WRITING WITH SKILL, LEVEL TWO

Level 6 of The Complete Writer

by

Susan Wise Bauer

STUDENT TEXT

This book is to be used in conjunction with *Writing With Skill, Level Two: Level 6 of The Complete Writer, Instructor Text* (ISBN 978-1-933339-60-3)

Available at www.peacehillpress.com or wherever books are sold

Cover design by Sarah Park and Justin Moore
Cover illustration by Jeff West

Publisher's Cataloging-In-Publication Data
(Prepared by The Donohue Group, Inc.)

Bauer, S. Wise.
Writing with skill. Level two, Student text / by Susan Wise Bauer.

p. : ill. ; cm. — (The complete writer ; level 6)

"This book is to be used in conjunction with Writing With Skill, Level Two: level 6 of The Complete Writer, Instructor Text."—T.p. verso.
Interest grade level: 6–8.
ISBN: 978-1-933339-61-0

1. English language—Composition and exercises—Study and teaching (Middle school) 2. English language—Rhetoric—Study and teaching (Middle school) I. Title. II. Title: Writing with skill. Level two, Instructor text.

LB1631 .B385 2012
808/.0712 2012921120

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Introduction

OVERVIEW OF THE YEAR'S SEQUENCE

This is Level Two of the *Writing With Skill* series.

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

When you're first learning an unfamiliar skill, you need to focus on one thing at a time. But now that you've mastered the basics, your assignments don't need to be separated out into units. Instead, you'll go back and forth between compositions in history, science and literary criticism. At the same time, you'll learn how to make your sentences more interesting, your research more effective, and your note-taking more productive.

In the first level of this course, you reviewed narrative summaries, learned how to construct one-level outlines, and were introduced to two-level outlines. This year, you'll use narrative summaries in your writing, practice two-level outlines, and be introduced to three-level outlines.

In Level One, you learned the basics of documentation: footnotes, endnotes, note-taking, and avoiding plagiarism. This year, you'll put those basics to use in almost everything you write.

In Level One, you 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, you'll 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. You'll also find out how to round your compositions into fully-formed essays by adding introductions, conclusions, and well-written titles.

In Level One, you were 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, you'll 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, you learned about protagonists, antagonists, and supporting characters in stories; about inversion, surprise stories and idea stories, metaphor, simile, and synecdoche. This year, you'll 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, you 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, you'll learn how to compare poems to each other and how to combine poetry analysis with biographical sketches.

You wrapped up the last weeks of Level One with an independent final project that used several of the forms you learned over the course of the year. This year, you'll complete several different independent projects by combining forms together, and you'll also learn how to find your own original topics by brainstorming.

Finally, you'll practice a whole new kind of writing by modelling your own work on classic essays.

GENERAL INSTRUCTIONS

Each day's work is divided into several steps. Complete each step before moving on to the next. It is your responsibility to read the instructions and follow them carefully. Go slowly, and make sure that you don't skip lines or sections.

Whenever you see this symbol, ✦, you're about to see the answer to a question asked in the text. Stop reading until you've answered the question yourself. It's usually best to answer the question out loud—this forces you to put the answer into specific words (rather than coming up with a vague idea of what the answer might be). Only after you've answered the question out loud should you read the answer below the line.

Whenever you have trouble, ask your instructor for help. Many of the assignments tell you to "Check your work with your instructor." Before you show any work to your instructor, read through it a final time, checking for basic grammar and punctuation mistakes.

If you are writing by hand, make sure that your handwriting is legible! If you are working on a word processor, print out your work and read it through on paper before handing it in. (Sometimes it is difficult to see mistakes when you are reading on a screen.)

Plan to work on your writing four days per week.

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

Narrations
Outlines
Topoi
Copia
Literary Criticism
Reference

You can use this same notebook for this year's work. You'll be using all of the sections except for the first, but you may find it useful to look back at your narrations occasionally.

If you want to start a new notebook (or if you've *lost* last year's notebook!), you can make a new notebook and divide it into five sections, leaving out **Narrations**. However, this workbook assumes that you will be able to look back at the pages you added to the **Reference** section in Level One. 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

If you no longer have these reference pages, you'll need to recreate them for your new notebook. Ask your instructor for help!

Week 1: Summaries and Outlines

Day One: How (and Why) to Write Summaries

Focus: Writing brief narrative summaries

Remember: you are responsible for reading and following the instructions! Your instructor is available to check your work, and to help if you have difficulty, but you should be able to do most of your work independently.

STEP ONE: Understand the purpose of writing summaries

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.

> At about two o'clock Edinburgh was awakened by a terrific explosion. The noise had come from the direction of Kirk o' Fields. Most of the citizens rushed there to find out what had happened. It was an amazing sight. The King's house and the long hall leading to the new house next door were gone. Only heaps of stone rubble were left of the whole solid edifice. Thick stone walls and arched cellars were all in ruins.
>
> At first they could not find the King's body. That was because they were looking where it should have been, among the stones. Finally someone stumbled across two bodies in the garden, a long way from the ruined house. One corpse was Darnley's; the other was Taylor's.[1]

1. Emily Hahn, *Mary, Queen of Scots* (New York: Random House, 1953), pp. 102–104.

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 . . .

> It was a cold night. Winters in Edinburgh are cold, and that year, February had been dry (not too much snow) but down below freezing every single night, and cloudy during the days. At about two o'clock AM on February 10, most of Edinburgh—although not the southern parts of the city, which were too far away—was awakened by a terrific explosion. The explosion sounded as if it had been caused by gunpowder. They could hear fire roaring and bricks crashing down. The noise had come from the direction of Kirk o' Fields. It was so loud that many people thought 25 or 30 cannon had been fired off. Most of the citizens rushed there to find out what had happened. The road itself was blocked, so many of them had to climb over rubble or go around through the fields. It was an amazing sight. The King's house and the long hall leading to the new house next door were gone. Only heaps of stone rubble were left of the whole solid edifice. Thick stone walls and arched cellars were all in ruins. The trees and shrubs nearby had been beaten into shreds by the falling stones.
>
> At first they could not find the King's body. That was because they were looking where it should have been, among the stones. Darnley had been ill—he had been suffering from smallpox, and Mary had been visiting him every day. But he was far too ill to have left the house on his own. Finally someone stumbled across two bodies in the garden, a long way from the ruined house. One corpse was Darnley's; the other was Taylor's. They were lying under a tree. Darnley's fur-lined, velvet cloak lay nearby. The people who found the bodies carried them to the chapel nearby.

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:

> ~~It was a cold night. Winters in Edinburgh are cold, and that year, February had been dry (not too much snow) but down below freezing every single night, and cloudy during the days.~~ At about two o'clock ~~AM on February 10, most of~~ Edinburgh~~—although not the southern parts of the city, which were too far away—~~was awakened by a terrific explosion. ~~The explosion sounded as if it had been caused by gunpowder. They could hear fire roaring and bricks crashing down.~~ The noise had come from the direction of Kirk o' Fields. ~~It was so loud that many people thought 25 or 30 cannon had been fired off.~~ Most of the citizens rushed there to find out what had happened. ~~The road itself was blocked, so many of them had to climb over rubble or go around through the fields.~~ It was an amazing sight. The King's

> house and the long hall leading to the new house next door were gone. Only heaps of stone rubble were left of the whole solid edifice. Thick stone walls and arched cellars were all in ruins. ~~The trees and shrubs nearby had been beaten into shreds by the falling stones.~~
>
> At first they could not find the King's body. That was because they were looking where it should have been, among the stones. ~~Darnley had been ill—he had been suffering from smallpox, and Mary had been visiting him every day. But he was far too ill to have left the house on his own.~~ Finally someone stumbled across two bodies in the garden, a long way from the ruined house. One corpse was Darnley's; the other was Taylor's. ~~They were lying under a tree. Darnley's fur-lined, velvet cloak lay nearby. The people who found the bodies carried them to the chapel nearby.~~

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**

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.

> Through the night great signal fires burned on the shore, and men on horseback hurried from town to town carrying torches and shouting out the news that at last the Spanish fleet had come. From cottage and castle men answered the call, forming into companies and marching towards London to protect the queen. The clouds that had covered the sky at the beginning of the evening cleared away and a bright moon filled the world with soft light. By its glow the Spanish general saw a sight that made him uneasy. Under the shelter of the darkness the English fleet had crept around his

> own vessels and was now behind instead of in front of him. Before he could decide what to do, a line of small, swift English ships was passing rapidly up and down the circle of heavy Spanish galleys and warships, firing over and over again into their heavy timbers. The sailors and soldiers of the Armada hurried to their guns and tried to sink their enemy's vessels; but the lighter English boats, with their sharp prows and low decks, passed by so swiftly that they could not be hit. Showers of bullets rained down on the poor Spaniards, who could not get out of the way because of the great bulk and slowness of their ships. One of the largest ships of the Armada was captured, and many of the small supply boats. All the next day from dawn to sunset the one-sided fight went on; at last [the Spanish admiral] Medina Sidonia gave his fleet the signal to retreat. With torn sails and blood-stained decks the Armada turned her prows toward the French coast, where they anchored safely in a sheltered harbor.[2]

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:

> Jellyfish . . . have no blood vessels or heart as we know them, but they do have a circulation. The "bell" of a jellyfish is composed of muscles and nerves. In order to swim, jellyfish contract the muscles of the bell and propel themselves along, instead of relying on ocean currents to drift aimlessly (although they do that too, part of the time). When the bell relaxes, it expands and draws water up into a network of canals. When the bell

2. D. D. Calhoun, *The Book of Brave Adventures* (New York: The Macmillan Co., 1915), pp. 75–77.

> contracts, seawater is squeezed back out of the canals. The canals percolate through the entire muscular bell, so that each cell in the jellyfish comes into contact with seawater. Seawater can be considered the "blood" of the jellyfish, because it contains oxygen and some nutrients, and the canals can be thought of as their blood vessels. The rhythmic beating of the bell—so obvious when you see a jellyfish swimming in the water—is analogous to the beating of our hearts. So, when a jellyfish needs to swim faster, the bell contracts more frequently, which automatically ensures that oxygen will be circulated through the bell at a faster rate.[3]

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**

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?

or

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.

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3. Eric P. Widmaier, *Why Geese Don't Get Obese (And We Do)* (W. H. Freeman, 1999), pp. 69–71.

Paragraph #1

Louis XV did not care how his people suffered. He danced and drank and enjoyed himself. It did not hurt his appetite to think that there were millions of people in France who could not get enough dry bread for their children. There were twenty-five million of these poor people, farmers, blacksmiths, carpenters, and bakers, so there were twenty-five million people who were glad when the cruel old king died. They hoped that his heir, Louis XVI, would be kinder. But when a great crowd of them went to the royal palace at Versailles with a list of their grievances, the king would not read it, and ordered the two peasants who carried it to be hanged. From this act, they knew that in spite of his gentle face, in spite of his sweet and kind young wife, Marie Antoinette, and his little son and daughter, the new king would be no more merciful than the old one. The lords went on demanding oats and hens as fees; the tax men still came for their money, and the cruel ministers who advised the king how to rule France went on making harsher laws than ever. The only man among these advisers who was a true friend to the wretched people, Necker by name, was removed from his office. The others would not listen to the pleas of the starving peasants.[4]

Paragraph #2

From its headwaters in the Rocky Mountains to the Gulf of California, the Colorado River drops over 13,000 vertical feet. This steep drop, occurring over a relatively short distance, churns up a river that is fast and furious, dropping an average of 7.7 feet per mile—25 times steeper than the mighty Mississippi. Because a river's erosive power increases exponentially with its speed, the Colorado would be a highly destructive river in any part of the world. But in the desert Southwest—a crumbling landscape filled with soft rocks and sparse vegetation—its erosive power is monumental. As the Colorado enters the Southwest, it grinds away at the region's barren rocks, picking up tiny particles of sediment along the way. The more sediment the river picks up, the more abrasive it becomes. The more abrasive it becomes, the more sediment it picks up. This vicious cycle feeds on itself until the Colorado is (quite literally) a river of liquid sandpaper. Before massive dams plugged the Colorado, the river's sediment loads were phenomenal. Back then, the Colorado carried an average of 235,000 tons of sediment through the Grand Canyon *each day.* "Too thick to drink, too thin to plow," was how one early explorer described it. The river's composition was often

4. Calhoun, pp. 110–111.

two parts sediment to one part water, and because the sediment had a high concentration of iron-oxide, the virgin Colorado had a distinct reddish hue.[5]

Paragraph #3

The rights of treasure-trove were those which gave full power to dukes and counts over all minerals found on their properties. It was in asserting this right that the famous Richard Coeur de Lion, King of England, met his death. Aedmar, Viscount of Limoges, had discovered in a field a treasure of which, no doubt, public report exaggerated the value, for it was said to be large enough to model in pure gold, and life-size, a Roman emperor and the members of his family, at table. Aedmar set aside what was considered the sovereign's share in his discovery; but Richard, refusing to concede any part of his privilege, claimed the whole treasure. On the refusal of the viscount to give it up he appeared under arms before the gates of the Castle of Chalus, where he supposed that the treasure was hidden. On seeing the royal standard, the garrison offered to open the gates. "No," answered Richard, "since you have forced me to unfurl my banner, I shall only enter by the breach, and you shall all be hung on the battlements." The siege commenced, and at first did not seem to favor the English, for the besieged made a noble stand. One evening, as his troops were assaulting the place, in order to witness the scene, Richard was sitting at a short distance on a piece of rock, protected with a target—that is, a large shield covered with leather and blades of iron—which two archers held over him. Impatient to see the result of the assault, Richard pushed down the shield, and that moment decided his fate. An archer of Chalus, who had recognised him and was watching from the top of the rampart, sent a bolt from a crossbow, which hit him full in the chest. He died of his wound twelve days later; first having, however, graciously pardoned the bowman who caused his death.[6]

5. James Kaiser, *Grand Canyon: The Complete Guide,* 4th ed. (Destination Press, 2011), p. 203.

6. Paul Lacroix and Robert Naunton, *Manners, Custom and Dress during the Middle Ages and During the Reniassance Period* (Kessinger Publishing, 2010), p. 22.

