's work.

HOW TO HELP THE STUDENT WITH DAY THREE

If the student has difficulty dividing his notes into groups (essentially, creating a two-level outline for his composition), go back with him to the lessons noted above. Review the procedure for organizing notes.

Check the student's composition for the following elements: length (suggested: at least 450 words); at least two direct quotes, properly footnoted; and the required elements of his chosen *topoi*. However, do not edit or critique for content until the student has had a chance to do the proofreading and revising steps in Day Four.

The student has practiced writing introductions and conclusions for comparisons and contrasts. If he needs to see further examples of introductions and conclusions, you may show him the examples below, written to go along with Week 4's assignment (chronological narrative and sequence in history about the Gold Rush).

First, ask the student to read the following sample composition:

THE GOLD RUSH

On January 24, 1848, a workman named James Wilson Marshall discovered gold at a sawmill owned by John Sutter. He told the other workmen, "Boys, I think I've found a gold mine."¹ Then, he and John Sutter tested it. It was 23-carat gold.

John Sutter wanted to keep the gold secret, but a man named Sam Brennan rode through town with gold dust, shouting, "Gold! Gold! Gold from the American River."² Many young men were in financial trouble at the time, and they came to dig for gold.

They were known as Forty-Niners. They came from all over California. That was the beginning of the Gold Rush.

At first, there was so much gold that it was just as easy to dig it as to steal it. It could be picked up from the ground and dug out of rocks with pocket-knives.³

Many miners used gold pans to search for gold. A gold pan was a wide, flat pan, usually made out of metal. The pan was filled halfway up with sand and clay, and then the rest of the way with water. When the water was swirled around and around, the heavier gold sank

to the bottom of the pan. The sand and silt then poured out of the pan along with the water. The miner collected the gold from the bottom of the pan and put it in a sack.⁴

After an official letter to the War Department announced that there was gold in California, many more people came from all over the country.⁵ The Gold Rush made California into a territory, and then, into a state. But James Marshall, who had made the first discovery, died “penniless and all alone” in a ruined house near Sutter’s Mill.⁶

¹ “The Gold Country” (*Life*, Feb. 2, 1948), p. 44.

² Stewart Edward White, *The Forty-Niners: A Chronicle of the California Trail and El Dorado* (Yale University Press, 1920), p. 57.

³ White, pp. 60–61.

⁴ Malcolm J. Rohrbough, *Days of Gold: The California Gold Rush and the American Nation* (University of California Press, 1997), p. 12

⁵ White, p. 62.

⁶ “The Gold Country”

Then, allow him to read the sample introductions and conclusions below.

1. Introduction by Summary

One or more sentences that tell the reader what the composition is about and what its most central conclusion will be

James Wilson Marshall was the first man to find gold at Sutter’s Mill. But although his discovery led many others to find great riches, Marshall himself did not benefit at all.

2. Introduction by History

a. Information about past attitudes towards the subject

For thousands of years, men and women have prized gold. Even though it is too soft for tools and less useful than bronze or copper, gold has always been a symbol of status, wealth, and power.

b. Description of how some aspect of the subject has changed or developed over time

The California Gold Rush began with the simple discovery of a single nugget of gold. But within a few years, it had become a massive movement that changed the course of American history.

c. Brief scene from history

It is a cool California morning. The sun is barely up. The American River flows peacefully in the dim morning light. And a workman is on his way to check the newly-built tailrace of a mill. He has no idea that he is about to change history.

3. Introduction by Anecdote**a. A story drawn from personal experience**

Panning for gold is hard work. At the recent State Fair, I had the chance to try panning for gold at one of the historical exhibits. I worked for what seemed like hours to get just a tiny fleck of gold. After that, I gave up—unlike the miners of the California Gold Rush.

b. An invented scene, based on your knowledge of the subject

A young man dressed in ragged cotton clothes and a wide-brimmed hat leans over a cold California stream. He has been panning for gold for six hours. His hands are blue with cold and his knuckles are chapped and bleeding. He hasn't seen a single fleck of gold yet—but he can't stop yet. He's too sure that great riches are within his grasp.

1. Conclusion by Summary

Write a brief summary of the most important information in the passage, including specific details

Hundreds of thousands of men had benefited from Marshall's discovery—but he had gained nothing at all.

2. Conclusion by Personal Reaction**a. Personal statement**

Gold may not be the most useful metal in the world—but I think it is the most beautiful. If I had been given the chance to leave home and pan for gold in California, I would certainly have taken it.

b. Your opinion about the material

Marshall's tragic end shows just how dangerous it is to pursue riches, no matter what—and how many pitfalls lie in the way of those who think of nothing but profit.

c. Your own experience with the subject

At the recent State Fair, I had the chance to try panning for gold at one of the historical exhibits. I worked for what seemed like hours to get just a tiny fleck of gold. After that, I gave up—unlike the miners of the California Gold Rush. I had no idea just how hard it was to pan for gold!

3. Conclusion by Question

Ask the reader to react to the information

The Gold Rush changed California forever. But did Marshall wish, during his last days, that he had never seen those flecks of gold?

Day Four: Finalize the Composition



Focus: Revising and proofreading

Student instructions for Day Four:

STEP ONE: Title

Begin today's work by reading carefully through your composition from beginning to end (silently is fine; see Step Two).

Now it's time to give the essay a title.

When you finished your composition at the end of Level 1, you were asked to give it a very simple title—just the name of an event, person, place, or process. But you should now begin to work towards more complex titling.

What is the event, person, place, or process that your composition discusses? Jot it down on a scratch piece of paper. Now, think about the *topos* (or *topoi*) that you used to write your paper. Can you come up with a phrase that includes both the event/person/place/process *and* a description of the *topos*?

Here are a few examples to help you out.

If you wrote about Abraham Lincoln and decided to do a chronological narrative of a past event, you'd want to combine Abraham Lincoln and the event:

The Assassination of Abraham Lincoln

or perhaps

Abraham Lincoln Declares War.

A biographical sketch might be titled

Who Was Abraham Lincoln?

or even

A Character Sketch of Abraham Lincoln.

But if you planned to compare and contrast Abraham Lincoln with another historical figure, you could title your paper:

The Similarities between Abraham Lincoln and George Washington

or

The Differences between Abraham Lincoln and Chairman Mao.

The chronological narrative of a scientific discovery could be titled, very simply:

The Discovery of the Polio Vaccine

or

How a Vaccine for Polio was Discovered.

A scientific description could be titled:

How Polio Vaccines Work

or

The Polio Vaccine and How It Functions.

You can title the description of a place by using your final evaluation of it:

The Beauties of the Grand Canyon

or

The Dangers of the Grand Canyon.

And finally, sequences can be titled with the name of the sequence itself:

How Galaxies Are Formed

or

The Formation of Galaxies.

If you have chosen to use two or more *topoi* in your composition, choose the *topos* that seems most important or central for your title.

When you have come up with your title, center it at the top of your first page. Use initial capitals, but do not put your title in all caps.

STEP TWO: Revise

Using your *topoi* chart, check to make sure that all of the required elements of your chosen *topos* are included in your paper. If you are missing one, return to your notes (or sources if necessary) and add it in.

Now read your composition out loud. Listen for awkward or unclear sections. Rewrite them so that they flow more naturally.

Finally, read your composition out loud a second time. Listen for repeated nouns, verbs, and modifiers. If you find yourself using the same noun or verb more than twice, use your thesaurus to find an alternative. (This doesn't include the name of your actual subject, of course!) If you use a modifier (adverb, adjective, or prepositional phrase acting as an adjective or adverb) more than once, find another word.

STEP THREE: Assemble the Works Cited page

Put the sources used in your footnotes on a Works Cited page, using the correct format.

STEP FOUR: Proofread

1. Read through the paper one more time, looking for sentence fragments or run-on sentences.

2. Check the format of your footnotes and Works Cited page. (If necessary, look back at Week 3, Day 1.)
3. Check your spelling by looking, individually, at each word that might be a problem.

When you have finished proofreading and corrected any errors, give your paper to your instructor for evaluation.

HOW TO HELP THE STUDENT WITH DAY FOUR

When the student has completed all of the steps in the lesson, evaluate his paper using the following general rubric. Note that you will need to use the *topoi* chart to evaluate whether all required elements are present.

Week 9 General Rubric

Organization:

- 1 The entire composition should be around 500 words in length.
- 2 The required elements of the selected *topoi* should be present.
- 3 The composition should contain both an introduction and a conclusion. At least one of these should be a separate paragraph of two sentences or more.
- 4 The conclusion and introduction should not *both* be summaries.
- 5 The composition should contain at least two direct quotes.
- 6 All direct quotes should be footnoted.
- 7 All sources mentioned in footnotes should be placed on a Works Cited page.
- 8 The composition should have a title, centered at the top of the first page. This title should include both the event/person/place/process and a word or phrase describing or defining the purpose of the paper.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 No noun or verb should be used more than twice (with the exception of the name of the paper's subject, state-of-being verbs, linking verbs, and the verb "said").
- 7 No modifier or prepositional phrase acting as a modifier should be used more than once.
- 8 Footnotes and the Works Cited page should be properly formatted.

WEEK 10: THE EMBEDDED STORY

Introduction to Weeks 10-11

In the first level of *Writing With Skill*, the student spent eight weeks working on skills in beginning literary criticism: identifying protagonists, antagonists, and conflicts; learning basic vocabulary for literary techniques; and writing brief literary analysis essays about fiction and poetry.

In this second level, he will build on those basic skills and develop a few new ones. Instead of spending an entire month writing about fiction and another month on poetry, he will work on these intermediate skills for a couple of weeks at a time, interspersed with other writing assignments; this will improve his flexibility and his ability to come up with topics across the curriculum.

You will need the Level 1 list of literary terms for reference. You can find these in Appendix II.

You should read the stories yourself before the student does. They are short! (And entertaining.)

Day One: Read



Focus: Reading

This week, the student will be asked for the first time to think about what fiction *does*—how it creates a new and different world and asks the reader to step inside. He will also review some of the basic terms and skills from Level One.

STEP ONE: Learn about the author (Student Responsibility)

Student instructions for Step One:

“The Open Window” was written by a British author named Hector Hugh Munro. He was actually born in Burma in 1870, because his father was an English official in

British-controlled India. But he grew up in England, because his mother died and his father sent him to live with two aunts back at home.

He began to write short stories, essays, and newspaper articles when he was in his twenties. He published his short stories under the pen name Saki, which he borrowed from a very popular book of Persian poems called *The Rubaiyat of Omar Khayyam*.

When World War I began in 1914, Munro lied about his age in order to join the British army (he was 44, too old for regular enlistment). He fought for two years before he was killed by a German sniper in November of 1916.

“The Open Window” was first published early in 1914, in a collection of short stories called *Beasts and Superbeasts*.

Before you read, you should know that the word “romance” in the last line is not used in the modern sense of “boy meets girl.” It has the older sense of “tales of daring, excitement, and brave deeds.”

STEP TWO: **Read (Student Responsibility)**

Student instructions for Step Two:

Get in a comfortable place and read the story from beginning to end. Enjoy yourself. Eat a cookie.

STEP THREE: **Re-read**

Student instructions for Step Three:

Now read through the story a second time.

Why do you think you were told to do a second reading? Tell your instructor why you think this second reading was assigned. If you don’t know, your instructor will explain. (Hint: it has to do with the genre of the story, which you should be able to recognize.)

HOW TO HELP THE STUDENT WITH STEP THREE

This is a *surprise story*. It uses inversion (an unexpected revelation that reverses the meaning or action of the story) to change the reader’s point of view. “The Necklace” by Guy de Maupassant and “The Ransom of Red Chief” by O. Henry (both studied in Level 1) are also surprise stories that make use of inversion.

If the student is able to identify “The Open Window” as a surprise story, remind him of the previous two stories. If not, point out the definitions of “surprise story” and “inversion” in Appendix II. Ask him, “At what point did you realize that the niece, Vera, had made up the whole story about her uncle and cousins being lost in the bog?” Explain that this is the inversion point which changes the reader’s point of view—now, you know that the entire story was an elaborate hoax.

The student was asked to read the story a second time because the inversion at the story’s end changes the reader’s point of view on everything that has happened. Once the reader knows that Vera is making up her story, everything she says, all of Mr. Nuttel’s reactions, and the way Mrs. Sappleton behaves all seem different.

Day Two: Think



Focus: Finding the story within the story

As you learned last year, the student will find it easier to write about a story if she has talked about it first. In the steps below, you will need to direct the lesson by carrying on the suggested dialogue with the student. At the end of each dialogue, the student will write a brief observation; these will be used in tomorrow's brief essay.

For each step, if the student has trouble coming up with the appropriate answers, prompt her using the suggested dialogue.

STEP ONE: Identify the protagonist and antagonist

Instructor: Last year, you learned that the first question to ask about a story is: *Who* is the story about? Who is the central character—the protagonist? Read me the definition of “protagonist” from your list of literary terms.

Student: The character who wants to get, become, or accomplish something.

Instructor: Who do you think is the protagonist in “The Open Window”?

NOTE TO INSTRUCTOR: You can make an argument for either main character as the protagonist—so there is no “right” answer! It is possible for the student to answer with either of the options below. If the student wavers between options, say, “Choose either Vera or Mr. Nuttel and let's see what happens when we talk about it.”

If the student answers with “Mr. Nuttel,” carry on the following dialogue:

***Instructor:** In some stories, the protagonist has a very strong want. In others, the want is much weaker—but the character is still a protagonist. Why does Framton Nuttel pay a visit to Mrs. Sappleton and her niece?

Student: His sister told him to OR He had a letter of introduction to Mrs. Sappleton OR It is part of the “nerve cure” he is undergoing.

Instructor: So Framton Nuttel is there because he wants to do the right thing—the polite thing. He doesn't *really want* to sit and visit with these strangers—but he knows he needs to be courteous. That is a pretty weak “want,” but it is still something he wants to accomplish. He is determined to sit and visit politely with people he doesn't know—to have a perfectly normal, trivial, polite visit. But one of the characters acts as an *antagonist* and makes this very difficult. Who is it?

Student: Vera.

Instructor: Vera makes Mr. Nuttel so uncomfortable that he can't manage a polite social visit. Read what Mrs. Sappleton says about him in the third paragraph from the end of the story.

Student: "A most extraordinary man, a Mr. Nuttel, could only talk about his illnesses, and dashed off without a word of goodbye or apology when you arrived. One would think he had seen a ghost."

Instructor: Of course, Mr. Nuttel talked so much about his illnesses because he wanted his hostess to think about "a less ghastly topic"! So while he was trying to be a polite and courteous guest, he actually made himself *less* polite and courteous—all because of Vera and her story. Now, let's think about this from another angle. For most of the story, you think that Mr. Nuttel is the main character, and that the story is all about his reaction to an impossible situation—stuck in a drawing room with a deluded woman who thinks her dead husband and brothers will return at any moment. But at the end of the story, what do you discover?

Student: None of the story was true OR Vera was making the whole thing up.

Instructor: So while Framton Nuttel appears to be the protagonist for most of the story, at the end of it you discover that Vera has actually been acting like a protagonist all along.

[Continue on with the dialogue below.]

If student answers with "Vera," carry on the following dialogue:

Instructor: What does Vera want? Hint: look at the last line of the story.

Student: She wants romance OR She wants to make up exciting tales OR She wants excitement.

Instructor: How does she make this happen?

Student: She makes up a convincing story to tell Mr. Nuttel.

Instructor: Remember, the *antagonist* is the character, force, or circumstance that opposes the protagonist. Vera doesn't have an actual enemy in this story—but what force or circumstance might keep her from getting what she wants?

Student: Her aunt might tell the truth OR Her aunt might find out that she's been telling a made-up story OR Mr. Nuttel might not believe her.

Instructor: Vera wants to create a much scarier, more exciting, more interesting world than the one she actually lives in—so she has to be *very* convincing. But no matter how convincing her story is, when her uncles appear, the excitement will all be over. Read the paragraph describing her reaction—the one beginning, "Framton shivered slightly."

Student: "Framton shivered slightly and turned towards the niece with a look intended to convey sympathetic comprehension. The child was staring out through the open window with a dazed horror in her eyes. In a chill shock of nameless fear Framton swung round in his

seat and looked in the same direction.”

Instructor: Vera is working very hard to keep the illusion she has created alive. That’s what a protagonist does—works to get something she wants.

*If the student answered “Vera,” now use the following dialogue and then go back to the * above. The goal is that the student will discuss both Vera and Mr. Nuttel as protagonists.*

Instructor: When you first read the story, you probably thought that it was about Mr. Nuttel. Mr. Nuttel could also be considered the protagonist of the story—particularly before the inversion at the end.

After you have discussed both choices of protagonist, ask the student to decide whether Vera or Mr. Nuttel is the main protagonist of the story. (Either choice is fine—this is a judgment call.) Ask the student to jot down in her workbook the names of both possible protagonists and what each one wants.

STEP TWO: Find the story within the story

Carry on the following dialogue with the student. If she has trouble coming up with the appropriate answers, prompt her using the suggested dialogue.

Instructor: This story seems to have two different protagonists. There is a good reason for that—there are actually two different stories here. The first story is about Framton Nuttel. Look through the story now and write down the main *events* of Framton Nuttel’s visit. Don’t include any of the content of the conversations—just write down the things the the characters do.

NOTE TO INSTRUCTOR: The student’s answers should resemble the following:

Framton Nuttel goes to visit Mrs. Sappleton
Vera tells him a story
Mrs. Sappleton arrives
Nuttel tries to carry on conversation
The husband and brothers return
Framton Nuttel dashes away

If necessary, prompt the student by asking:

“Whom does he go visit?”
“What occupies most of his time while he’s there?”
“Who finally arrives in the room with Nuttel and Vera?”
“How does he act towards her?”
“What new characters then arrive?”
“How does he react?”

Instructor: That is the first story Saki is telling. The second story is contained within the first one. It's the story Vera tells about her uncles. What are the main events in that story? List them now. This is a shorter story—you will probably have only three or four events.

NOTE TO INSTRUCTOR: The student's answers should resemble the following:

Mrs. Sappelton's husband and brothers go shooting

They fall into a bog

Mrs. Sappleton keeps the window open

She still thinks they will return

If necessary, prompt the student by asking:

"What do the three men set out to do?"

"What happens to them?"

"What does Mrs. Sappleton do in response?"

Instructor: The author, Saki, has written this story so that it is actually two stories in one. Framton Nuttel's story is a *frame story* that surrounds the tale Vera tells. In the margin next to your notes for Story #1, write "frame story."

Instructor: Now read out loud the quote from your workbook.