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

Focus: Constructing two-level outlines

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

When you see the symbol ✦, be sure to stop until you have completed all directions!

STEP ONE: Understand the difference between a two-level outline and a narrative summary

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.

> Through the night great signal fires burned on the shore, and men on horseback hurried from town to town carrying torches and shouting out the news that at last the Spanish fleet had come. From cottage and castle men answered the call, forming into companies and marching towards London to protect the queen. The clouds that had covered the sky at the beginning of the evening cleared away and a bright moon filled the world with soft light. By its glow the Spanish general saw a sight that made him uneasy. Under the shelter of the darkness the English fleet had crept around his own vessels and was now behind instead of in front of him. Before he could decide what to do, a line of small, swift English ships was passing rapidly up and down the circle of heavy Spanish galleys and warships, firing over and over again into their heavy timbers. The sailors and soldiers of the Armada hurried to their guns and tried to sink their enemy's vessels; but the lighter English boats, with their sharp prows and low decks, passed by so swiftly that they could not be hit. Showers of bullets rained down on the poor Spaniards, who could not get out of the way because of the great bulk and slowness of their ships. One of the largest ships of the Armada was captured, and many of the small supply boats. All the next day from dawn

> to sunset the one-sided fight went on; at last [the Spanish admiral] Medina Sidonia gave his fleet the signal to retreat. With torn sails and blood-stained decks the Armada turned her prows toward the French coast, where they anchored safely in a sheltered harbor.[7]

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 ships, 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

7. Calhoun, pp. 75–77.

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 this year), 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.

> Jellyfish . . . have no blood vessels or heart as we know them, but they do have a circulation. The "bell" of a jellyfish is composed of muscles and nerves. In order to swim, jellyfish contract the muscles of the bell and propel themselves along, instead of relying on ocean currents to drift aimlessly (although they do that too, part of the time). When the bell relaxes, it expands and draws water up into a network of canals. When the bell contracts, seawater is squeezed back out of the canals. The canals percolate through the entire muscular bell, so that each cell in the jellyfish comes into contact with seawater.| Seawater can be considered the "blood" of the jellyfish, because it contains oxygen and some nutrients, and the canals can be thought of as their blood vessels. The rhythmic beating of the bell—so

obvious when you see a jellyfish swimming in the water—is analogous to the beating of our hearts. So, when a jellyfish needs to swim faster, the bell contracts more frequently, which automatically ensures that oxygen will be circulated through the bell at a faster rate.[8]

I.

A.

B.

✦

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.

8. Widmaier, pp. 69–71.

STEP TWO: **Understand the purpose of an outline**

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, the 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**

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 outline 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.

Paragraph #1

> Louis XV did not care how his people suffered. He danced and drank and enjoyed himself. It did not hurt his appetite to think that there were millions of people in France who could not get enough dry bread for their children. There were twenty-five million of these poor people, farmers, blacksmiths, carpenters, and bakers, so there were twenty-five million people who were glad when the cruel old king died. They hoped that his heir, Louis XVI, would be kinder. But when a great crowd of them went to the royal palace at Versailles with a list of their grievances, the king would not read it, and ordered the two peasants who carried it to be hanged. From this act, they knew that in spite of his gentle face, in spite of his sweet and kind young wife, Marie Antoinette, and his little son and daughter, the new king would be no more merciful than the old one. The lords went on demanding oats and hens as fees; the tax men still came for their money, and the cruel ministers who advised the king how to rule France went on making harsher laws than ever. The only man among these advisers who was a true friend

*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.

to the wretched people, Necker by name, was removed from his office. The others would not listen to the pleas of the starving peasants.[9]

Paragraph #2

From its headwaters in the Rocky Mountains to the Gulf of California, the Colorado River drops over 13,000 vertical feet. This steep drop, occurring over a relatively short distance, churns up a river that is fast and furious, dropping an average of 7.7 feet per mile—25 times steeper than the mighty Mississippi. Because a river's erosive power increases exponentially with its speed, the Colorado would be a highly destructive river in any part of the world. But in the desert Southwest—a crumbling landscape filled with soft rocks and sparse vegetation—its erosive power is monumental. As the Colorado enters the Southwest, it grinds away at the region's barren rocks, picking up tiny particles of sediment along the way. The more sediment the river picks up, the more abrasive it becomes. The more abrasive it becomes, the more sediment it picks up. This vicious cycle feeds on itself until the Colorado is (quite literally) a river of liquid sandpaper. Before massive dams plugged the Colorado, the river's sediment loads were phenomenal. Back then, the Colorado carried an average of 235,000 tons of sediment through the Grand Canyon *each day*. "Too thick to drink, too thin to plow," was how one early explorer described it. The river's composition was often two parts sediment to one part water, and because the sediment had a high concentration of iron-oxide, the virgin Colorado had a distinct reddish hue.[10]

Paragraph #3

The rights of treasure-trove were those which gave full power to dukes and counts over all minerals found on their properties. It was in asserting this right that the famous Richard Coeur de Lion, King of England, met his death. Aedmar, Viscount of Limoges, had discovered in a field a treasure of which, no doubt, public report exaggerated the value, for it was said to be large enough to model in pure gold, and life-size, a Roman emperor and the members of his family, at table. Aedmar set aside what was considered the sovereign's share in his discovery; but Richard, refusing to concede any part of his privilege, claimed the whole treasure. On the refusal of the viscount to give it up he appeared under arms before the gates of the Castle of Chalus, where he supposed that the treasure was hidden. On seeing the

9. Calhoun, pp. 110–111.
10. Kaiser, p. 203.

> royal standard, the garrison offered to open the gates. "No," answered Richard, "since you have forced me to unfurl my banner, I shall only enter by the breach, and you shall all be hung on the battlements." The siege commenced, and at first did not seem to favor the English, for the besieged made a noble stand. One evening, as his troops were assaulting the place, in order to witness the scene, Richard was sitting at a short distance on a piece of rock, protected with a target—that is, a large shield covered with leather and blades of iron—which two archers held over him. Impatient to see the result of the assault, Richard pushed down the shield, and that moment decided his fate. An archer of Chalus, who had recognised him and was watching from the top of the rampart, sent a bolt from a crossbow, which hit him full in the chest. He died of his wound twelve days later; first having, however, graciously pardoned the bowman who caused his death.[11]

Day Three: Practicing Summaries and Outlines

Focus: Writing brief narrative summaries and two-level outlines

STEP ONE: **Prepare**

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.

11. Lacroix and Naunton, p. 22.

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**

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.

— — —

> . . . [I]t took many more trials before Hershey hit on a workable solution: Using a heavy concentration of sugar, Hershey boiled the milk mixture slowly under low heat in a vacuum. When the batch came out, it was smooth as satin,

like a batch of still-warm taffy. The concoction blended effortlessly with other ingredients, resulting in a chocolate that was light brown in color and mild to the taste. But something else had happened in the process that no one understood. In making the milk solution, Hershey had hit upon a method (as chemists would later explain) that allowed the lipase enzymes in the milk to break down the remaining milk fat and produce flavorful free fatty acids. In other words, it was slightly soured.

Whether Hershey noticed the off-note flavor in the final product is not clear. All we know is that the process was hailed as a triumph and was replicated in the plant, where Hershey began churning out milk chocolate with this unusual flavor, distinct from any of its European counterparts. And from the moment the public tasted it, Hershey's new chocolate was a success. No one in America had eaten anything like it, and by 1907, the year Hershey's Kisses were introduced, sales had reached nearly $2 million, far outstripping Hershey's own expectations.

. . . The American public's love for Hershey's chocolate baffles European connoisseurs, who say Hershey's chocolate is offensive, if not downright inedible. Known in the industry as "barnyard" or "cheesy" chocolate, Hershey's unique, fermented flavor has never sold in Europe, despite attempts by the company to market it there.

"Milton Hershey completely ruined the American palate with his sour, gritty chocolate," said Hans Scheu, a Swiss national who is president of the Cocoa Merchants' Association. "He had no idea what he was doing."

Like most Europeans, Scheu despises the Hershey flavor and believes Milton Hershey could not possibly have intended to invent it.

"Who in their right mind would set out to produce such a sour chocolate?" he asked. "There is no way Mr. Hershey did this on purpose; it had to be a mistake."[12]

STEP THREE: **Outline and narrative summary**

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:

12. Joël Glenn Brenner, *The Emperors of Chocolate* (Crown Business, 2000), pp. 109–111.

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

in which case your main points would need to be

  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.

> One example of eating chocolate is sweet chocolate, a combination of unsweetened chocolate, sugar, cocoa butter, and perhaps a little vanilla. Making it involves melting and combining these ingredients in a large mixing machine until the mass has the consistency of dough. Milk chocolate, the most common form of eating chocolate, goes through essentially the same mixing process, except that it involves using less unsweetened chocolate and adding milk.
>
> Whatever ingredients are used, the mixture then travels through a series of heavy rollers set one atop the other. During the grinding that takes place here, the mixture is refined to a smooth paste ready for conching.
>
> Conching is a flavor development process that puts the chocolate through a "kneading" action and takes its name from the shell-like shape of the containers originally employed. The conches, as the machines are called, are equipped with heavy rollers that plow back and forth through the chocolate mass anywhere from a few hours to several days. Under regulated speeds, these rollers can produce different degrees of agitation and aeration in developing and modifying the chocolate flavors . . .
>
> After the . . . conching machines, the mixture goes through a tempering interval—heating, cooling, and reheating—and then at last into molds to be formed into the shape of the complete product. Molds take a variety of shapes and sizes, from the popular individual-size bars available to consumers to a ten-pound block used by confectionery manufacturers.
>
> When the molded chocolate reaches the cooling chamber, cooling proceeds at a fixed rate that keeps hard-earned flavor intact. Bars are then removed from the molds and passed along to wrapping machines to be packed for shipment.[13]

13. R. O. Parker, *Introduction to Food Science* (Albany, N.Y.: Delmar, 2003), p. 408.

Day Four: Copia

Focus: Reviewing skills in sentence writing

Today, you will begin your first exercises in *copia*—rephrasing, rewriting, and rewording sentences.

STEP ONE: **Review basic thesaurus use**

If you're comfortable with thesaurus use, continue on to the exercise. If not, you may need to go back and review Week 3 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.

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

heaps: _____ _____ _____ _____

rubble: _____ _____ _____ _____

solid: _____ _____ _____ _____

edifice: _____ _____ _____ _____

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

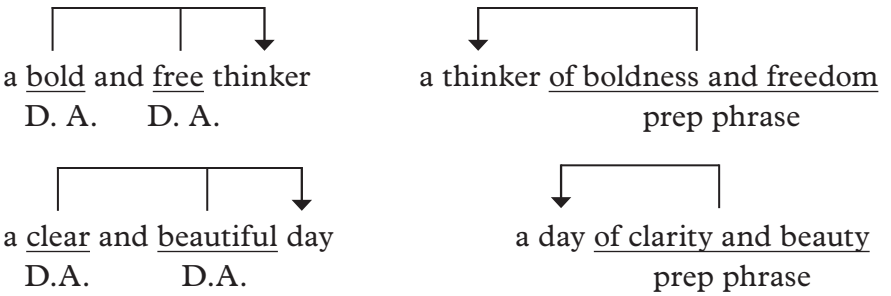
listen: _____ _____ _____ _____

pleas: _____ _____ _____ _____

starving: _____ _____ _____ _____

STEP TWO: **Transforming nouns to adjectives and vice versa**

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.