Student: "Not only does the unfortunate Mr. Nuttel fall victim to the story's joke, but so does the reader. The reader is at first inclined to laugh at Nuttel for being so gullible. However, the reader, too, has been taken in by the story and must come to the realization that he or she is also inclined to believe a well-told and interesting tale."¹²

Instructor: The story-within-a-story structure makes "The Open Window" entertaining, but it also makes a point about fiction—about storytelling. The point is that it can be very hard to tell what is true and what is not. A well-told story can deceive any reader—even you.

NOTE TO INSTRUCTOR: More advanced students may enjoy thinking about the connection between the open window and the "story within a frame story" structure of the narrative. The open window "frames" the outdoors—which is where the death of Vera's uncles might/might not have happened. In the same way, the narrative about Mr. Nuttel "frames" the story about the death—which might/might not have happened.

STEP THREE: Examine the author's language

Instructor: Throughout the story, the author uses word choice very carefully to make his story more effective. Let's start with the names of the three major characters. Write them down in your workbook in the order they appear in the story.

#1 Vera =

#2 Framton Nuttel =

#3 Mrs. Sappleton =

12. Nozar Niazi and Rama Gautam, *How to Study Literature: Stylistic and Pragmatic Approaches* (PHI, Ltd., 2010), p. 164.

Instructor: Do you happen to know what the name “Vera” means?

NOTE TO INSTRUCTOR: If necessary, explain to the student that the name “Vera” comes from the Latin word “veritas,” or *truth*.

Instructor: Write “truth” next to Vera’s name.

#1 Vera = truth

Instructor: Vera’s name is an example of *ironic language*. Does Vera tell the truth?

Student: No.

Instructor: Listen carefully to the definition of “ironic language”: *when words are opposite to the reality they describe*. Write that definition in your workbook.

NOTE TO INSTRUCTOR: Repeat the definition as often as necessary.

Instructor: Look at Framton Nuttel’s name. What does it remind you of? Hint: look at the *last* name only.

Student: Nut

Instructor: When Mr. Nuttel bolts out of the drawing room at the end of the story, he looks like a nut case. But he isn’t *really* a nut. He’s acting perfectly reasonably—given what he thinks he knows about the family. So his name is also ironic. Write “nutty” next to his name.

#2 Framton Nuttel = nutty

Instructor: Now, look at Mrs. Sappleton’s name. What does it remind you of?

NOTE TO INSTRUCTOR: If necessary, explain to the student that “Sappleton” is derived from *sapientia*, the Greek word for “wisdom.” (Only the most advanced students will know this!)

Instructor: Is Mrs. Sappleton a wise woman?

Student: No.

NOTE TO INSTRUCTOR: Point out to the student that a wise woman would realize Vera’s tendency to tell huge elaborate lies. Mrs. Sappleton is not at all “wise”; she has no idea that her niece makes up stories, and she has no understanding of why Mr. Nuttel has suddenly run out of her house. Write “wise” next to her name.

#3 Mrs. Sappleton = wise

Instructor: All of these names are ironic. There are several other places in the story where Saki’s word choice is opposite to the reality described. Look at the paragraph beginning “In the deepening twilight three figures were walking across the lawn.” Circle the following words: “noiselessly,” “hoarse,” and “chanted.” Then, go up two paragraphs and circle the phrase “muddy up to the eyes.” All of these words and phrases suggest that the three men are ghosts—and that they drowned in a swamp. But are they ghosts?

Student: No.

Instructor: The language is ironic because it suggests they are ghosts—and, in reality, they aren't. Look at one other example. In the paragraph beginning “Framton shivered slightly,” circle the following words and phrases: *shivered*, *dazed horror*, *chill shock*, and *nameless fear*. All of these suggest that Framton Nuttel has a very good reason to be terrified by the sight of the three men. *He* thinks he has a good reason to be terrified. But does he *really* have good reason to be afraid?

Student: No.

Instructor: This language is ironic because it is opposed to reality; in reality, Framton Nuttel has absolutely no reason to fear the three men. But in his imaginary world—the world created by the story—he has *plenty* of reason to be afraid. On the lines in your workbook, write down two examples of ironic language from the story, along with the reason why that language is opposite to reality.

NOTE TO INSTRUCTOR: Sample answers might look like this:

EXAMPLE

Vera

dazed horror

OPPOSITE TO REALITY BECAUSE . . .

Means truth, but Vera tells lies

No reason to be horrified—the men are alive

Day Three: Write



Focus: Writing about the story

Today, the student will write a brief essay following the pattern learned in Level One of this course: a brief summary of the story, followed by two or three paragraphs explaining the most central issues with the story's structure and function.

STEP ONE: **Write the summary**

Student instructions for Step One:

Begin by writing a brief narrative summary of the story. This summary should be five to ten sentences in length, and may be either one or two paragraphs.

You should be comfortable writing summaries by now, but if you need help, ask your instructor.

HOW TO HELP THE STUDENT WITH STEP ONE

The student's summary should resemble the following:

In "The Open Window," by the British writer Saki, Framton Nuttel pays a visit to the home of a stranger. The stranger, Mrs. Sappleton, has a niece named Vera. While Framton Nuttel is waiting to see Mrs. Sappleton, Vera tells him that Mrs. Sappleton's husband and brothers drowned in a bog three years ago, and that the French windows of the house are open because she is waiting for them to come back.

When Mrs. Sappleton arrives in the room, Nuttel tries to avoid the topic of the dead husband and brothers by talking about his own ailments. But while he is talking, the three men appear in the yard and walk towards the window. Terrified, Nuttel runs away. But then the men walk through the window—alive. Vera had made the entire story up.

If the student has difficulty, allow him to read the following summaries from published critical guides to short stories. Then, ask him to write his own summary without looking at the models.

Framton Nuttel, a nervous young man, is waiting to pay a courtesy call on Mrs. Sappleton. He has a letter of introduction from his sister, who was determined that he would not be lonely during his country rest-cure. Until Mrs. Sappleton comes downstairs, her niece, Vera, a self-possessed fifteen-year-old, is "entertaining" the visitor. Having made certain that Nuttel is unacquainted in the neighborhood, she tells him of her aunt's great tragedy: Three years before, her husband and two young brothers had gone through the new open French doors, off on a hunting trip from which they never returned. When Mrs. Sappleton finally appears, she is cheerful enough, but the reappearance of her husband and brothers completely unnerves Nuttel, who takes an abrupt leave.

—Aileen M. Carroll, *150 Great Short Stories: Teaching Notes, Synopses, and Quizzes* (J. Weston Walch, 1989), p. 127.

Framton Nuttel is a young man in the country on a rest cure. He has been given letters of introduction by his sister, and as he waits in the sitting room of a country estate for the woman of the house to see him, he is entertained by the woman's niece, who explains to Nuttel why the large French window that looks out onto the lawn is open even in October. It seems that Mrs. Sappleton's husband and her two brothers were lost in a bog during a hunt three years to the day before Nuttel's arrival. The woman cannot bear to imagine them dead, so she leaves the window open in the hope that they will return.

When Mrs. Sappleton joins the two, she cannot talk of anything else but the imminent return of the men. Nuttel is at first touched by the pathetic scene, thinking the woman mad for believing that the men are not dead, and then horrified when the three hunters wander out of the mist and into the house. In his haste to leave the house, Nuttel is nearly hit by a cyclist.

—Patrick A. Smith, *Thematic Guide to Popular Short Stories* (Greenwood, 2002), pp. 244–245.

STEP TWO: **Write the analysis**

Student instructions for Step Two:

Now you'll write an analysis of how the story works. This analysis should have four parts:

1. A description of the story-within-a-story structure (two to three sentences),
2. The way that the central story fools both the reader and Mr. Nuttel (two to three sentences),
3. The way Saki uses word choice to make the ghost story more effective, and
4. The way Saki uses irony to hint at the trick he is playing on us.

You can combine these into two or three paragraphs or else write a separate short paragraph for each.

Remember that you should use either present tense ("Saki structures this story by telling *two* stories") or past tense ("Saki structured this story by telling *two* stories") throughout.

Be sure to quote directly from the story at least twice. You do not need to footnote these quotes, since it is very clear that you are using "The Open Window" as your source.

If you have trouble getting started, you can use my opening sentence above ("Saki structures this story by telling *two* stories") as your first sentence. If you're still stuck, ask your instructor for help.

HOW TO HELP THE STUDENT WITH STEP TWO

The student's analysis should resemble the following:

Saki structures this story by telling two stories. The first is the story of Mr. Nuttel's visit to Mrs. Sappleton. This story acts as a frame for the second story, which Vera tells to Mr. Nuttel while he is sitting in the drawing room waiting to see her aunt. This second story tricks Mr. Nuttel into believing that the three men are actually ghosts—but it also tricks the reader. We have no idea, until the very end of the frame story, that Vera has told an elaborate lie!

The author uses very carefully chosen words to keep us believing in Vera's story. When the three men appear on the lawn, he tells us that they are "muddy up to the eyes," just as they would be if they had drowned in a bog. He also describes the reactions of both Vera and Mr. Nuttel with words that suggest they are really seeing ghosts—they are struck with "dazed horror" and "nameless fear."

But he also uses ironic language to tell us that he is playing a trick on us. "Vera" means truth, but Vera is making up her entire story. Mr. Nuttel reacts to the story in a reasonable way, but that makes him look like a nutcase. And Mrs. Sappleton (the name comes from the word for "wise") is completely fooled by her niece.

The student may assume that this assignment is more complicated than it actually is. If she seems blocked, try prompting her sentence by sentence as follows:

1. A description of the story-within-a-story structure (two to three sentences)
“What is the first story?”
“How does it relate to the second story?”
2. The way that the central story fools both the reader and Mr. Nuttel (two to three sentences)
“What effect does the second story have on Mr. Nuttel?”
“What effect does it have on the reader?”
3. The way Saki uses word choice to make both stories more effective
“How does he make us believe in Vera’s ghost story? Give two examples.”
4. The way Saki uses irony to hint at the trick he is playing on us
“Explain each one of the characters’ names.”

STEP THREE: **Proofread**

Student instructions for Step Three:

Before you give your essay to your instructor, proofread it using the following steps:

1. Read your composition out loud. Listen for awkward or unclear sections. Rewrite them so that they flow more naturally.
2. Read your composition out loud a second time. Listen for repeated nouns, verbs, and modifiers. If you find yourself using the same noun or verb more than twice, use your thesaurus to find an alternative. If you use a modifier (adverb, adjective, or prepositional phrase acting as an adjective or adverb) more than once, find another word.
3. Look for sentence fragments or run-on sentences. Correct them if you find them.
4. Check to make sure that you have quoted directly from the story at least twice.
5. Make sure that all five required elements are present—narrative summary plus the four parts listed above.
6. Check your spelling by looking, individually, at each word that might be a problem.

HOW TO HELP THE STUDENT WITH STEP THREE

Evaluate the student’s paper using the following rubric. Refer back to the model summary and analysis in Steps Two and Three if necessary.

Week 10 Rubric

Organization:

- 1 The entire composition should have at least three paragraphs: narrative summary (first paragraph) and at least two paragraphs covering the analytical elements. It can be as long as five paragraphs.
- 2 The analysis should cover all four of the required topics:
 - a. Two to three sentences about the story-within-a-story structure
 - b. Two to three sentences about the way the central story fools Mr. Nuttel *and* the reader
 - c. How word choice makes the ghost story more effective
 - d. How Saki uses irony in the choices of the names
- 3 The composition should contain at least two direct quotes.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 No noun or verb should be used more than twice (with the exception of state-of-being verbs, linking verbs, and the verb “said”).
- 7 No modifier or prepositional phrase acting as a modifier should be used more than once.

Day Four: Literary Language



Focus: Understanding point of view

Today, the student will be introduced (on a very basic level) to the complicated subject of *point of view* in fiction.

Point of view is not easy to grasp, and there are many subtle variations on the definitions given below. The goal of today’s lesson is to provide the student with a not-too-overwhelming first look at the topic. Because the subject itself is difficult, the student will not be required to write—just to read, think, and then discuss.

STEP ONE: Review point of view (Student Responsibility)

Student instructions for Step One:

In the first level of this course, you were introduced to *point of view*. Take a minute now to review what you've already learned.

1. First-person point of view uses the pronouns *I*, *we*, *my*, and *mine*. You learned about this when you read from Helen Keller's autobiography in Level 1, Week 3:

We walked down the path to the well-house, attracted by the fragrance of the honeysuckle with which it was covered. Someone was drawing water and **my** teacher placed **my** hand under the spout. As the cool stream gushed over one hand, she spelled into the other the word *water*, first slowly, then rapidly. **I** stood still, **my** whole attention fixed upon the motions of her fingers.

—Helen Keller, *The Story of My Life* (Doubleday, Page & Company, 1903), p. 24.

2. In the same lesson, you learned that third-person point of view uses third-person pronouns and names. You were given the following third-person version of the same paragraph:

Helen and Miss Sullivan walked down the path to the well-house, attracted by the fragrance of the honeysuckle with which it was covered. Someone was drawing water and **Helen's** teacher placed **her** hand under the spout. As the cool stream gushed over one hand she spelled into the other the word *water*, first slowly, then rapidly. **Helen** stood still, **her** whole attention fixed upon the motions of her fingers.

3. In Weeks 9 and 13, you learned that when writing a description, you need to think of your *point of view* as a narrator—where are you in relation to the thing being described? You were given four options:

1. From above, as though you were hovering over the place. This is sometimes called the “impersonal” point of view, because you're not directly involved in the place itself; you're looking over it as a detached observer.
2. From inside it, as though you were part of the place, standing still in the middle of it at a particular point and looking around.
3. From one side, as though you were standing beside the place looking at it from one particular angle.
4. Moving, as though you were walking through the place, or around it.

STEP TWO: Understand first, second, and third-person point of view in fiction

Student instructions for Step Two:

In short stories and novels, “point of view” has a very particular meaning. “Point of view” has to do with who the narrator of the story is and how much that narrator knows.

Read the following descriptions and examples carefully.

1) First-person point of view (“I”) gives a very immediate, but limited, perspective. First-person allows you to hear a character’s most private thoughts—but in exchange, you can only see what happens within the character’s line of sight, and you can only know those facts that the character is herself aware of.

I could only look upwards; the sun began to grow hot, and the light offended my eyes. I heard a confused noise about me; but in the posture I lay could see nothing except the sky. In a little time I felt something alive moving on my left leg, which advancing gently forward over my breast, came almost up to my chin; when bending my eyes downward as much as I could, I perceived it to be a human creature not six inches high, with a bow and arrow in his hands, and a quiver at his back.

—Jonathan Swift, *Gulliver’s Travels*

2) Second-person (“You walk down the street and open the door . . .”) is unusual. It is generally found only in experimental literary works and in adventure games. Like first-person point of view, second-person keeps the reader intimately involved with the story. But second-person also tends to limit the writer to the present tense, cutting off any reflection on the past.

You are about to begin reading Italo Calvino’s new novel, *If on a winter’s night a traveler*. Relax. Concentrate. Dispel every other thought. Let the world around you fade. Best to close the door; the TV is always on in the next room.

—Italo Calvino, *If on a winter’s night a traveler*

3) Third-person tells the story using third-person pronouns—he, she, it, they—and proper names. There are four kinds of third-person stories, but these three are the most common:

a) Third-person limited. This tells the story from the viewpoint of one particular character, delving into that character’s mind, but using the third-person pronouns (he or she) rather than the first-person pronouns. This allows the writer to gain a little bit of distance from the story, but still limits the writer to those events that the viewpoint character can actually see and hear.

With this excellent resolve for the future, Goodman Brown felt himself justified in making more haste on his present evil purpose. He had taken a dreary road, darkened by all the gloomiest trees of the forest, which barely stood aside to let the narrow path creep through, and closed immediately behind. It was all as lonely as could be . . . [H]e passed a crook of the road, and, looking forward again, beheld the figure of a man, in grave and decent attire, seated at the foot of an old tree.

—Nathaniel Hawthorne, *Young Goodman Brown*

b) Third-person multiple. This point of view allows the writer to use the third-person viewpoints of several different characters, jumping from the “inside” of one character to the “inside” of another in order to give multiple perspectives.

Clutching his broken glasses to his face, Harry stared around. He had emerged into a dingy alleyway . . . Feeling jumpy, Harry set off, trying to hold his glasses on straight and hoping against hope he’d be able to find a way out of here.

Peeves was bobbing overhead, now grinning wickedly, surveying the scene; Peeves always loved chaos.

“Don’t be silly, Ron, I’ve got to keep up,” said Hermione briskly. Her spirits were greatly improved by the fact that all the hair had gone from her face and her eyes were turning slowly back to brown.

—J. K. Rowling, *Harry Potter and the Chamber of Secrets*

c) The omniscient point of view—the most popular until the nineteenth century—puts the writer in the place of God. He can see and explain everything—events, thoughts in anyone’s head, secrets. The narrator can even give opinions and ideas and talk directly to the reader (“Gentle reader, what depths of guilt such a man must feel!” is an example of the omniscient point of view.)

Here is an example of the omniscient point of view in which the narrator knows what’s going on in both character’s heads better than they do:

Aunt March put on her glasses and took a look at the girl, for she did not know her in this new mood. Meg hardly knew herself, she felt so brave and independent, so glad to defend John and assert her right to love him, if she liked. Aunt March saw that she had begun wrong, and after a little pause, made a fresh start . . .

—Louisa May Alcott, *Little Women*

HOW TO HELP THE STUDENT WITH STEP TWO

Although this step is structured for the student to complete independently, most students will probably find it easier either to read it aloud to you, or to follow along as you read. This will slow the student down, make the contrasts between the point of views more obvious, and help you to be sure that the student has read *carefully* rather than simply skimming.

STEP THREE: Understand the point of view of “The Open Window”

Student instructions for Step Three:

Now look back at “The Open Window” and try to decide which point of view the narrator of the story uses.

As you do, think particularly about the following lines:

Privately he doubted more than ever whether these formal visits on a succession of total strangers would do much towards helping the nerve cure which he was supposed to be undergoing.

“Do you know many of the people round here?” asked the niece, when she judged that they had had sufficient silent communion.

Romance at short notice was her specialty.

When you’ve decided, tell your instructor your conclusions.

HOW TO HELP THE STUDENT WITH STEP THREE

This story uses the omniscient point of view. The narrator goes back and forth between what Mr. Nuttel is thinking and what Vera is thinking. But he also adds his own editorial comments about Vera at the end. If the student concludes that the story is third-person multiple, ask him to reread the last line and answer the question, “Who is thinking this?”