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.

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!

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

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

A bright moon filled the world with soft light.

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

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

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

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

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

STEP THREE: **Rewriting original sentences**

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 attribute 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.

Week 2: Narrations and Sequences in History, Part I

Day One: Chronological Narration

Focus: Reviewing chronological narrations of past events

Today, you'll review a *topos* (form of writing) you learned in the first level of this course: the chronological narration in history. For this lesson, you'll find it useful to have the "*Topoi*" section of your Composition Notebook on hand.

STEP ONE: **Read**

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.

> It was in late April that the siege began in earnest. At the beginning of the month the castle had been cut off from supplies, and the boats retained by the garrison below the castle on the Forth had been seized by English

forces. Initial orders for the assembly of the siege train had been issued a month earlier, in March, when the English constable of Edinburgh Castle had been ordered to repair his siege engines and send them to Stirling. English ships from Berwick and Newcastle sailed north with the components of engines stowed within their holds and laid upon their decks. In the fortress town of Berwick the core of the siege train began to take shape, Master Reginald the Engineer receiving two siege engines from Brechin, sixteen beams of another engine called *Forster* and eighteen beams from Aberdeen.

On 21 April 1304, with the siege about to begin, Edward I was still not satisfied. The king ordered that all the iron and great stones stored in Glasgow should immediately be seized and sent to Stirling Castle for the use of his siege engines. He also instructed his son and heir, the future Edward II, to strip as much lead as he could for the siege engines from the roofs of the churches in Perth and Dunblane, the only exception being where the roofs covered the altars. Large numbers of workmen were drafted in to undertake work on the engines and prepare for the assault on the castle. Batches of tools were sent north, including "pickes" and "stonaxes." Crossbows were delivered in large quantities, over twenty-four thousand crossbow bolts arriving in one instance alone, while the sheriffs of London, Lincolnshire and Northumberland, and the mayor of Newcastle, were required to provide substantial numbers of bows and enormous quantities of arrows. Cotton thread, sulphur and saltpetre were also delivered, the ingredients necessary for the making of Greek fire. To prepare this volatile, highly flammable liquid fire (the precise mixture of which still eludes historians and chemists to this day), Edward I employed the services of the Burgundian expert Jean de Lamouilly. Launched at the castle by means of siege engines, this Greek fire, most probably contained in earthenware pots, would have exploded with startling ferocity. Its use against Stirling Castle was one of the first instances in which the English deployed what was essentially a gunpowder weapon.

Yet this remained a period in which the science of fortification held sway over that of assault, in which methods of defense were superior to those of attack. Despite the unprecedented array of siege engines, the walls of Stirling Castle remained impervious to the hail of missile fire to which they were subjected. The English built a battering ram, but when brought into action it was found ineffective due to a fault in its construction. Impatient at the lack of success, Edward I rode dangerously close to the walls, his advanced age failing to temper his characteristic boldness. The king became increasingly troubled by the prolonged nature of the siege as it dragged on into summer. But Edward still had one card to play, and in terms of the most sophisticated technology, he had saved the very best until last.

> For several weeks a team of fifty men headed by five master carpenters had been working intensively on the construction of the greatest of all English siege engines, a trebuchet of such size and proportion that it dwarfed all others. It was a weapon that was appropriately christened the *Warwolf*. In fact, it was so substantial that it was still not ready when [Sir William] Oliphant finally offered the unconditional surrender of the castle on 20 July. However, Edward was so determined to witness the *Warwolf* in action that he refused to accept the offer of surrender until his gargantuan trebuchet had flexed its timber limbs and pounded Stirling Castle with a further heavy barrage. When the garrison were finally allowed to exit the battered castle, they came before the English king in symbolic humility, barefoot and with ashes on their heads as they pleaded for mercy. According to some accounts, Edward was only prevented from having them disembowelled and hanged by the intervention of his queen; however, it is possible this may have been no more than an act of conventional posturing on the part of the king. Having won widespread admiration for their courageous resistance, the garrison were led off into England and captivity. With the conclusion of the three-month siege of Stirling, the last remnant of Scottish resistance had finally been eliminated.[14]

STEP TWO: Review the form of a chronological narrative

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	Remember
1. Ask *Who did what to whom? (*Or, *What was done to what?)*	1. Select your main events to go with your theme.
2. Create main points by placing the answers in chronological order.	2. Make use of time words.
	3. Consider using dialogue to hold the reader's interest.

14. David Cornell, *Bannockburn: The Triumph of Robert the Bruce* (Yale University Press, 2009), pp. 14–15.

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.

STEP THREE: **Two-level outline**

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.

Day Two: Historical Sequence

Focus: Understanding the form of a sequence in history

STEP ONE: **Read**

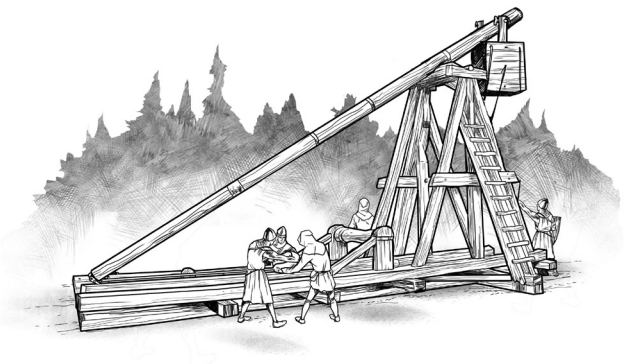
Begin by reading the following passage carefully.

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.

– – –

The massively strong castles that developed in the central medieval period made life difficult for besiegers. The old siege methods were still used and could be successful, but there was an increased demand for more powerful weapons to assist the attackers.

The first major original siege weapon of the Middle Ages was the trebuchet. The main point of difference with this weapon from others was that it worked by means of a counterweight. It remains uncertain at what date the trebuchet first appeared. The first clear evidence is from the thirteenth century, but it is probable that experiments with counterweights occurred at least in the previous century. Possible early appearances include at Lisbon in 1147, where we hear of Balearic *fundae,* William the Lion of Scotland's engine at Wark in 1174 (which had a sling), Richard the Lionheart's "balearic slings" in the late twelfth century, and Jaime I of Aragon's fonevols. Any or all of these might have been trebuchets, but in no case does the literary evidence allow us to be certain.



The trebuchet depended on the use of a long and fairly flexible wooden arm, like that on the mangonel but supported by a pivot on a frame. The shorter and thicker end of the arm carried a crate, or something similar, that could be loaded with very heavy weights—perhaps stones or lead—to act as a counterweight. To the longer and thinner end of the arm was attached a sling. This end had to be winched down, thus lifting the counterweight into the air. The sling was then loaded with the missile, perhaps a large rock. A lever released the arm, which pivoted up into the air, carried by the counterweight dropping at the other end. The thin arm rose and the sling was thrown over and forwards, thus releasing the rock.

It is probable that there were experiments with the trebuchet in the twelfth century. By the thirteenth century the weapon had certainly arrived, and was soon recognized as the most powerful of all siege engines. The effect of the counterweight, and the extra power engendered by using a sling, meant that larger rocks could be hurled than had hitherto been possible, and they could be thrown with considerable force. Besiegers now had better hopes of battering down strong walls.[15]

– – –

15. Matthew Bennett et al., *Fighting Techniques of the Medieval World, AD 500–AD 1500: Equipment, Combat Skills, and Tactics* (Amber Books/St. Martin's Press, 2005/2006), p. 201.

STEP TWO: Construct a one-level outline

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 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.

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

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 until your instructor prompts you.

STEP FOUR: Write down the pattern of the *topos*

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

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, you'll make a practice run at the descriptive sequence.

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

STEP ONE: Review the pattern of the *topos*

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.

> Launched in May 1800, *Nautilus* was 21 feet 4 inches long and 7 feet in diameter. She was built of copper on iron frames and . . . had an estimated collapse depth of about 30 feet; Fulton wisely restricted dives to 25 feet. A folding mast with a collapsible curiously-shaped sail was hoisted on 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 crew held out. A bell-shaped conning tower with thick glass scuttles enabled the navigator to see where he was going when the craft was awash and a magnetic compass proved reasonably reliable under water. There were three ballast tanks. . . .
>
> [I]t was arranged that *Nautilus* should be taken to Brest where the craft made a fully submerged run lasting between seven and eight minutes . . . Fulton took her only just below the surface. . . . A few days later, 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 diving depth. The crew remained in total darkness (candles would have burned too much oxygen) for one hour. Later, a compressed air cylinder was installed to increase the endurance to one hour and forty minutes.
>
> But it was the extremely low speed and very limited range of *Nautilus* that finally dissuaded the French from following the venture any further. Napoleon did not believe the craft was any use and called Fulton a senseless fool. However, on the other side of the Channel, the British 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. Fulton, disgusted with the French, came to England, unabashed at changing sides . . .[16]

16. Richard Compton-Hall, *The First Submarines: The Beginnings of Underwater Warfare* (Penzance: Periscope Publishing, 2003), pp. 83–84.

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.

STEP TWO: Choose the topic for the composition

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). 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 Four.

STEP THREE: Add one or more of the optional elements

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.

STEP FOUR: Proofread

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.

Day Four: Copia

Focus: Reviewing skills in sentence writing

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

STEP ONE: Review transforming infinitives to participles

Read the following two sentences out loud.

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

> In the fortress town of Berwick, the core of the siege train began **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 to invent sour chocolate.
>
> Milton Hershey could not possibly have intended 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

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.

New siege engines changed the way wars were fought.

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

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.

The white kitten was purring.

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

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

Alice did not notice the Rose's last remark.

However fast they went, they never passed anything.

STEP FOUR: **Rewriting original sentences**

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.

Week 3: Note-Taking and Documentation

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

Focus: Reviewing proper format for documentation

This week, you'll review last year's lessons on correct documentation and practice taking notes of your own—which you'll use in Week 4's assignment.

Today's lesson will briefly cover the type of citations you learned in Level One of this course, and will also introduce you to a couple of alternative ways of documenting your work.

STEP ONE: Review footnotes and endnotes

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.[17] 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.

17. Like this.

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

[2] Heaney, p. 12.

STEP TWO: Review in-text citations

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

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 abbrevitions 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**

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.

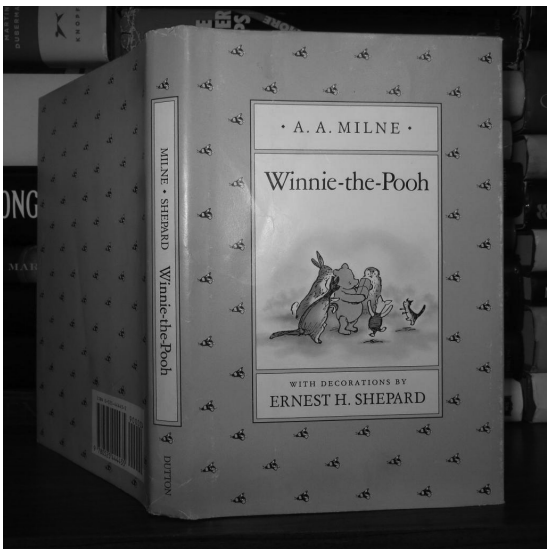
Remember that, when handwriting, you indicate italics by underlining the words to be italicized.

#1.

Winnie-the-Pooh once made a very profound statement: "It's a funny thing about accidents. You never have them until you're having them."[1]

1

The quote comes from page 235 of the following book:



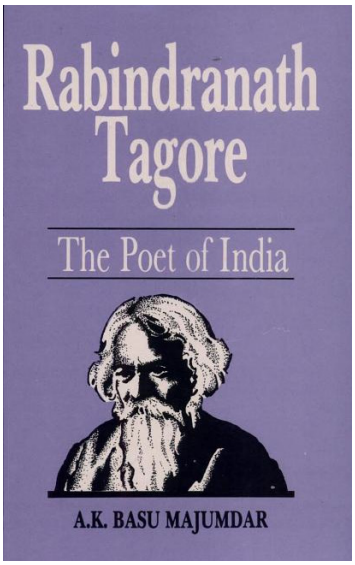
It was published in 2001 by Dutton Children's Books.