To conclude this lesson, point out to the student that Saki’s choice of point of view is a little bit of a trick—just like the story itself. Although he uses the omniscient point of view, he holds back information from you. He tells you everything Mr. Nuttel is thinking—but he certainly doesn’t tell you everything that Vera is thinking! And he tells you *nothing* that Mrs. Sappleton is thinking, because then you would know that her husband and brothers are actually alive. Omniscient point of view means that the narrator *can* tell you what’s in everyone’s minds—but it doesn’t mean that the narrator will choose to do so!

APPENDIX I

TOPOI

Chronological Narrative of a Past Event

Definition: A narrative telling what happened in the past and in what sequence

Procedure

1. Ask *Who did what to whom?*
(Or, *What was done to what?*)
2. Create main points by placing the answers in chronological order.

Remember

1. Select your main events to go with your theme.
2. Make use of time words.
3. Consider using dialogue to hold the reader's interest.

Chronological Narrative of a Scientific Discovery

Definition: A narrative telling what steps or events led to a discovery, and in what sequence

Procedure

1. Ask, *What steps or events led to the discovery?*
2. Ask, *In what sequence did these steps or events happen?*
3. Create main points by placing the answers in chronological order.

Remember

1. May need a background paragraph explaining the circumstances that existed before the discovery.
2. Make use of time words.
3. If possible, quote directly from the scientist's own words.

Description of a Place

Definition: A visual description of a physical place

Procedure

1. Ask, *What specific purpose should this description fulfill?*
2. Choose a point of view.

Remember

1. Make use of space and distance words and phrases.
2. Consider using vivid metaphors and similes.

Scientific Description

Definition: A visual and structural description of an object or phenomenon

Procedure

1. Describe each part of the object or phenomenon and tell what it is made from.
2. Choose a point of view.

Remember

1. Consider using figurative language to make the description more visual.
2. Consider combining points of view.

Description of a Person

Definition: A description of selected physical and non-physical aspects of a person

Procedure

1. Decide which aspects will be included.
They may include:
 - Physical appearance
 - Sound of voice
 - What others think
 - Portrayals
 - Character qualities
 - Challenges and difficulties
 - Accomplishments
 - Habits
 - Behaviors
 - Expressions of face and body
 - Mind/intellectual capabilities
 - Talents and abilities
 - Self disciplines
 - Religious beliefs
 - Clothing, dress
 - Economic status (wealth)
 - Fame, notoriety, prestige
 - Family traditions, tendencies

Remember

1. Descriptions can be “slanted” using appropriate adjectives.
2. An overall metaphor can be used to organize the description and give clues about character.

Biographical Sketch

Definition: A chronological summary of the important events in a person's life combined with description of aspects of the person

Procedure

1. Decide on the life events to list in the chronological summary.
2. Choose aspects from the Description of a Person chart to include.

Remember

1. The main focus can be on the subject's work/accomplishments.
 - a. Listed chronologically
 - b. Listed by subject/topic

Sequence: Natural Process

Definition: A step-by-step description of a cycle that occurs in nature

Procedure

1. Describe the natural process chronologically, step by step.
2. Decide which other elements to include.
 - a. Introduction/summary
 - b. Scientific background
 - c. Repetition of the process

Remember

Sequence: History

Definition: A step-by-step description of a process, machine, or cycle in history

Procedure

1. Provide an introductory description
2. Describe the functioning of the process, step by step
3. Decide which other elements to include.
 - a. Introduction
 - b. Historical background
 - c. Results/consequences

Remember

Explanation by Comparison/Contrast

Definition: A comparison of similarities and differences

Procedure

1. Decide which aspects of the subjects are the same, and which are different.
2. Choose a method for comparing and contrasting.
 - a. Point-by-point
 - b. Subject-by-subject

Remember

1. Use both methods to give variety.

Explanation by Definition: Natural Object or Phenomenon

Definition: An explanation of properties, function, and genus

Procedure

1. Answer the following questions:
 Essential Properties and Accidental Properties
 What does it look like?
 How does it behave?
 What senses come into play as you observe it?
 What do those senses reveal?
 Is your observation passive (watching/ listening) or active (experimenting/ collecting/probing)?
 What sorts of measurements (temperature, quantity, time, etc.) are necessary to your observation?
 What does it resemble?
 What is it made of?
 What sort of structure does it have?
 What is its extent in space?
 What is its extent in time?
 Which properties are essential?
 Which are accidental?

Remember

1. Not all questions need to be answered.
2. Selection of genus can be based on either properties or function.
3. Temporal comparison (describing the same thing at two different points in time) can be used to develop your answers.

Function

- How does it work or behave?
- Will a descriptive sequence help the reader understand how it works? What would

the sequence describe?

Is its behavior predictable or unpredictable?

Does it work/behave differently under different
circumstances?

At different times?

Can its behavior be divided into phases?

What separates the phases?

Is there a cause or trigger for its behavior?

What is the time frame for its behavior?

Where does the behavior take place?

Who/what needs it or uses it?

Is anything dependent on it?

Is it dependent on anything else?

Who/what affects its working/behavior?

For what purposes?

Is there more than one purpose?

Does the purpose change at different times?

Is the purpose dependent on any other
conditions?

Genus

What other objects or phenomena can it be
grouped with?

What are the qualities that lead you to group
them together?

What name can you give this group?

In what significant ways is it different from
the others in its group?

Explanation by Definition: Historical Object, Event, Place, or People Group

Definition: An explanation of properties, function, and genus

Procedure

1. Answer the following questions:
 - Shared and Unique Properties
 - What did it look like?
 - How did it behave?
 - What did it resemble?
 - What was it made of?
 - What sort of structure did it have?
 - What was its extent in space?
 - Where did it take place or exist?
 - What was its extent in time?
 - Did it repeat or continue into modern times?
 - How has it changed over time?
 - What large group of other phenomena can it be assigned to?
 - What smaller group of other phenomena can it be assigned to?
 - What qualities does it share with no other phenomena?

Function

- How did it work, behave, or unfold?
 - Will a descriptive sequence help the reader understand how it worked?
 - What would the sequence describe?
 - Was its behavior predictable or unpredictable?
 - Did it work/behave differently under different circumstances?
 - At different times?
 - Can its behavior or sequence be divided into phases?
 - What separates the phases?
 - Was there a cause or trigger for the event?
 - What was the time frame for its behavior or significance?
 - Where did the behavior take place?

Remember

1. Not all questions need to be answered.
2. Answers to genus and properties may overlap.
3. Always try to explain significance.
4. The definition can include one or more paragraphs of temporal comparison (the comparison of properties, function, and/or genus at different points in time).

Who/what needed it, used it, or was
affected by it?
What effects did it have on the surrounding
events/people?
What events led up to it?
What events occurred because of it?
For what purposes or reasons?
Is there more than one purpose or reason?
Did the purpose or reason change at
different times?
Was the purpose or reason dependent
on any other conditions?
What is its significance? Why do we remember it?
What did it change?
Did it create/become a major turning point?
Did later phenomena use it or depend on it?

Genus

What other objects, events, people, or places
can it be grouped with?
What are the qualities that lead you to group
them together?
What name can you give this group?
In what significant ways is it different from
the others in its group?

Temporal Comparison: History

Definition: A comparison between the earlier and later stages of the same historical phenomenon

Procedure	Remember
<ol style="list-style-type: none"> 1. Begin with a brief introduction to the phenomenon. <ol style="list-style-type: none"> a. May include a summary of its current state b. Can briefly mention important aspects 2. Describe at least one earlier stage of its development. <ol style="list-style-type: none"> a. Properties b. Function c. Genus 3. Describe the transition to its current form. <ol style="list-style-type: none"> a. May involve a chronological narrative of historical events b. May involve a historical sequence 4. Describe the current form of the phenomenon. 	<ol style="list-style-type: none"> 1. Can include more than one earlier stage of development 2. Can either be organized point by point or subject by subject

Temporal Comparison: Science

Definition: A comparison between the earlier and later stages of the same natural object or phenomenon

Procedure	Remember
<ol style="list-style-type: none"> 1. Compare aspects of the subject at different stages of a regular life cycle. 2. Compare aspects before and after a natural change unique to the subject. <ol style="list-style-type: none"> a. May include description of changes that occur in a regular cycle b. May include explanation of why the change occurs 	<ol style="list-style-type: none"> 1. Often occurs as part of a longer composition 2. Can either be organized point by point or subject by subject

APPENDIX II

LITERARY TERMS

hero/heroine: a central character with admirable qualities
protagonist: the character who wants to get, become, or accomplish something
antagonist: the character, force, or circumstance that opposes the protagonist
villain: an antagonist with evil motives
conflict: the clash between protagonist and antagonist
simile: a comparison that uses “like,” “as,” or similar words
metaphor: a comparison that speaks of one thing in terms of another
synecdoche: a kind of metaphor that uses a part to represent the whole
inversion (plot): an unexpected revelation that reverses the meaning or action of the story
surprise story: a story that uses inversion to change the reader’s point of view
supporting character: a character who helps, supports, or hinders the protagonist or antagonist
genre: a particular type or form of literature; works that use similar forms or have similar purposes
fantasy: a genre in which stories are set in a world that doesn’t exist.
stanza: a group of lines in a poem
onomatopoeia: when a word sounds like its meaning
alliteration: when words begin with the same sound or sounds
meter: the rhythmical pattern of a poem
foot: a set of syllables that follows a certain pattern of stress and unstress
rhyme scheme: a pattern of repeating rhyme marked with letters of the alphabet
sonnet: a 14-line poem written in iambic pentameter
ballad: a poem that tells a story, usually a heroic or tragic one
pivot point: the moment at which the main character changes goals, wants, or direction
story climax: the point of greatest tension or conflict
foreshadowing: giving the reader clues about what will happen later in the story
episodic fiction: a series of self-contained stories, connected by common characters and/or an overall plot

APPENDIX III

SENTENCE VARIETY CHART

descriptive adjectives \longleftrightarrow nouns

an eloquent man
a man of eloquence

passive verb \longleftrightarrow active verb

The king ruled his kingdom.
The kingdom was ruled by its king.

indirect object \longrightarrow object of the preposition

The mother gave the baby a bottle.
The mother gave a bottle to the baby.

infinitives \longleftrightarrow participles

The truth needs saying.
The truth needs to be said.

main verb \longleftrightarrow infinitive

I usually plan ahead.
I usually need to plan ahead.
I usually manage to plan ahead.