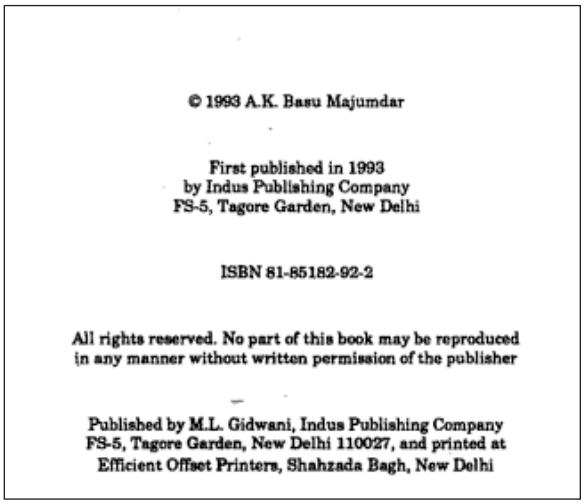
#2

The Sepoy Mutiny of 1857 “had shaken the British rule in India at its very foundation.”[2]

2

The quote comes from page 66 of the following book:



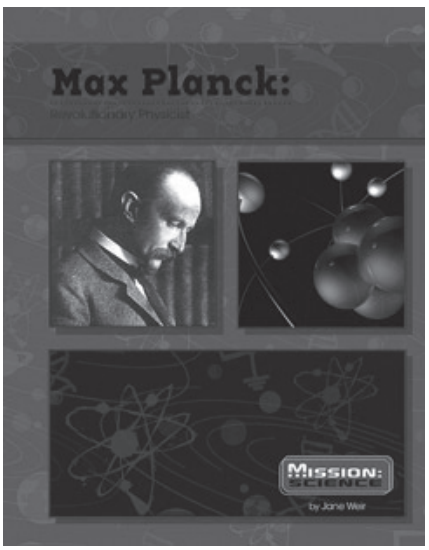


#3

The quantum physicist Max Planck studied the movement of heat in three ways: conduction, convection, and radiation.[3]

3

The quote comes from page 14 of the following book:

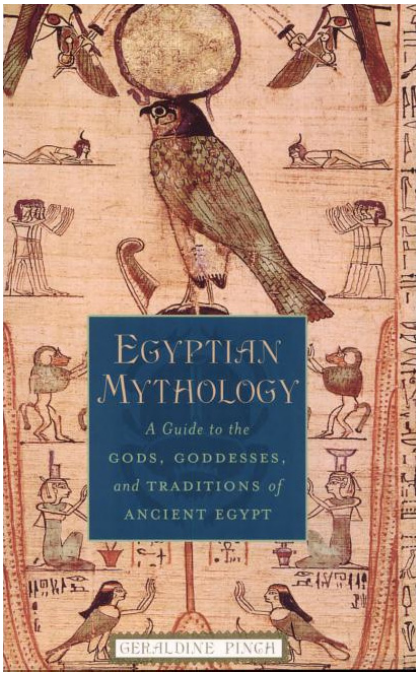


It was written by Jane Weir and published by Capstone Press in 2009. The subtitle is “Revolutionary Physicist.”

#4
Although the word *hippopotamus* comes from the Greek for "water horse," the Egyptians thought of hippopotami as "water pigs" instead of "water horses."[4]

4

The quote comes from page 142 of the following book. The subtitle is "A Guide to the Gods, Goddesses, and Traditions of Ancient Egypt."



OXFORD
UNIVERSITY PRESS

Oxford New York
Auckland Bangkok Buenos Aires
Cape Town Chennai Dar es Salaam Delhi Hong Kong Istanbul
Karachi Kolkata Kuala Lumpur Madrid Melbourne Mexico City Mumbai
Nairobi São Paulo Shanghai Taipei Tokyo Toronto

STEP FIVE: **Understand variants in documentation**

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.

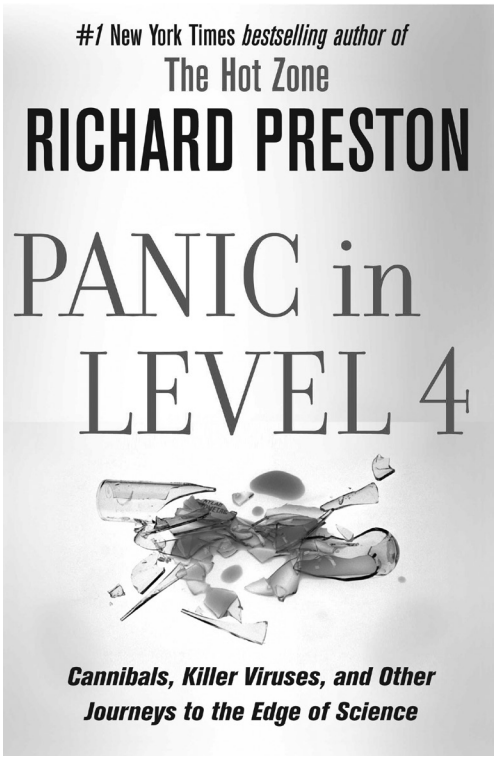
MLA (Modern Language Association, more often used in the arts and humanities)

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 2 citations.

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

#1: Notice that this book has a subtitle (the two lines at the very bottom of the cover). The subtitle should follow the main title and be separated from it with a colon. The publisher should simply be Random House.



2009 Random House Trade Paperback Edition

Published in the United States by Random House Trade Paperbacks, an imprint of The Random House Publishing Group, a division of Random House, Inc., New York.

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Originally published in hardcover in the United States by Random House, an imprint of The Random House Publishing Group, a division of Random House, Inc., in 2008.

Portions of this book appeared in different form in *The New Yorker*.

Grateful acknowledgment is made to Jean-François Ruppol, M.D., for permission to reprint an excerpt from his unpublished narrative "Ebola 2," translated into English from French by Richard Preston and William T. Close. Used by permission of Jean-François Ruppol, M.D.

LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

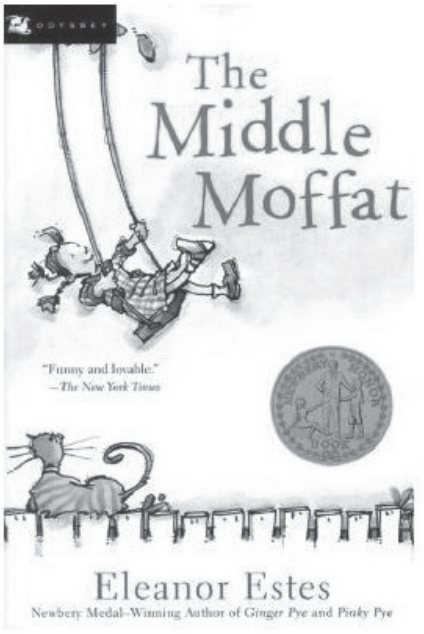
Preston, Richard
Panic in level 4/Richard Preston.
p. cm.
"Portions of this book appeared in different form in *The New Yorker*."
ISBN 978-0-8129-7560-4
1. Medicine, Popular. 2. Science. 3. Science writers. I. Title.
RC81.P856 2008 616.02'4—dc22 2007041770

Printed in the United States of America

www.atrandom.com

987654321

#2. This edition is the *latest* one published, although the dates of other editions are noted on the copyright page. The publisher is simply "Harcourt" ("Young Classics" and "Odyssey Classics" are series names that don't need to appear on the Works Cited page).



First Harcourt Young Classics edition 2001
First Odyssey Classics edition 2001
First published 1942

www.harcourt.com

Library of Congress Cataloging-in-Publication Data
Estes, Eleanor, 1906– .
The middle Moffat/Eleanor Estes; illustrated by Louis Slobodkin.
p. cm.
Sequel to: *The Moffats.*
Sequel: *Rufus M.*
"An Odyssey/Harcourt Young Classic."
Summary: Follows the adventures and misadventures of ten-year-old Jane Moffat living with her widowed mother and three siblings in their new home in Cranbury, Connecticut, in the early twentieth century.
[1. Family life—Connecticut—Fiction. 2. Moving, Household—Fiction. 3. Connecticut—Fiction.] I. Slobodkin, Louis, 1903– , ill. II. Title.
PZ7.E749Mi 2001
[Fic]—dc21 00-37030
ISBN 0-15-202523-5 ISBN 0-15-202529-4 (pb)

Printed in the United States of America
C E G H F D B
C E G H F D B (pb)

Day Two: Common Knowledge and Plagiarism

Focus: Reviewing the definition of plagiarism

STEP ONE: **Understand common knowledge**

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 emperor Song Gaozong, who had just turned twenty when Kaifeng fell, was forced to move from hiding to place to hiding place. He grew so desperate that he sent an embassy to the Jurchen generals, offering to become their vassal if the raids would only stop: "I have no one to defend me," he wrote, "and no place to run."[1]
>
> But the Jurchen did not want vassals. The Song scorn was not entirely undeserved; the Jurchen were mounted soldiers with no experience of running a state, no mechanism for administering a conquered country. They wanted to conquer China, not run it as an occupied land.
>
> So Song Gaozong's plea was rejected, and the battles continued. But this turned out to be the saving of the Song. As fighting dragged on, the northern warriors struggled with unfamiliar southern heat. The terrain, crosshatched with streams and canals, slowed their horses. They had no experience with water warfare, but they now faced the barrier of the Yangtze. The Jurchen troops, growing fatter with plunder and loot, were less inclined to ride hard and far. And the Song themselves, adjusting to their exile, were mounting an increasingly powerful resistance by ship.[2]

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[1] Yuan-Kang Wang, *Harmony and War: Confucian Culture and Chinese Power Politics* (New York: Columbia University Press, 2001), p. 80.

[2] Peter Allan Lorge, *War, Politics and Society in Early Modern China, 900–1795* (New York: Routledge, 2005), p. 55.

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**

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.

_____ Motion sickness is caused by a conflict between what the eye sees and what the inner ear feels.

_____ "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.

_____ Tibet has been a Buddhist country since the fifth century.

_____ Buddhism came to Tibet during the rule of the 28th king of the Yarlung Dynasty, King Thori Nyatsen.

_____ The peak of Mount Everest is 29,029 feet above sea level.

_____ The Indian mathematician Radhanath Sikdar was the first surveyor to discover that Mount Everest is the highest mountain on earth.

_____ 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.

_____ Only one percent of the names of the feudal lords in the *Domesday Book* are Anglo-Saxon; the rest of the names are Norman.

_____ William II's heir was his brother Robert, Duke of Normandy.

_____ California bedrock was often very rich in gold.

_____ Neil Armstrong walked on the moon on July 21, 1969.

_____ Right before he walked on the moon, Neil Armstrong said, "I'm going to step off the LEM now."

STEP THREE: **Research**

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.

Day Three: Taking Notes

Focus: Practicing note-taking

There's one more skill to review before you get back to writing: taking notes.

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

While taking notes, remember to write down all the information you'll need to construct footnotes later on. Never trust your memory! The notes that you take today won't be used for writing until next week. By then, you'll have forgotten the authors, publishers, and dates of your sources. You may even have forgotten the titles. And unless you use quotation marks to set off direct quotes, you won't remember which sentences are direct quotations and which ones are your own paraphrases.

STEP ONE: **Review the rules for taking notes**

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**

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.

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

JAMES WILSON MARSHALL arose at sunup on Jan. 24, 1848. Around him on the wild banks of California's American River, on a site near the present town of Coloma, were the green timbers of a sawmill which he was building for a man named John Sutter, a wealthy Swiss trader and landowner. While Sutter still dozed in his fort and trading post at Sacramento, a day's journey on horseback to the west, Marshall went down to the riverbank to inspect the unfinished tailrace of his mill. It was a dry cut, 50 rods in length, filled with rocks still only partially blasted out. During the night Marshall had diverted water into it to carry away the earth and powdered stone. Now the water had been turned out again, leaving only shallow pools in the cut. Marshall looked into one of these pools and saw a yellow speck which caught the early morning sun. He bent over to pick it up, and as he did so he saw another yellow flake and then another. In a little while he had a half ounce of dust which he put in the crown of his white woolen hat. Then he went about his business, seeming to his nine workmen to be no moodier or more temperamental than he ordinarily was. But at nightfall Marshall suddenly turned to the others and said, "Boys, I think I've found a gold mine." They laughed at him.

Next day, when the tailrace was emptied once more, Marshall looked anxiously among the pools. This time there was no doubt. The torrent of water had swept away the light earth and rock powder, leaving a litter of heavy yellow grains on the bottom. Marshall scooped up a full three ounces of it, hefted it in his hands, ground it between his teeth, hammered it flat between two stones. Soon he was on his horse with a heavy pouch in his pocket, riding alone down the Sierra foothills in a driving rain toward Sutter's fort. When he got there, wild-eyed and spattered with red mud, he shoved Sutter into his bedroom, called for bowls of water and apothecaries' scales, and locked the door. Together the men feverishly tried the metal, using every test Sutter could remember. It was 23-carat gold.

For a time Sutter tried to keep the discovery secret. It was no use. Word leaked out slowly at first, then in a wild stream. All over California men dropped their tools, left their farms and trading posts,

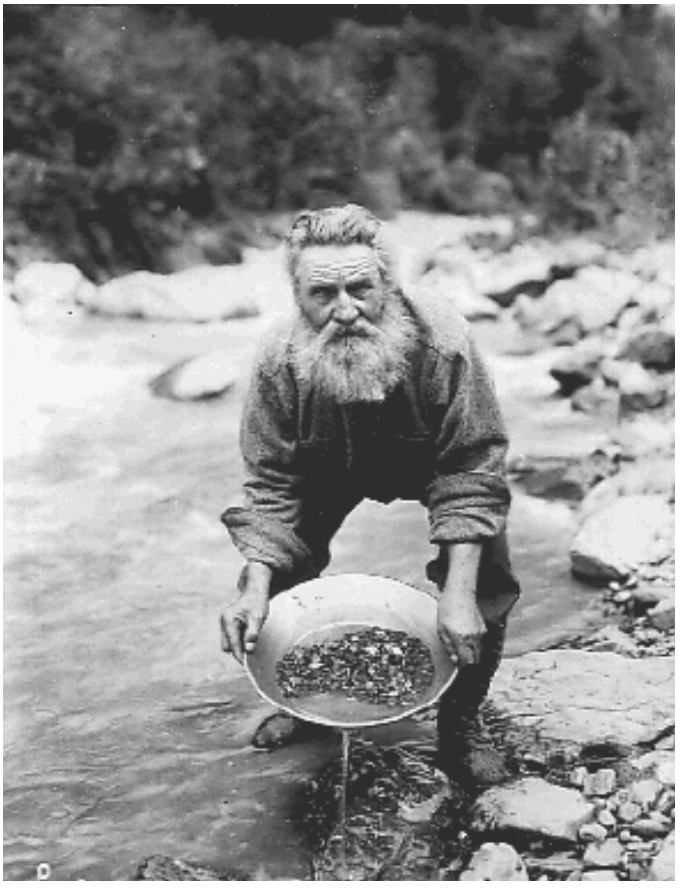
44

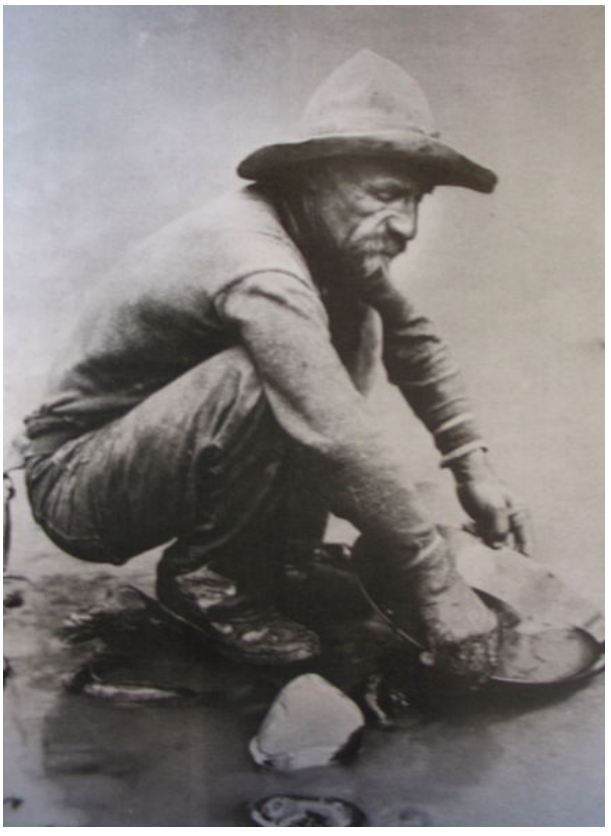
(also on page 44)

deserted ships in the harbors and stampeded toward Sutter's mill. A few skeptics, chiefly Spanish and Mexican landowners who bitterly resented the American conquest of California, tried to hold them back by saying that the gold talk was only a Yankee trick. That, too, was no use. The word spread back east, overland or by the long route around Cape Horn, and by spring of the next year thousands of emigrants who called themselves forty-niners were headed west. The Gold Rush was on. In the next 10 years more than 365,000 people reached California or died trying to get there, singing to the tune of *Oh, Susanna!* new words which went, "I'm bound for Sacramento with my washbowl on my knee." Some of the forty-niners actually used washbowls to pan the gold dust out of the river beds. Others tore at the gravel with their bare hands or with knives or shovels, sold to them by Trader Sutter, who was always glad to oblige. Some struck it rich and others failed, but only a handful ever went home again. They stayed in California and made a thriving territory and then a state out of a remote area which might otherwise have remained empty for many years.

In the century since Marshall's discovery, more than $2¼ billion in gold has been taken out of California. Most of the old claims have long since been worked out although dredges and deep mines are still in operation. A few wistful oldtimers still comb the hills, searching for a new rich lode to rouse the sleepy Sierra again, and the whole length of the gold country, as shown on the following 11 pages of color photographs, is filled with the scars and landmarks left by the forty-niners. A stone monument on the bank of the American River marks the site of Sutter's mill, and a hundred cities and towns—some of them deserted and quietly decaying in the woods—mark the locations of the miners' camps. But James Marshall himself, the man who bent over to pick up something bright that caught his eye in the tailrace, left nothing behind him. He was elbowed aside in the rush of gold-seekers and never made a fortune from his discovery. He wandered aimlessly around the gold fields for many years and finally died, penniless and all alone in a shack not far from Sutter's mill.

Historical photographs:





THE FORTY-NINERS

A CHRONICLE OF THE
CALIFORNIA TRAIL AND EL DORADO
BY STEWART EDWARD WHITE

NEW HAVEN: YALE UNIVERSITY PRESS
TORONTO: GLASGOW, BROOK & CO.
LONDON: HUMPHREY MILFORD
OXFORD UNIVERSITY PRESS
1920

CHAPTER IV

GOLD

THE discovery of gold — made, as everyone knows, by James Marshall, a foreman of Sutter's, engaged in building a sawmill for the Captain — came at a psychological time.[1] The Mexican War was just over and the adventurous spirits, unwilling to settle down, were looking for new excitement. Furthermore, the hard times of the Forties had blanketed the East with mortgages. Many sober communities were ready, deliberately and without excitement, to send their young men westward in the hope of finding a way out of their financial difficulties. The Oregon question, as has been already indicated, had aroused patriotism to such an extent that westward migration had become a sort of mental contagion.

It took some time for the first discoveries to leak out, and to be believed after they had gained

[1] January 24, 1848, is the date usually given.

currency. Even in California itself interest was rather tepid at first. Gold had been found in small quantities many years before, and only the actual sight of the metal in considerable weight could rouse men's imaginations to the blazing point.

Among the most enthusiastic protagonists was one Sam Brannan, who often appeared afterwards in the pages of Californian history. Bran-

The following begins on page 57 (text about Brannan's character and personal history has been cut)

light, he went far. Though there were a great many admirable traits in his character, people were forced to like him in spite of rather than because of them. His enthusiasm for any public agitation was always on tap.

In the present instance he rode down from Sutter's Fort, where he then had a store, bringing with him gold-dust and nuggets from the new placers. "Gold! Gold! Gold from the American River!" shouted Brannan, as he strode down the street, swinging his hat in one hand and holding aloft the bottle of gold-dust in the other. This he displayed to the crowd that immediately gathered. With such a start, this new interest brought about a stampede that nearly depopulated the city.

The fever spread. People scrambled to the mines from all parts of the State. Practically every able-bodied man in the community, except the Spanish Californians, who as usual did not join this new enterprise with any unanimity, took at least a try at the diggings. Not only did they desert almost every sort of industry, but soldiers left the ranks and sailors the ships, so that often a ship was left in sole charge of its captain. All of American and foreign California moved to the foothills.

The following is from page 60:

The first gold was often found actually at the roots of bushes, or could be picked out from the veins in the rocks by the aid of an ordinary

hunting-knife. Such pockets were, to be sure, by no means numerous; but the miners did not know that. To them it seemed extremely possible that gold in such quantities was to be found almost anywhere for the mere seeking. Authenticated instances are known of men getting ten, fifteen, twenty, and thirty thousand dollars within a week or ten days, without particularly hard work. Gold was so abundant it was much easier to dig it than to steal it, considering the risks attendant on the latter course. A story is told of a miner, while paying for something, dropping a small lump of gold worth perhaps two or three dollars. A bystander picked it up and offered it to him. The miner, without taking it, looked at the man with amazement, exclaiming: "Well, stranger, you are a curiosity. I guess you haven't been in the diggings long. You had better keep that lump for a sample."

The following is from page 62:

The first news of the gold discovery filtered to the east in a roundabout fashion through vessels from the Sandwich Islands. A Baltimore paper published a short item. Everybody laughed at the rumor, for people were already beginning to discount California stories. But they remembered it. Romance, as ever, increases with the square of the distance; and this was a remote land. But soon there came an official letter written by Governor Mason to the War Department wherein he said that in his opinion, "There is more gold in the country drained by the Sacramento and San Joaquin rivers than would pay the cost of the late war with Mexico a hundred times over." The public immediately was alert. And then, strangely enough, to give direction to the restless spirit seething beneath the surface of society, came a silly popular song. As has happened many times before and since, a great movement was set to the lilt of a commonplace melody. Minstrels started it; the public caught it up. Soon in every quarter of the world were heard the strains of

Oh, Susannah! or rather the modification of it made to fit this case:

"I'll scrape the mountains clean, old girl,
I'll drain the rivers dry.
I'm off for California, Susannah, don't you cry.
Oh, Susannah, don't you cry for me,
I'm off to California with my wash bowl on my knee!"

The public mind already prepared for excitement by the stirring events of the past few years, but now falling into the doldrums of both monotonous and hard times, responded eagerly. Every man with a drop of red blood in his veins wanted to go to California. But the journey was a long one, and it cost a great deal of money, and there were such things as ties of family or business impossible to shake off. However, those who saw no immediate prospect of going often joined the curious clubs formed for the purpose of getting at least one or more of their members to the El Dorado. These clubs met once in so often, talked over details, worked upon each other's excitement, even occasionally and officially sent some one of their members to the point of running amuck. Then he usually broke off all responsibilities and rushed headlong to the gold coast.

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

> **Finding gold.** A noble metal, gold is dense with a unique color. Nothing exactly duplicates its look or feel. It bears the chemical symbol Au, has an atomic number of 79 and weight of 197.2. A cube 14 inches square would weigh one ton. Since it is heavy it is found wherever it settles to the bottom of a stream. The most likely places include roots and grasses along a bank, in bedrock crevices, behind boulders, in sandbars, and in places where the current slows or changes direction . . . (p. 83)
>
> **How to pan.** The object is to concentrate heavier materials in the bottom of the pan as you float off the lighter "fines" as clay, sand and dirt. Fill a pan half full of sand and clay. Submerge it so it fills with water. Then remove larger rocks and break up clay, dirt balls and sod with your hand. Incline the pan away from your body and move it with a quick circular motion so that it swirls, churning the contents. Let the water flow gently over the lip of the pan, flushing away the silt, and repeat until only the heavier materials, generally black in color, remain. If you are lucky, the black sand will hold gold flakes and possibly nuggets. (p. 84)

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

> From the beginning . . . gold was readily accessible to the most inexperienced mining novice with the simplest and most inexpensive kinds of equipment. The first gold-mining techniques were simple. Gold was found in the nooks and crannies of old, dry streambeds and in the bottoms of existing watercourses, where it had been left by thousands of years of movement of water, which had carried the mineral downstream until the velocity of the water was insufficient to support the gold's weight. In turn, water was a crucial agent in early gold mining, as a force for separating the gold once again from the deposits around it. The first miners quickly mastered the primitive techniques by which moving water flowing through a tin pan would separate the lighter sand and gravel, which would be carried off by the force of the water, from the heavier gold particles, which would sink to the bottom of the pan, where they could be easily retrieved and stored in a small sack. All that was necessary to join the race for wealth was a shovel and a pan. (p. 12)

Day Four: Copia

Focus: Reviewing skills in sentence writing

STEP ONE: Review transforming active into passive verbs

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 rejected Song Gaozong's plea.
subject active verb direct object
James Marshall discovered 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

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

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.

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

Week 4: Narrations and Sequences in History, Part II

Day One: Analyzing Models

Focus: Understanding how *topoi* fit together

STEP ONE: **Read**

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.

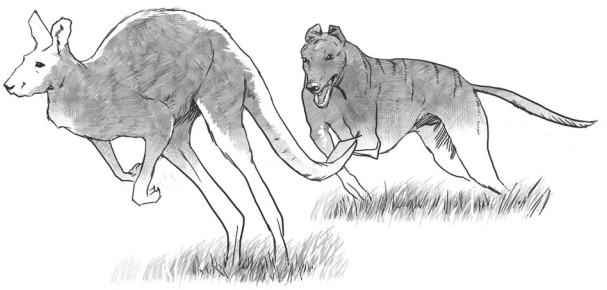
"Kangaroo-Hunting in the New Australian Colonies"

> 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.
>
> 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.