★

adjective \longrightarrow intensified adjective

The sun was bright.
The sun was incandescent.

adjective \longrightarrow added adjective

He leaped into the cold water.
He leaped into the cold and murky
water OR
He leaped into the cold, murky water.

word → phrase describing what the word
is or does
metaphor
kenning

positive statement ↔ negative statement

positive modifier ↔ negative modifier

letter → words from
your pen

letter → pearls of wisdom

sea → whale road

Her eyesight is excellent.

She is not at all shortsighted.

I am not at all unhappy.

I am filled with joy.

He was cheerful this morning.

He was not unhappy this morning.

She drove quickly.

She drove in no way slowly.

APPENDIX IV

INTRODUCTIONS & CONCLUSIONS

Introductions

1. Introduction by Summary
One or more sentences that tell the reader what the composition is about and what its most central conclusion will be
2. Introduction by History
 - a. Information about past attitudes towards the subject
 - b. Description of how some aspect of the subject has changed or developed over time
 - c. Brief scene from history
3. Introduction by Anecdote
 - a. A story drawn from personal experience
 - b. An invented scene, based on your knowledge of the subject

Conclusions

1. Conclusion by Summary
Write a brief summary of the most important information in the passage, including specific details.
2. Conclusion by Personal Reaction
 - a. Personal statement
 - b. Your opinion about the material
 - c. Your own experience with the subject
3. Conclusion by Question
Ask the reader to react to the information.

APPENDIX V

TIME & SEQUENCE WORDS

For chronological narratives

Words for events that happen before any others

First
At first
In the beginning
Before

Words for events that happen at the same time

When
At that point
At that moment
While

Words for an event that happens very soon after a previous event

When
As soon as
Soon
Shortly/shortly afterwards
Presently
Before long
Not long after
Immediately

Words for an event that happens after a previous event—but you're not exactly sure whether a long or short period of time elapsed first

Next
Afterward
After
After some time
Subsequently
Following/ following that
Furthermore
Then

Words for an event that happened long after another event

Eventually
Later/ later on
Finally

Words for an event that happened after another event—AND was caused by the previous event

As a result
As a consequence
Since
Because
Seeing that

SPACE AND DISTANCE WORDS/ PHRASES

For descriptions

Orientation

To (on) the right (side)

To (on) the left (side)

Above

Below

To/From the north/south/east/west of

On the one side/On the other side

In/at the middle of

In/at the center of

Around

Close relationship

By

Near (by)

Close (by)

Next to

At

Distant relationship

At a (in the) distance

Off

Far off (away)

Around (round)

About

Beyond

Further (farther)

Further away (on)

Until

Vertical relationship

Above

Below

Beyond

On

Up/upon

Over

Under

Up from (to/into)

Down

Down from (on/to/into)

Higher/higher than

Lower/lower than

Horizontal relationship

Back

Forward

Past

Before

In front of

From

Across

On (to/onto/on and on)

Into

Out (of)

By

Between

On either side (of)

Opposite

Interlocking relationship

Through

Into

In

Inside

With

Within

Without

Outside (outside of/outside)

Filled with

Around

Surrounding/surrounded by

Indeterminate relationship

Where

There

With

Without

A distance from

On the one/other side

On and on

APPENDIX VI

POINTS OF VIEW

FOR PLACE DESCRIPTIONS

1. From above (impersonal)
2. From inside
3. From one side or angle
3. Moving through or around

FOR SCIENTIFIC DESCRIPTIONS

1. Removed from the object or phenomenon
2. Present with the object or phenomenon

APPENDIX VII

WEEKLY RUBRICS

Week 2 Rubric Sequence: History

Organization:

- 1 The entire composition should be at least 290 words in length.
- 2 There should be at least three paragraphs.
 - a. One paragraph describing the machine/object.
 - b. One paragraph describing its function, step by step.
 - c. At least one additional paragraph, containing one or more of the following:
 - i. An introduction of 40 words or more
 - ii. Historical background (invented is fine) of the machine's development
 - iii. Results/consequences (invented is fine) of the machine's use

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout (past tense for the historical background and present tense for the descriptive paragraphs is acceptable).

Week 4 Rubric

Chronological Narrative And Sequence: History

Organization:

- 1 The entire composition should be at least 250 words in length.
- 2 The events of the Gold Rush should be in chronological order.
- 3 There should be at least five paragraphs.
 - a. At least four paragraphs should describe the major events of the Gold Rush.
 - b. One paragraph should describe the process of panning for gold.
 - i. One sentence should describe the pan itself.
 - ii. The other sentences should describe, step by step, the panning process.
- 4 There should be at least one line of dialogue.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout (past tense for the historical background and present tense for the descriptive paragraphs is acceptable).
- 6 Specific information should be properly footnoted.
- 7 A Works Cited page should be attached.

Week 5 Rubric Explanation By Comparison/Contrast

Organization:

- 1 The entire composition should be 100–300 words in length. NOTE: The student has not been assigned a dictated length. The student's focus should be on the form of the composition, which should take at least 100 words to develop properly.
- 2 There should be three paragraphs.
 - a. The first paragraph should describe *only* similarities.
 - b. The second paragraph should describe differences, going back and forth between beavers and platypuses as it compares them fact for fact.
 - c. The third paragraph should describe differences, first covering all the facts for platypuses, and then covering similar facts for beavers.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.

Week 7 Rubric

Explanation By Comparison/Contrast In History

Organization:

- 1 The entire composition should be at least seven paragraphs in length.
- 2 At least four aspects/categories of the brothers should be discussed.
- 3 For each aspect discussed, the student should first cover similarities, and then should explain differences, first for one brother and then the other. (Note that the bicycle category has *only* similarities).
- 4 The composition should contain both an introduction and a conclusion. At least one of these must be a separate paragraph of two sentences or more.
- 5 The conclusion and introduction should not *both* be summaries.
- 6 All direct quotes should be footnoted.
- 7 All sources mentioned in footnotes should be placed on a Works Cited page.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 No noun or verb should be used more than twice (with the exception of state-of-being verbs, linking verbs, and the verb “said”).
- 7 No modifier or prepositional phrase acting as a modifier should be used more than once.

Week 9 General Rubric

Organization:

- 1 The entire composition should be around 500 words in length.
- 2 The required elements of the selected *topoi* should be present.
- 3 The composition should contain both an introduction and a conclusion. At least one of these should be a separate paragraph of two sentences or more.
- 4 The conclusion and introduction should not *both* be summaries.
- 5 The composition should contain at least two direct quotes.
- 6 All direct quotes should be footnoted.
- 7 All sources mentioned in footnotes should be placed on a Works Cited page.
- 8 The composition should have a title, centered at the top of the first page. This title should include both the event/person/place/process and a word or phrase describing or defining the purpose of the paper.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 No noun or verb should be used more than twice (with the exception of the name of the paper's subject, state-of-being verbs, linking verbs, and the verb "said").
- 7 No modifier or prepositional phrase acting as a modifier should be used more than once.
- 8 Footnotes and the Works Cited page should be properly formatted.

Week 10 Rubric

Organization:

- 1 The entire composition should have at least three paragraphs: narrative summary (first paragraph) and at least two paragraphs covering the analytical elements. It can be as long as five paragraphs.
- 2 The analysis should cover all four of the required topics:
 - a. Two to three sentences about the story-within-a-story structure
 - b. Two to three sentences about the way the central story fools Mr. Nuttel *and* the reader
 - c. How word choice makes the ghost story more effective
 - d. How Saki uses irony in the choices of the names
- 3 The composition should contain at least two direct quotes.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 No noun or verb should be used more than twice (with the exception of state-of-being verbs, linking verbs, and the verb “said”).
- 7 No modifier or prepositional phrase acting as a modifier should be used more than once.

Week 11 Rubric

Organization:

- 1 The entire composition should have at least five paragraphs but can be as long as seven to eight paragraphs.
- 2 The introduction should include the titles of both stories and authors, and should summarize the most compelling similarity or difference between the stories. It should be the first independent paragraph of the paper.
- 3 The comparison and contrast section of the paper should be at least three paragraphs in length. It should compare and contrast three elements:
 - a. story structure
 - b. story climax
 - c. languageEach comparison and contrast should begin by describing similarities and then should describe differences.
- 4 The paragraph[s] on language should contain direct quotes from both stories.
- 5 The conclusion should be the last paragraph of the paper. It should give the student's personal opinion about the stories.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 No noun or verb should be used more than twice (with the exception of state-of-being verbs, linking verbs, and the verb "said").
- 7 No modifier or prepositional phrase acting as a modifier should be used more than once.
- 8 "However" and "but" should not be used more than twice each. "One the one hand" and "on the other hand" should not be used more than once.