We took the direction of the Blue Hill, westward, and soon found 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 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.

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.

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.

—John Mitchel, *Jail Journal: or, Five Years in British Prisons* (New York: Office of the "Citizen," 1854), pp. 291–292.

STEP TWO: Analyze

Using the text below, 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 labeled 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. Your instructor has further directions for you.

"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. _____

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. _____

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 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. _____

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.

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.

4. _____

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, shamefaced, 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.

STEP THREE: Review the *topos* Sequence: History

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.

> 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.
>
> 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.
>
> 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.

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

Day Two: Review Notes and Write the Narration

Focus: Writing a chronological narration from notes

Over the next two days, you 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, you'll write a draft of the chronological narrative. Tomorrow, you'll write the descriptive sequence, combine the two parts of the composition into one whole essay, and proofread your work.

STEP ONE: Read back through notes

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

STEP TWO: Arrange your notes in chronological order

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.

STEP THREE: Divide notes into main points

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.

STEP FOUR: Write the narration

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, the article 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.

Day Three: Write the Sequence and Complete the Composition

Focus: Writing a sequence describing a historical process

STEP ONE: Read back through notes

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

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!)

STEP THREE: Combine the narration and sequence into a full composition

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**

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.

Day Four: Copia

Focus: Added and intensified adjectives

STEP ONE: **Understand the purpose of added and intensified adjectives**

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

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

frightening _____ _____

large _____ _____

enjoyable _____ _____

embarrassed _____ _____

STEP THREE: **Add to the Sentence Variety chart**

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

adjective	⟶	intensified adjective	The sun was bright. The sun was incandescent.
adjective	⟶	added adjective	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**

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.

Week 5: Explanation by Comparison, Part I

Day One: Two-Level Outline

Focus: Constructing a two-level outline of a comparison in nature

STEP ONE: **Read**

Read the following brief essay about tigers and cats (written by novelist Boris Fishman).

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."

It's common knowledge that tigers are fierce hunters, but it's less well known that those cuddly cats are as well. Like tigers, cats have strong, flexible, and fast bodies; quick reflexes; and sharp claws and teeth suited to killing animals. Tigers and cats even kill their prey similarly, by sinking the long canine teeth on the sides of their mouths into their victims' necks and crushing their spinal cords.

Tigers and cats share sharp senses of smell, sight, and hearing. They need six times less light than human beings in order to see things. Both cats and tigers can hear higher-pitched sound than humans, which is useful for

hunting because the animals cats and tigers like to eat, like rodents, make noise in these high frequencies.

And while it may seem that people keep only one of the two animals as pets, that isn't the case. In the United States alone, there are 12,000 pet tigers, more than 4,000 of them in Texas. Of course, there are 86 million pet cats—so cats definitely have the edge in numbers!

There are obvious differences between tigers and cats. For one, tigers are much bigger. (The heaviest cat to have ever lived weighed 46 pounds, which is only half the amount of meat that a tiger can consume in a single meal!) And only tigers can roar, whereas cats have to satisfy themselves with purring. (Interestingly, scientists still don't know how or why cats purr.) As any cat owner knows, cats don't like water, but tigers love it. They are powerful swimmers who can cross four miles of water in a single trip. Tigers and cats belong to different **genera** in the *Felidae* family—*Felis* (cats) and *Panthera* (tigers).

There's a much more serious difference between the two animals. Because of their close association with human beings, cats can be found almost anywhere in the world. In the United States alone, there are 60 million feral (non-domestic) cats. But tigers are scarce. At the beginning of the 20th century, there were more than 100,000 wild tigers living in a territory stretching from the Caspian Sea in southern Europe to Siberia in northern Asia and Indonesia in southern Asia. Today, that number is closer to 2,000, in an area that is less than one-tenth as large.

Human mythology celebrates both tigers and cats, though it's a little more admiring of tigers. In ancient Egypt, cats were considered sacred animals. Statues of goddesses often depicted them as felines. And Muhammad, the prophet of Islam, loved cats so much that "he would do without his cloak rather than disturb one that was sleeping on it." But many people have negative superstitions about cats, seeing them as bringers of bad luck who keep company with witches. During the Black Plague, cats were exterminated because people thought that they had caused the epidemic. (In fact, cats could have helped because they ate the rats that actually carried the disease that caused the Black Plague.)

Tigers, on the other hand, have enjoyed only the best associations. Especially in eastern Asia, where many tigers have existed in the wild, the animal represents royalty, fearlessness, and wrath. Tigers are the national animals of Bangladesh, Nepal, India, Malaysia, North Korea, and South Korea (not to mention the mascots of a countless number of sports teams).

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]

– – –

[1]David Ward, "Humankind's favourite animal is a tiger" (*The Guardian*, Dec. 5, 2004, www.guardian.co.uk)

STEP TWO: **Begin the two-level outline**

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 complete 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.

STEP THREE: **Finish the two-level outline**

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!)

Day Two: Analyzing the *Topos*: Explanation by Comparison in Science

Focus: Learning the form of comparison/contrast

STEP ONE: **Examine model passage**

Read the following passage:

1. _____
_____

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. We now know that the fear of reptiles and amphibians is not instinctive, but is learned by children, usually from people who are simply uninformed. The fact is that many of these animals make excellent neighbors because they eat rodents or insects.

2. _____
_____

Both reptiles and amphibians are cold-blooded, meaning they depend on the sun or other heat source to stay warm. Beyond that, there are several differences between the two groups. 3. _____

4. _____
_____

Reptiles—the snakes, turtles, lizards, and crocodilians—have scales or plates, and their toes have claws. (The clawless Leatherback sea turtle is an exception.) Young reptiles are miniature versions of their parents.

5. _____
_____

Amphibians—the salamanders, toads, and frogs—have moist skins, and most have no claws. Their young have a larval stage, usually passed in the water (such as the tadpole of a frog) before they change into their adult form. In fact, the word *amphibian* is based on Greek words meaning "living a double life."

—Roger Conant, Robert C. Stebbins, & Joseph T. Collins, *Peterson First Guide: Reptiles and Amphibians* (New York: Houghton Mifflin Company, 1992), pp. 4–5.

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."

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, 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."

STEP TWO: **Write down the pattern of the *topos***

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

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.

STEP THREE: **Read**

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 few notes are 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.

Maurice Burton, ed., *The International Wildlife Encyclopedia,* Vol. 1 (New York: Marshall Cavendish Corp., 1989), p. 1987.

> That the platypus, a mammal, lays eggs and suckles its young was not known when the first specimen was discovered . . . The term *monotremes* refers to the spiny anteaters and the platypus, both of which are egg-laying mammals and the only members of the order Monotremata.
>
> . . . Usually two soft-shelled white eggs are laid [by the female platypus], each 1/2 inch (1.3 cm) in diameter. The eggs often stick together, which prevents them from rolling away . . . Before retiring to lay her eggs, the female blocks the tunnel at intervals with earth up to 8 inches (20 cm) thick, which she tamps into position with her tail . . . The young platypus is naked and blind, and its eyes do not open for 11 weeks. It is weaned at nearly 4 months old, when it takes to the water.

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.

Jack Myers and John Rice, *The Puzzle of the Platypus: And Other Explorations of Science in Action* (Honesdale, Penn.: Boyds Mills Press, 2008), pp. 20, 22, 23.

> (p. 20) People who had seen the platypus said that it made a living by diving to scoop up worms and crayfish between the long upper and lower lips

of its bill. Onshore, it used its claws to dig burrows in the riverbank. It was amphibious, living both in water and on land.

(p. 22) Study of the platypus's insides showed that it has a cloaca, a structure found in birds and reptiles. This is an opening—a single opening for all body wastes, both feces and urine. In birds and reptiles, the cloaca also serves as a passageway for laying eggs.

Further study found glands that were much like the milk-producing mammary glands of mammals. Then, observations on living animals found actual production of milk.

(p. 23) Scientists . . . placed the platypus in a special group of mammals, the monotremes ("one-opening" animals). This just says that of all the classes of animals, the platypus is most like the mammals. Then it says that they are different from other mammals in having only one opening in the body cavity.

Note to student: Although "monotreme" means "one-opening," it refers only to mammals that have one body opening ("cloaca") and also lay eggs.

Tom Grant, *The Platypus: A Unique Mammal* (Sydney, Australia: University of New South Wales Press, 1995), pp. 2, 5.

(p. 2) The platypus is streamlined like other mammals which live in water, such as the otters and beavers, but it is much smaller than these animals. It propels itself through the water using alternate kicks of its webbed front limbs, while most other aquatic animals . . . kick with their back feet . . . The platypus has a covering of dense waterproof fur over all of its body except for its feet and bill (beak). The bill looks a bit like that of a duck, with nostrils on top just back from the tip, but, unlike the duck's bill, it is soft and rubbery.

(p. 5) The possession of hair and mammary glands certainly places the platypus into the class Mammalia and scientists now recognise that it is certainly a "different" mammal.

Karen McGhee and George McKay, *The Encyclopedia of Animals: A Complete Visual Guide* (Washington, D.C.: National Geographic, 2007), p. 66.

Like other mammals, monotremes are covered in fur, lactate to feed their young, and have a four-chambered heart, a single bone in the lower jaw, and three bones in the middle ear. They are unusual, however, because

they lay eggs rather than give birth to live young, and also have some anatomical similarities to reptiles, such as extra bones in their shoulders . . . With its duck-like bill, webbed feet, furred body, and beaver-like tail, the platypus has fascinated scientists since the first specimen was sent to Britain in 1799.

Leonard Lee Rue III, *Beavers* (Stillwater, Minn.: Voyageur Press, 2002), pp. 18, 21.

(p. 18) The beaver's favorite foods are the twigs and bark from aspen, willow, and alder saplings. In the spring and summer, beavers will also eat skunk cabbage, grasses, and berries. Beavers have to eat a lot of these fibrous foods to get the nutrition they need. An adult beaver will need 1 1/2 to 2 pounds (0.7–0.9kg) of food per day for body maintenance . . . The beaver gains nutrition from the tree's outer and inner barks; it cannot break down the lignin in the wood itself.

(p. 21) When a beaver, or a pair of beavers, move into a new area, its first priority is shelter. If there is a streamside bank higher than 24 inches (67 cm), the beaver can dig a bank burrow. The beaver dives beneath the water's surface and, using the strong claws on its forefeet, digs an underwater tunnel into the bank. The beaver will dig the tunnel to slope upwards, above the water level, where it will excavate a small chamber.

Marshall Cavendish Corporation, *Encyclopedia of the Aquatic World* (New York: Marshall Cavendish, 2004), pp. 183, 194.

(p. 183) Beavers are unusual among mammals in that they have a cloaca, a single chamber into which the intestinal, urinary, and reproductive ducts open. Amphibians, reptiles, and birds have a cloaca; mammals more typically have two openings.

(p. 194) Beavers are not prolific breeders and invest a lot of time raising each litter of young. Young beavers are dependent on their parents for up to two years.

Beavers are monogamous. Each beaver group consists of a breeding pair, their offspring from the previous year, and kits from the current year.

The yearlings help their parents raise the next litter by babysitting and providing food for the kits.

Beaver kits are born fully furred, with eyes open, and with their incisors already present. Newborn beavers are 12 inches (30 cm) long and weight just over 1 pound (0.5 kg). At first the kits have soft fur that insulates them against cold, but they do not have tough protective guard hairs. The fluffy fur makes beaver kits so buoyant that they cannot exit through the lodge's underwater entrances . . . Four is the usual number of kits in a litter, but up to eight or nine is possible.

John O. Whitaker and William John Hamilton, *Mammals of the Eastern United States* (Ithaca, N.Y.: Comstock, 1998), pp. 262–263.

(p. 262) The beaver is the largest North American rodent, and between its size and its large, scaly paddle-like tail, it can be confused with no other North American mammal. The color is uniformly reddish brown to blackish brown . . . The ears, short and rounded, are dark blackish brown. The hind legs are longer than the front legs, the hips thus higher than the shoulders when the animal is walking. The skull and teeth are massive, a necessity for cutting tough wood such as oak and maple . . .

(p. 263) The reproductive organs are internal and open into a common . . . cloaca . . .

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.

STEP TWO: Organize beaver notes

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.

STEP THREE: Choose topics for your comparison/contrast

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**

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 platypuses[18] 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.

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18. 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.

STEP FIVE: **Proofread**

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.

Day Four: Copia

Focus: Introduction to simile

Today, you'll begin to build the skills needed for a more complex set of sentence transformations.