Week 12 Rubric

Organization:

- 1 The entire composition should be two paragraphs and at least 150 words in length.
- 2 The first paragraph should describe what a volcano is. The second should describe a volcanic eruption.
- 3 All three sources should be cited.
- 4 All sources mentioned in footnotes should be placed on a Works Cited page.
- 5 The composition should have a title, centered at the top of the first page. This title should *not* be simply “Volcano” or “Volcanic Eruption.” (See Step Three.)
- 6 At least one metaphor or simile should be included.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 No noun or verb should be used more than twice (with the exception of state of being verbs, linking verbs, and the verb “said”).
- 7 No modifier or prepositional phrase acting as a modifier should be used more than once.
- 8 Footnotes and the Works Cited page should be properly formatted.

Week 13 Rubric

Organization:

- 1 The entire composition should be two paragraphs and at least 150 words in length.
- 2 The first paragraph should describe how a Venus' flytrap works. The second should describe what creatures use a Venus' flytrap and for what purposes.
- 3 All three sources should be cited.
- 4 All sources mentioned in footnotes should be placed on a Works Cited page.
- 5 The composition should have a title, centered at the top of the first page. This title should *not* be simply "Venus' Flytraps." (See Step Three.)
- 6 At least one metaphor or simile should be included.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 No noun or verb should be used more than twice (with the exception of state-of-being verbs, linking verbs, and the verb "said").
- 7 No modifier or prepositional phrase acting as a modifier should be used more than once.
- 8 Footnotes and the Works Cited page should be properly formatted.

Week 15 Rubric

Organization:

- 1 The entire composition should be at least six paragraphs and at least five hundred words in length.
- 2 The first two to three paragraphs should describe the properties of the object or phenomenon and should answer at least three of the questions about properties.
- 3 The next two to three paragraphs should describe function and should answer at least two of the questions about function.
- 4 The next one to two paragraphs should place the object or phenomenon into a group and explain what qualities define the group. It can also say how the object differs from the others in the group, but this is optional.
- 5 The composition should have both an introduction and a conclusion. One of these should be a separate paragraph. The introduction and conclusion should be of different types.
- 6 The composition should have a title, centered at the top of the first page. This title should *not* be simply the name of the object or phenomenon.
- 7 At least two sources should be cited.
- 8 All sources mentioned in footnotes should be placed on a Works Cited page.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 No noun or verb should be used more than twice (with the exception of state-of-being verbs, linking verbs, and the verb “said”).
- 7 No modifier or prepositional phrase acting as a modifier should be used more than once.
- 8 Footnotes and the Works Cited page should be properly formatted.

Week 16 Rubric Brief Poem Essay

Organization:

- 1 The entire composition should be at least five paragraphs and 250 words in length, but can be longer.
- 2 The introduction should include the names of both poems and a major similarity or difference between them.
- 3 One paragraph should describe similarities. At least three additional paragraphs should describe differences.
- 4 Each poem should be quoted directly at least once.
- 5 The conclusion should be either a conclusion by personal reaction or a conclusion by question.
- 6 The title should be centered at the top of the page. It should include the names of both poems.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 No noun or verb should be used more than twice (with the exception of state-of-being verbs, linking verbs, and the verb “said”).
- 7 No modifier or prepositional phrase acting as a modifier should be used more than once.
- 8 Poem citations should be properly formatted.

Week 18 Rubric Biographical Sketch And Critical Analysis

Organization:

- 1 The entire composition should be at least five paragraphs and 500 words in length, but can be longer.
- 2 The composition should include an introduction, a chronological narrative of events in the life of Alfred Noyes, at least two different paragraphs describing at least two different aspects of Noyes's life, a brief critical analysis, and a conclusion.
- 3 The critical analysis should be at least three paragraphs in length. It should include a plot summary of "The Highwayman," a paragraph discussing the structure of the poem, and a final paragraph describing either Noyes's use of the color red or else the reversals in the poem.
- 4 The composition should include at least one direct quote from "The Highwayman" and at least one direct quote from another source.
- 5 The title should include the name of Alfred Noyes and a phrase describing him.
- 6 The introduction should summarize why Noyes is important.
- 7 The conclusion should either summarize Noyes's importance or give a personal reaction to Noyes or his work. If the conclusion summarizes, it should not be identical to the introduction.
- 8 No single piece of information or quote should be repeated from one section to the next.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout. The narrative summary may be in either the past or the present tense.
- 6 No modifier or prepositional phrase acting as a modifier should be used more than twice.
- 7 Poem citations, footnotes, and works cited should be properly formatted.

Week 19 Rubric Properties Of A Historical Phenomenon

Organization:

- 1 The entire composition should be at least two paragraphs and 120 words in length, but can be longer.
- 2 The composition should be organized in one of the following ways:
Paragraph I. The Inca empire (where, when, etc.)
Paragraph II. The Inca people (appearance, behavior, etc.)
OR
Paragraph I. Incan people in the past
Paragraph II. Incan influence in modern times
- 3 At least five of the questions about properties should be addressed.
- 4 The composition should include at least three sentences discussing the property or properties that the student identified as unique to the Inca.
- 5 The composition should include at least one direct quote and should cite at least three sources.
- 6 The composition should include at least one simile or metaphor.
- 7 The title should include the word “Inca” plus another descriptive word or phrase.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 No modifier or prepositional phrase acting as a modifier should be used more than twice.
- 7 Footnotes and the Works Cited page should be properly formatted.

Week 20 Rubric

Organization:

- 1 The composition should be at least 225 words in length. It should have at least four paragraphs.
- 2 At least three sources should be cited; at least one citation should be a direct quote.
- 3 The composition must answer questions *both* about function *and* about genus.
- 4 The composition must have both an introduction and a conclusion. Only one of these can be a summary. Either the introduction or the conclusion *must* be longer than one sentence.
- 5 The composition should have a title, centered at the top of the first page. This title should include the name of the case, followed by a colon and a descriptive phrase about the essay.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 Footnotes and the Works Cited page should be properly formatted.
- 7 When referring to the person, “Dred Scott” should not be italicized, but when referring to the case, “*Dred Scott*” should be italicized.
- 8 With the exception of important nouns such as “slaves,” “slavery,” “Supreme Court,” etc., most nouns should not be repeated more than twice. Modifiers should not be used more than twice.

Week 21 Rubric

Organization:

- 1 The entire composition should be at least four paragraphs and at least 500 words in length.
- 2 The composition should answer at least four of the questions about function and four of the questions about properties. The student should be able to tell you which questions she answered.
- 3 At least two to three sentences should address genus by placing the subject into a group and explaining how it differs from others in that group.
- 4 The composition should have both an introduction and a conclusion. The introduction and conclusion should be of different types.
- 5 The composition should have a title, centered at the top of the first page. This title should include the name of the case, followed by a colon and a descriptive phrase about the essay.
- 6 At least two sources should be quoted.
- 7 All sources mentioned in footnotes should be placed on a Works Cited page.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 Footnotes and the Works Cited page should be properly formatted.
- 7 With the exception of important nouns such as “slaves,” “slavery,” “Supreme Court,” etc., most nouns should not be repeated more than twice. Modifiers should not be used more than twice.

Week 23 Rubric

Organization:

- 1 The composition should have four sections.
- 2 The first section should be at least 70 words long and contain both an anecdote and a command or statement.
- 3 The second section should be at least 70 words long and should describe the pig's appearance and also mention the mud he wallows in.
- 4 The third section should contain six comparisons of pigs and human beings. It should be at least 125 words long. The comparisons can be in separate paragraphs or grouped together.
- 5 The last section should be at least 50 words long. It should contain both a story and a statement about the theme of the essay.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.

Week 24 Rubric

Organization:

- 1 The composition should have five sections.
- 2 The first section should be at least 35 words long and should be the retelling/description of a Christmas feasting scene around the fire, written in the first person plural.
- 3 The second section should be at least 50 words long and should define Christmas by listing different activities, foods, and moods that characterize the season.
- 4 The third section should be at least 120 words long and should describe both Christmas Eve customs in the past and present, and different kinds of Christmas music. It should mention both “Christmas waits” or Christmas carollers, and old gentlemen who sing to children.
- 5 The fourth section should be at least 75 words long and should describe both the plants used in Christmas decorations, and the kinds of food eaten at Christmas.
- 6 The last section should be at least 50 words long. It should be an exhortation, written in the first person plural, about how we should all behave because of Christmas.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.

Week 25 Rubric

Organization:

- 1 The composition should be at least 450 words in length.
- 2 It should contain each of the elements listed in the appropriate model.
- 3 The composition should contain at least one simile and one metaphor.
- 4 The title should be centered at the top of the page and should follow the appropriate model.
- 5 At least two of the sentences should have been transformed, using the copia skills learned up to this point.
- 6 No piece of information should be repeated.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 No single word or phrase should be repeated unnecessarily.

Week 26, Part I Rubric

Organization:

- 1 The description should be between 50 and 100 words in length.
- 2 It may be either one paragraph or two.
- 3 The description should compare the same aspects for both the young and old Churchill.
- 4 The description should make some attempt to speculate about the character of the subject as well as his physical appearance.
- 5 The description may be organized either subject by subject (first the young Churchill, then the old Churchill) or point by point.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 “The young” and “the old” should not be repeated more than twice each.