STEP ONE: **Understanding simile**

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 Tollbooth*. 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."

STEP TWO: Identifying simile

In the following sentences, underline the simile. Draw an arrow from the simile back to the subject—the word the simile describes by comparison.

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)

The vast clouds fled, countless and swift as leaves on autumn's tempest.
(Percy Bysshe Shelley)

Yellow butterflies flickered along the shade like flecks of sun.
(William Faulkner, *The Sound and the Fury*)

STEP THREE: **Invent new similes**

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.

Week 6: Introductions and Conclusions

Day One: How to Write an Introduction

Focus: Learning the structure of introductions

STEP ONE: **Understand three types of introduction**

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.[19]

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.[20]

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:

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19. Conant, Stebbins, and Collins, p. 4.

20. Dietland Müller-Schwarze, *The Beaver: Natural History of a Wetlands Engineer* (Comstock, 2003), p. ix.

> 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 . . .[21]

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 & 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 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. . .[22]

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![23]

> 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.[24]

There are many other ways to introduce a composition, but these three are the most common (and the most useful).

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21. Penny Olsen, *Upside Down World: Early European Impressions of Australia's Curious Animals* (National Library of Australia, 2010), p. 14.
22. Patricia Bartlett, *Reptiles & Amphibians for Dummies* (Wiley, 2003), p. 1.
23. Jenni Bidner, *Is My Cat a Tiger? How Your Pet Compares to its Wild Cousins* (Lark Books, 2006), p. 7.
24. Isabel Thomas, *Lion vs. Tiger* (Heinemann Library, 2007), p. 4.

STEP TWO: Create an Introduction reference page

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 INTRODUCTIONS. 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

STEP THREE: Practice

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.[25]
>
> 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.[26]

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.

Day Two: How to Write a Conclusion

Focus: Learning the purpose and structure of conclusions

STEP ONE: Understand three types of conclusion

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.

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25. Grant, p. 5.

26. Margaret Mittelbach and Michael Crewdson, *Carnivorous Nights: On the Trail of the Tasmanian Tiger* (Random House, 2005), p. 225.

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: Reptiles and Amphibians* (you saw this in Day Two of last week's lesson). Notice the bolded sentences I have added to the end.

> 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. We now know that the fear of reptiles and amphibians is not instinctive, but is learned by children, usually from people who are simply uninformed. The fact is that many of these animals make excellent neighbors because they eat rodents or insects.
>
> Both reptiles and amphibians are cold-blooded, meaning they depend on the sun or other heat source to stay warm. Beyond that, there are several differences between the two groups.
>
> Reptiles—the snakes, turtles, lizards, and crocodilians—have scales or plates, and their toes have claws. (The clawless Leatherback sea turtle is an exception.) Young reptiles are miniature versions of their parents.
>
> Amphibians—the salamanders, toads, and frogs—have moist skins, and most have no claws. Their young have a larval stage, usually passed in the water (such as the tadpole of a frog) before they change into their adult form. In fact, the word *amphibian* is based on Greek words meaning "living a double life."
>
> **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 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!**
>
> [1]David Ward, "Humankind's favourite animal is a tiger" (*The Guardian*, Dec. 5, 2004, www.guardian.co.uk)

STEP TWO: Create a Conclusion reference page

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**

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?

Day Three: Introductions and Conclusions: Further Practice

Focus: Practicing introductions and conclusions

STEP ONE: **Analyze**

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 sombre 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.

STEP TWO: Review the Introduction and Conclusion charts in your Reference Notebook

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

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.

Day Four: Copia

Focus: Introduction to Metaphor

STEP ONE: Understanding metaphor

Last week, you worked on similes. This week, you'll advance to metaphors.

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 more 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.)

> The rain was a curtain of silver needles.
> (Shirley Rousseau Murphy, *Unsettled*)
>
> The patter of rain was a gentle lullaby to Amy.
> (Edward Payson Roe, *Nature's Serial Story*)
>
> The rain came down in white sheets, making a mighty roar.
> (Victor Villaseñor, *Rain of Gold*)
>
> The rain came down in long knitting needles.
> (Enid Bagnold, *National Velvet*)
>
> Where in the world was the rain? Those blinding cataracts she had endured day after day?
> (Ann Patchett, *State of Wonder*)

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.

STEP TWO: Identifying metaphor

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.

> 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*)

> 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)

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.

> 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.
>
> 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.

> 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.
>
> 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.[27]

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.

STEP THREE: **Invent new metaphors**

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.

---

27. Jeanette Winterson, *Lighthousekeeping* (Boston: Houghton Mifflin Harcourt, 2006), pp. 19–21.

> 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.

Week 7: Explanation by Comparison, Part II

Day One: Three-Level Outline

Focus: Constructing a three-level outline of a comparison in history

STEP ONE: **Read**

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.

– – –

Why did the political, economic and ecological histories of these two countries—the Dominican Republic and Haiti—sharing the same island unfold so differently?

Part of the answer involves environmental differences. The island of Hispaniola's rains come mainly from the east. Hence the Dominican (eastern) part of the island receives more rain and thus supports higher rates of plant growth. Hispaniola's highest mountains (over 10,000 feet high) are on the Dominican side, and the rivers from those high mountains mainly flow eastwards into the Dominican side. The Dominican side has broad valleys, plains and plateaus and much thicker soils . . .

In contrast, the Haitian side is drier because of that barrier of high mountains blocking rains from the east. Compared to the Dominican Republic, the area of flat land good for intensive agriculture in Haiti is much smaller, as a higher percentage of Haiti's area is mountainous. There is more limestone terrain, and the soils are thinner and less fertile and have a lower capacity for recovery . . .

> . . . Haiti was a colony of rich France and became the most valuable colony in France's overseas empire. The Dominican Republic was a colony of Spain, which by the late 1500s was neglecting Hispaniola and was in economic and political decline itself. Hence, France was able to invest in developing intensive slave-based plantation agriculture in Haiti, which the Spanish could not or chose not to develop in their side of the island. France imported far more slaves into its colony than did Spain.
>
> As a result, Haiti had a population seven times higher than its neighbor during colonial times—and it still has a somewhat larger population today, about ten million versus 8.8 million. But Haiti's area is only slightly more than half of that of the Dominican Republic. So Haiti, with a larger population and smaller area, has double the Republic's population density . . .
>
> . . . [A]s a legacy of their country's slave history and slave revolt, most Haitians owned their own land, used it to feed themselves and received no help from their government in developing cash crops for trade with overseas European countries. The Dominican Republic, however, eventually did develop an export economy and overseas trade.[28]

STEP TWO: Find four areas of comparison

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, Diamond 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.

STEP THREE: Complete a three-level outline

In this essay, Jared Diamond does a point-by-point comparison of Haiti and the Dominican Republic. Here's the overall structure:

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28. Jared Diamond, *Collapse: How Societies Choose to Fail or Succeed* (Penguin, 2005), pp. 339–340.

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 discussions 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. (It's OK to have one more or less details than the numbers suggest you should have!)

When you are finished, show your work to your instructor. Ask for help if you need it.

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.
    2.
    3.
    4.
  B. Dominican Republic
    1.
    2.
    3.
    4.
IV. Population
  A. Haiti
    1.
    2.
    3.
    4.
V. Trade
  A. Haitians
    1.
    2.
    3.
  B. Dominicans
    1.

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 you've practiced writing a comparison in science and seen an example of a history comparison, you'll work on a historical comparison of your own.

STEP ONE: Add to the Introduction chart

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: Take notes

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, 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) "both enjoyed tinkering with mechanical devices" (D-E & J, p. 2) "Neither brother especially enjoyed schoolwork" but "Both were curious and loved to learn" (D-E & J, p. 7)	Orville: outgoing, mischief-maker (D-E & J, p. 6) Wilbur: shy, daydreaming, "sharp mind that was always in motion" (D-E & J, p. 6) 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.

Orville Wright & Fred C. Kelly, *How We Invented the Airplane: An Illustrated History* (New York, David McKay, 1953), p. 3. (The following is from the introduction by Fred C. Kelly.)

> Wilbur Wright was four years older than Orville . . . Neither Wilbur nor Orville ever attended college; and, for unusual reasons, neither was formally graduated from high school, though each attended high school the full time required for a diploma. Wilbur had about finished school in Richmond at the time of [his family's] move to Dayton; and to be graduated

he would have had to return to Richmond to be present with his class on commencement day. But he did not consider the mere diploma important enough to justify the bother of the trip. He took an extra year in high school at Dayton, studying Greek and trigonometry. When Orville came to his final year in high school, he thought he might wish to go to college and took special studies that included Latin. Though he learned more than if he had followed the prescribed course, he, too, had to do without a diploma.

Their first interest in bicycles was racing; but as their interest grew, they arranged in December, 1892, to start the Wright Cycle Co., to sell, repair, and manufacture bicycles. They opened for business in the spring of 1893.

When they were youngsters, Wilbur naturally treated Orville as a "kid brother," and Orville thought he sometimes did so after they were grown; but there was great devotion and understanding between them. From the time they got into the bicycle business, they always had a joint bank account, and neither paid the slightest attention to what the other drew out for his own use.

Stephanie Sammartino McPherson & Joseph Sammartino Gardner, *Wilbur & Orville Wright: Taking Flight* (Minneapolis: Lerner Publishing Group, 2004), pp. 26–28.

(26) By this time, their older brothers and many of their friends had married. Orville developed a close friendship with a young woman named Agnes Osborn, a friend of Katharine's. Dressed in his best suit, Orville played chess with Agnes, took her on boat rides, and played pranks on her. As much as he enjoyed her company, however, the relationship didn't become a lasting romance. Both Wilbur and Orville were happy as bachelors. They relished their roles as uncles and . . . (27) felt very close to all their nieces and nephews.

If the brothers felt any discontent at all, it came from their longing for broader opportunities. "Intellectual effort is a pleasure to me," Wilbur told his father, "and I think I would be better fitted for reasonable success in some of the professions than in business." Wilbur wanted to grapple with issues and ideas. The bicycle shop provided an income, but it did not satisfy Wilbur's growing impatience for more creative challenges.

In 1896, the year the Wrights began making their bicycles, a horseless carriage appeared on the streets of Dayton. (28) Wilbur and Orville spent hours discussing the newfangled vehicle with its owner, their friend Cordy Ruse. Certainly the mechanical car had many problems. Sometimes it even lost parts on the road! Still, Orville feared the new means of transportation would eventually take business away from the bicycle. Maybe they should consider building horseless carriages, he told his brother.

But that wasn't the challenge Wilbur sought. Like many others, he laughed at horseless carriages. "To try to build one that would be any account, you'd be tackling the impossible," he declared. "Why, it would be easier to build a flying-machine."

Tom D. Crouch, *The Bishop's Boys: A Life of Wilbur and Orville Wright* (New York: W.W. Norton, 1989), pp. 49–50.

(49) In later years Wilbur and Orville would point to a very strong relationship stretching far back into their childhood. In the will prepared in May 1912 shortly before his death, Wilbur stressed that the two had been "associated . . . in all hopes and labors, both of childhood and manhood." And on another occasion he wrote: "From the time we were little children, my brother Orville and myself lived together, played together, worked together, and, in fact, thought together. We usually owned all of our toys in common, talked over our thoughts and aspirations so that nearly everything that was done in our lives has (50) been the result of conversations, suggestions, and discussions between us."

Those words have been cited time and again to illustrate the lifelong bond between the two brothers. In fact, Wilbur was overstating their relationships as children in order to underscore the importance of the full partnership that they enjoyed as adults. As boys they were close, and as far apart, as any brothers separated by a four-year difference in age. They would scarcely begin to bridge that gulf in a serious way until 1889, the year in which Orville left high school and Wilbur emerged from a period of extended illness and depression . . .

When the brothers were away from home in later years, Wilbur tended to write to his father. Orville, far more often, directed his letters to [their sister] Katharine. They are charming letters, flecked with warmth and humor. Within the family circle, Orville was generally regarded as being much less articulate than his brothers, yet his letters to Katharine are among the clearest and most human documents among the thousands of pieces of Wright family correspondence.

Stephen Kirk, *First in Flight: The Wright Brothers in North Carolina* (Chicago: R.R. Donnelley & Sons, 2003), pp. 18–19.

(18) The Wrights often squabbled during their early business dealings, with one or the other brother feeling he was saddled with an unfair share of the work . . . It was mainly to avoid ill feelings resulting from their work with gliders that they resolved to blur the distinctions between them and present all their ideas as joint conceptions. This attitude grew on them

to the point that they even signed their checks "Wright Brothers," with a simple "W.W." or "O.W." the only indication of the signer.

Differences between the two are not difficult to find.

(19) Wilbur was older, balder, and a more avid correspondent. He was the more visionary of the two. . . . But Wilbur was also prone to depression. One of the defining incidents of his life came in his late teens, when he was inadvertently clubbed in the face while playing a hockey-type game with neighborhood boys. His injuries drove him into a three-year-long withdrawal from friends and family. Aside from the risks he later took in his flight experiments, he seems to have considered himself a kind of invalid-in-waiting from that point. Worn down by lawsuits and stricken with typhoid at age forty-five, he died rather easily.

Orville was probably closer to his younger sister, Katharine, than he was to Wilbur. He was more shy than Wilbur, but also more of a prankster. A dapper dresser, he wore a mustache and had a touch of vanity. Disliking the suntanned look he acquired on the Outer Banks, he would adjourn to the bathroom with a lemon every morning upon getting back to Dayton and set to rubbing his face with its juice, with the result that his skin returned to its normal paleness weeks before Wilbur's.

Day Three: Practicing the *Topos*, Part I

Focus: Organizing a comparison/contrast of two historical figures

STEP ONE: **Organize the similarities and differences**

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 (those are the "aspects"). 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 choose three or four additional categories that they would fit into list. Make a list of those categories. When you are finished, you should have four or five (total) categories, including *family relationships*.

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!

STEP TWO: **Plan the composition**

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.

STEP THREE: **Write the body of the composition**

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.

Day Four: Practicing the *Topos*, Part II

Focus: Completing a comparison/contrast of two historical figures

Today, you'll finish off your comparison and contrast of Wilbur and Orville Wright by writing an introduction and a conclusion to your essay.

STEP ONE: **Write an introduction**

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.

STEP TWO: **Write a conclusion**

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.

STEP THREE: Assemble the Works Cited page

If your composition contains any footnotes, put the sources used on a Works Cited page, using the correct format.

STEP THREE: Proofread

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.

Week 8: Finding a Topic

This week, you will research your own project on a topic that you choose yourself.

Let's do a quick review: The first level of this course ended with an independent project. You were given a list of the seven *topoi* you studied last year, and were assigned the job of combining at least two of them into a composition.

Over the next two weeks, you will complete a similar (but shorter) assignment with a slightly different focus. Next week, you'll work on note-taking and writing. But this week, you'll focus in on one particular skill: *how to choose a topic*.

This week, work independently as much as possible (but ask for help if you need it). Show your work to your instructor at the end of each day.

Day One: Brainstorming in History

Focus: Finding a topic in history

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.[29]

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.

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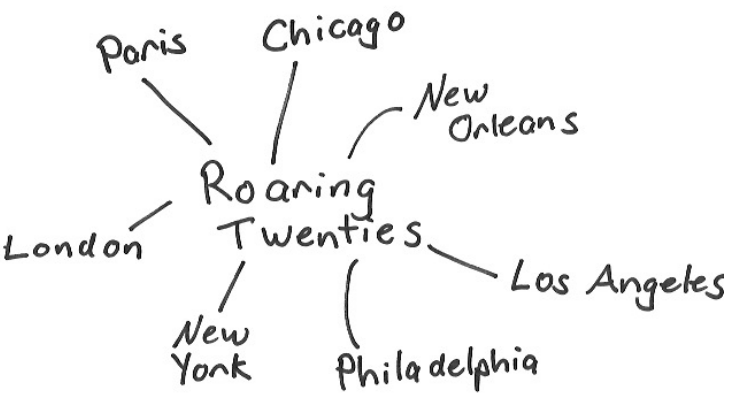
29. Susan Wise Bauer, *Writing With Skill, Level One Student Workbook* (Peace Hill Press, 2012), p. 478.

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.

Day Two: Brainstorming in Science

Focus: Finding a topic in science

You'll need five more 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 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, 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.

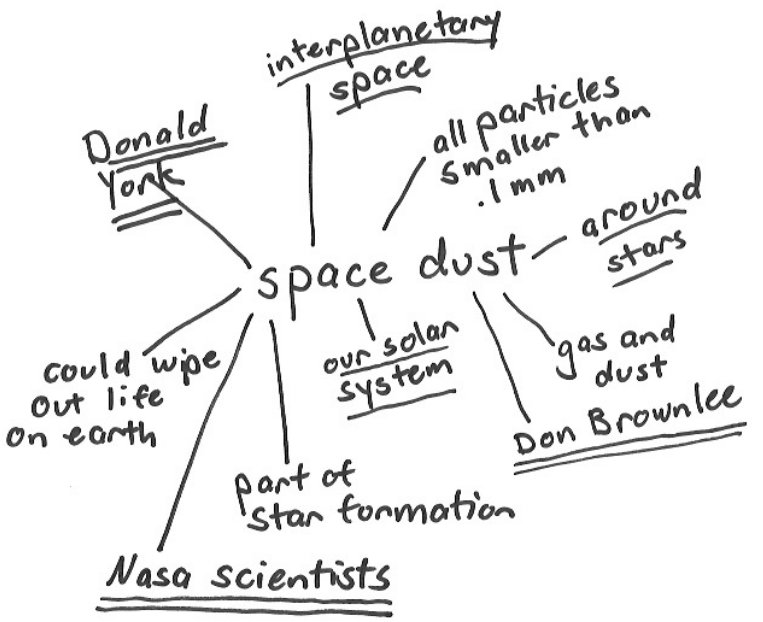
STEP TWO: Use the other 3 Ws to narrow a subject

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 are 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.

Days Three and Four: Pre-Reading

Focus: Initial research

You'll spend the next couple of days doing general reading about one of your subject areas.

Each step has a suggested amount of time for you to spend on it. This is only a very general guideline; you and your instructor may decide together to change it.

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.

Week 9: Completing the Composition

Last week, you worked on the new skill of finding, defining, and reading about a subject area for your composition. This week, you'll decide which *topoi* best fit your subject, take notes, and complete your composition.

You should work as independently as possible this week, but be sure to ask for help whenever you feel the need.

At the end of each day, show your instructor your completed work. However, your instructor should not evaluate your composition until you have finished the final proofreading step in Day Four.

Day One: Choosing the Right *Topos*

Focus: Matching form to content

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 Three.

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.

Day Two: Finish Taking Notes

Focus: Gathering information

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.

Day Three: Draft the Composition

Focus: Writing an initial draft from notes

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.

Day Four: Finalize the Composition

Focus: Revision and proofreading

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.

Week 10: The Embedded Story

Introduction to Weeks 10–11

In the first level of *Writing With Skill,* you 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, you'll 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, you'll work on these intermediate skills for a couple of weeks at a time, interspersed with your other writing assignments.

You should glance back through the list of literary terms you completed in the first level of this course before beginning Week 10's work.

Day One: Read

Focus: Reading

STEP ONE: Learn about the author

"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**

Get in a comfortable place and read the story from beginning to end. Enjoy yourself. Eat a cookie.

STEP THREE: **Reread**

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.)

Day Two: Think

Focus: Finding the story within the story

As you learned last year, it's always easier to write about a story if you've talked about it first. In the steps below, you'll see lines and definitions. In each of the steps, your instructor will carry on a dialogue with you. At the end of each dialogue, write a brief observation on the lines. These observations will help you construct your brief essay tomorrow.

STEP ONE: **Identify the protagonist and antagonist**

STEP TWO: **Find the story within the story**

Story #1:

Story #2:

"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."

—Nozar Niazi and Rama Gautam, *How to Study Literature: Stylistic and Pragmatic Approaches* (New Delhi: PHI, Ltd., 2010), p. 164

STEP THREE: **Examine the author's language**

#1 _____ = _____

#2 _____ = _____

#3 _____ = _____

ironic language: _____

_____

EXAMPLE OPPOSITE TO REALITY BECAUSE . . .

_____

_____

_____

_____

Day Three: Write

Focus: Writing about the story

Today, you'll write a brief essay following the pattern you 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**

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.

STEP TWO: **Write the analysis**

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.

STEP THREE: **Proofread**

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.

Day Four: Literary Language

Focus: Understanding point of view

Today, you'll use "The Open Window" and excerpts from a few other works to learn more about *point of view*.

STEP ONE: **Review point of view**

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

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*

STEP THREE: **Understand the point of view of "The Open Window"**

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.

Appendix I

Literature

The Open Window

by Saki

"My aunt will be down presently, Mr. Nuttel," said a very self-possessed young lady of fifteen; "in the meantime you must try and put up with me."

Framton Nuttel endeavoured to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come. 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.

"I know how it will be," his sister had said when he was preparing to migrate to this rural retreat; "you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping. I shall just give you letters of introduction to all the people I know there. Some of them, as far as I can remember, were quite nice."

Framton wondered whether Mrs. Sappleton, the lady to whom he was presenting one of the letters of introduction, came into the nice division.

"Do you know many of the people round here?" asked the niece, when she judged that they had had sufficient silent communion.

"Hardly a soul," said Framton. "My sister was staying here, at the rectory, you know, some four years ago, and she gave me letters of introduction to some of the people here."

He made the last statement in a tone of distinct regret.

"Then you know practically nothing about my aunt?" pursued the self-possessed young lady.

"Only her name and address," admitted the caller. He was wondering whether Mrs. Sappleton was in the married or widowed state. An undefinable something about the room seemed to suggest masculine habitation.

"Her great tragedy happened just three years ago," said the child; "that would be since your sister's time."

"Her tragedy?" asked Framton; somehow in this restful country spot tragedies seemed out of place.

"You may wonder why we keep that window wide open on an October afternoon," said the niece, indicating a large French window that opened on to a lawn.

"It is quite warm for the time of the year," said Framton; "but has that window got anything to do with the tragedy?"

"Out through that window, three years ago to a day, her husband and her two young brothers went off for their day's shooting. They never came back. In crossing the moor to their favourite snipe-shooting ground they were all three engulfed in a treacherous piece of bog. It had been that dreadful wet summer, you know, and places that were safe in other years gave way suddenly without warning. Their bodies were never recovered. That was the dreadful part of it." Here the child's voice lost its self-possessed note and became falteringly human. "Poor aunt always thinks that they will come back someday, they and the little brown spaniel that was lost with them, and walk in at that window just as they used to do. That is why the window is kept open every evening till it is quite dusk. Poor dear aunt, she has often told me how they went out, her husband with his white waterproof coat over his arm, and Ronnie, her youngest brother, singing 'Bertie, why do you bound?' as he always did to tease her, because she said it got on her nerves. Do you know, sometimes on still, quiet evenings like this, I almost get a creepy feeling that they will all walk in through that window—"

She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance.

"I hope Vera has been amusing you?" she said.

"She has been very interesting," said Framton.

"I hope you don't mind the open window," said Mrs. Sappleton briskly; "my husband and brothers will be home directly from shooting, and they always come in this way. They've been out for snipe in the marshes today, so they'll make a fine mess over my poor carpets. So like you menfolk, isn't it?"

She rattled on cheerfully about the shooting and the scarcity of birds, and the prospects for duck in the winter. To Framton it was all purely horrible. He made a desperate but only partially successful effort to turn the talk on to a less ghastly topic, he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were constantly straying past him to the open window and the lawn beyond. It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary.

"The doctors agree in ordering me complete rest, an absence of mental excitement, and avoidance of anything in the nature of violent physical exercise," announced Framton, who laboured under the tolerably widespread delusion that total strangers and chance acquaintances are hungry for the least detail of one's ailments and infirmities, their cause and cure. "On the matter of diet they are not so much in agreement," he continued.

"No?" said Mrs. Sappleton, in a voice which only replaced a yawn at the last moment. Then she suddenly brightened into alert attention - but not to what Framton was saying.

"Here they are at last!" she cried. "Just in time for tea, and don't they look as if they were muddy up to the eyes!"

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.

In the deepening twilight three figures were walking across the lawn towards the window; they all carried guns under their arms, and one of them was additionally burdened with a white coat hung over his shoulders. A tired brown spaniel kept close at their heels. Noiselessly they neared the house, and then a hoarse young voice chanted out of the dusk: "I said, Bertie, why do you bound?"

Framton grabbed wildly at his stick and hat; the hall door, the gravel drive, and the front gate were dimly noted stages in his headlong retreat. A cyclist coming along the road had to run into the hedge to avoid imminent collision.

"Here we are, my dear," said the bearer of the white mackintosh, coming in through the window, "fairly muddy, but most of it's dry. Who was that who bolted out as we came up?"

"A most extraordinary man, a Mr. Nuttel," said Mrs. Sappleton; "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."

"I expect it was the spaniel," said the niece calmly; "he told me he had a horror of dogs. He was once hunted into a cemetery somewhere on the banks of the Ganges by a pack of pariah dogs, and had to spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him. Enough to make anyone lose their nerve."

Romance at short notice was her speciality.