Week 26, Part II Rubric

Organization:

- 1 The description should be between 75 and 125 words in length.
- 2 It may be either one paragraph or two.
- 3 The description should compare the same aspects for Lake Chad both before the 1960s and today.
- 4 The description may be organized either subject by subject or point by point.
- 5 The description should not use the exact same phrasing as the sources, but footnotes are not necessary.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 Adverbs such as “then” and “now” or phrases such as “before the 1960s” and “in modern times” should not be repeated.

Week 27 Rubric, Temporal Comparison In History

Organization:

- 1 The composition should be at least 150 words in length. It should have at least two or three paragraphs.
- 2 At least three sources should be cited; at least one citation should be a direct quote.
- 3 The composition should contain an introduction to current Chicago, a description of Chicago in the early 1800s, an explanation of the Great Fire of 1871 that includes a brief chronological narration, and a description of Chicago after the fire.
- 4 The composition should have a title, centered at the top of the first page. This title should include the subject “Chicago” as well as a reference to time.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 Footnotes and the Works Cited page should be properly formatted.
- 7 Most common nouns should not be repeated more than twice. Modifiers should not be used more than twice.

Week 27 Rubric, Temporal Comparison In Science

Organization:

- 1 The description should be at least 100 words long, with at least two paragraphs.
- 2 It should be organized as a point-by-point comparison.
- 3 It should *not* include a descriptive sequence about how a young star turns into a red giant; it should instead describe the young star, and also describe the same aspects of an old star.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 “The young” and “the old” should not be repeated more than twice each.

Week 28 Rubric, Second Temporal Comparison In Science

Organization:

- 1 The description should be at least 125 words long, with at least three paragraphs.
- 2 It should be organized as a subject-by-subject comparison.
- 3 It should include a brief description of the eruption itself, either in the middle of or at the end of the composition.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.

Week 30 Rubric

Organization:

- 1 The essay should be at least 350 words long.
- 2 The essay should include the following required elements:
 - 1) An introduction identifying the title and author and summarizing Robin Hood's wants/goals
 - 2) A narrative summary that explains the episodic nature of the stories, summarizes at least three of them briefly, and introduces at least two important secondary characters
 - 3) At least two paragraphs explaining what Robin Hood wants, what opposes him, what the story's primary clash is, and how it is resolved. The student should also explain whether or not Robin Hood succeeded.
 - 4) At least one paragraph describing ways in which characters disguise themselves, with at least two examples
 - 5) A conclusion giving the student's personal opinion about *The Legend of Robin Hood*
- 3 The student should quote directly from the story at least once.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 Direct quotes should be properly formatted.

Week 32 Rubric

Organization:

- 1 The essay should be at least 300 words long. Longer is better!
- 2 The essay should include the following required elements:
 - 1) An introduction and conclusion that are both separate paragraphs, at least two lines long, and that do not repeat the same information
 - 2) Elements from at least three different *topoi*
 - 3) A title that explains the main point or most important content of the composition
 - 4) A separate Works Cited page
- 3 The student should quote directly from at least one source and should cite at least two.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 Direct quotes should be properly formatted.
- 7 Footnotes and Works Cited page should be properly formatted.

Week 33 Rubric

Organization:

- 1 The essay should be at least 300 words long. Longer is better!
- 2 The essay should include the following required elements:
 - 1) An introduction and conclusion that are both separate paragraphs, at least two lines long, and that do not repeat the same information.
 - 2) Elements from at least three different *topoi*.
 - 3) A title that explains the main point or most important content of the composition.
 - 4) A separate Works Cited page.
- 3 The student should quote directly from at least one source and should cite at least two.

Mechanics:

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 Direct quotes should be properly formatted.
- 7 Footnotes and Works Cited page should be properly formatted.

Final Project, Basic Rubric

Organization

- 1 At least three *topoi* should be used.
- 2 The composition should be at least 1250 words long.
- 3 There should be an introduction and conclusion, both in separate paragraphs.
- 4 At least four sources should be cited.
- 5 The paper should have a title that conveys a sense of the paper's content.

Mechanics

- 1 Each sentence should make sense on its own when read aloud.
- 2 There should be no sentence fragments or run-on sentences.
- 3 All words should be spelled correctly.
- 4 The first line of each paragraph should be properly indented.
- 5 Verb tense should be consistent throughout.
- 6 Direct quotes should be properly formatted.
- 7 Footnotes and Works Cited page should be properly formatted.

APPENDIX VIII

GENERAL RUBRICS

Mechanics Rubric: All

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. The titles of poems or short stories should be in quotation marks.
8. Direct quotes should be incorporated into full sentences and should be properly punctuated.
9. Poem quotes should be properly formatted and attributed.
10. Secondary sources should be properly footnoted:
First name, last name, *Title of book* (Publisher, year of publication), p. xx.
11. The Works Cited page should be separate and should be properly formatted. Entries should be alphabetized and single spaced, with double spaces separating entries. “Works Cited” should be centered at the top.
Last name, first name. *Title of book*. City of publication: Publisher, year.
12. Compositions of more than one page should have page numbers.
13. Typed compositions should be double-spaced.
14. All compositions should be titled. Title should be descriptive and should be centered at the top of the first page.

Summary of Narrative Fiction

Organization

1. Events should be in chronological order.
2. If two or more events are listed in a single sentence, they should have a cause and effect relationship.
3. Each event of major importance should be in the summary (if it were missing from the original passage, the narrative would no longer make sense).

Summary of Descriptive Fiction**Organization**

1. If two or more details are listed in a single sentence, they should be related.
2. Details of conversations should not be listed.
3. Any events should be connected to the description by a time word.

Chronological Narrative of Past Events:**Organization**

1. Events should be in chronological order.
2. Time words should be used to create transitions.
3. A clear theme should be used to sort through and choose events.
4. Dialogue may be used.

Chronological Narrative of Scientific Discovery**Organization**

1. Events should be in chronological order.
2. The paragraph giving “background information” should be the first or second paragraph in the composition.
3. Time words should be used.
4. If possible, the scientist’s own words should be quoted.

Description of a Place**Organization**

1. The description should use appropriate adjectives and verbs to convey the purpose of the description.
2. Space and distance words and phrases should be used.
3. Point of view should remain consistent: from above, from inside, from one side or angle, OR moving through/around.
4. A vivid metaphor or simile should be used when possible.

Scientific Description**Organization:**

1. The description should make use of one or both points of view: removed, present.
2. Present point of view descriptions should incorporate at least three of the five senses: sight, sound, smell, taste, feeling.
3. Removed point of view descriptions should describe each part of the object or phenomenon and tell what it is made of.
4. At least one metaphor or simile may be used.
5. The description should cover each part of the object or phenomenon.

Description of a Person**Organization**

1. The description should include at least five, but no more than eight of the aspects listed on the Description of a Person chart.
2. The description may be slanted in a positive or negative direction.
3. A governing metaphor may be used to organize the description.

Biographical Sketch**Organization**

1. The sketch should include selected aspects from the Description of a Person chart.
2. The focus may be on:
 - a. Life events, listed chronologically
 - b. The subject's work/accomplishments, listed chronologically
 - c. The subject's work/accomplishments, listed by subject/topic

Sequence: Natural Process**Organization**

1. Each step in the process should be described in order.
2. Ideas or images from the source material should be footnoted. Scientific facts do not need footnotes.
3. One or more of the following must be included:
 - a. Introduction/summary
 - b. Scientific background
 - c. Repetition of the process

Sequence: History**Organization**

1. The sequence should begin with a clear description of the parts that make up the the process, machine, or cycle.
2. Next, the sequence should provide a clear step-by-step description of how it works.
3. The sequence may include one or more of the following:
 - a. Introduction
 - b. Historical background
 - c. Results or consequences

Explanation by Comparison/Contrast**Organization**

1. The explanation should compare and contrast two or more subjects.
2. The explanation should cover both the similarities and differences between the subjects.
3. One of the following methods should be used:
 - a. Point-by-point comparison
 - b. Subject-by-subject comparison
 - c. A combination of the two methods

Explanation by Definition: Natural Object or Phenomenon**Organization**

1. The definition should address and answer questions from at *least* one of the following categories:
 - a. Essential and Accidental Properties
 - b. Function
 - c. Genus
2. The definition may also describe the same thing at two different points in time.

Explanation by Definition: Historical Object, Event, Place, or People Group**Organization**

1. The definition should address and answer questions from at *least* one of the following categories:
 - a. Shared and Unique Properties
 - b. Function
 - c. Genus
2. The definition may also compare the properties, function, and/or genus of the subject at two different points in time.

Temporal Comparison: History**Organization**

1. The comparison should describe the similarities and differences between the earlier and later stages of the *same* historical phenomenon.
2. The comparison should contain the following four elements, in order:
 - a. Brief introduction to the phenomenon
 - b. Description of one or more earlier stages of its development
 - c. Description of transition to its current form
 - d. Description of current form
3. The comparison can be organized in one of the following ways:
 - a. Point-by-point comparison
 - b. Subject-by-subject comparison

Temporal Comparison: Science**Organization**

1. The comparison should describe aspects of the same subject at two different points in time.
 - a. The different points in time might occur as part of a regular life cycle.
 - b. The different points in time might occur as part of a natural change unique to the subject.
2. The comparison may also include explanations of why the changes occur.
3. The comparison can be organized in one of the following ways:
 - a. Point-by-point comparison
 - b. Subject-by-subject comparison