# WRITING WITH SKILL, LEVEL THREE

## Level 7 of The Complete Writer

by

Susan Wise Bauer

INSTRUCTOR TEXT

This book is to be **used in conjunction with** *Writing With Skill, Level Three: Level 7 of The Complete Writer, Student Text* (ISBN 978-1-933339-74-0)

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# INTRODUCTION

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

Although Level Two contained instructions for working through Level One more quickly with an older student (in preparation for beginning Level Two), neither Level Two nor Level Three of this course should be rushed. The skills taught here will produce a confident, organized writer, but it will take time and practice (and some patience) for these skills to become comfortable for the student.

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

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

However, you should always feel free to ask the student to show his work.

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

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

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

**Outlines**
***Topoi***
**Copia**
**Literary Criticism**
**Reference**

The student may also have preserved the **Narration** section from Level One.

This year, the student will primarily be using the notebook as a reference tool. The student will add a few *topoi* to the Reference section, but the goal of this year's work is to strengthen the student's skills in material that has already been covered.

If the student no longer has last year's notebook, you will need to help the student recreate the following reference materials:

***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
- Sequence: History
- Explanation by Comparison/Contrast
- Explanation by Definition: Natural Object or Phenomenon
- Explanation by Definition: Historical Object, Event, Place, or People Group
- Temporal Comparison: History
- Temporal Comparison: Science

**Literary Terms**
**Sentence Variety Chart**
**Introductions and Conclusions**
**Time and Sequence Words**
**Space and Distance Words/Phrases**
**Points of View**

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

To recreate the *Topoi* chart, have the student copy out the charts in Appendix I, beginning with Chronological Narrative of a Past Event and ending with Temporal Comparison: Science. (Narrative by Significance of a Past Event is the first new *topos* taught in Level Three.)

You may photocopy Appendices II-VI and give them to the student to replace the Literary Terms, Sentence Variety, Introductions and Conclusions, Time & Sequence Words, Space and Distance Words, and Points of View charts.

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

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

## Overview of the Year's Sequence

Like Level Two, this book is not divided into separate sections. Instead, the student will alternate compositions in history, science, and literary criticism.

Over the course of this year, the student will build on last year's skills in outlining, and rewriting, research, and documentation. The student will also continue to work on sentence skills. Level Three reviews the forms mastered over the last two levels of the course, and teaches four more: narrative by significance, explanation by cause and effect, instructional sequence, and experimental sequence.

The primary focus of the course is on building skills in independent composition, so the student will spend much more time researching and writing original compositions, in literature as well as in history and science. The goal of this three-level course is to turn the student into a confident independent writer—so the student is given plenty of opportunity to practice skills on topics of his or her own choice.

Suggested courses to follow Level Three are found in the Afterword.

# Week 1: Review: Narrative Summaries and Three-Level Outlines

## Day One: Review Narrative Summaries

Focus: Writing a brief narrative summary

The student is responsible for reading and following the instructions! You should be available to check the student's work, and to help out if she runs into a dead end. However, continue to encourage the student to work as independently as possible.

If the student asks for help, first make sure that she has read the instructions carefully. (More than half the time, students at this level run into difficulty not because they're confused, but because they haven't actually paid close attention to the directions.) Ask the student to read the instructions out loud to you. See if this solves the problem; if not, go ahead and offer as much help as is needed. The student instructions are reproduced below for your convenience. Texts that the student uses for research and reading are not reproduced; their place is marked with an *.

### STEP ONE: **Review narrative summaries (Student Responsibility)**

Now that you're into the third level of this course, you should be thoroughly familiar with the most basic form of expository writing—the narrative summary.

Since this is your first day back to this writing program, you'll warm up your writing muscles (just in case they're a little stiff from disuse) by working on a brief narrative summary.

As you studied last year, a narrative summary boils a passage down to its most basic information by eliminating all unnecessary details. There are two sets of questions that you might find useful when writing a narrative summary.

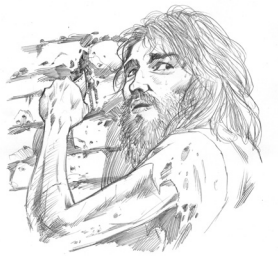
For a passage of description: *What does the passage describe? What are the two or three most important parts of the description? What do they do?*

For a series of events: *What happens at the beginning of the passage? What happens next? What happens at the end?*

Last year, you learned that narrative summaries serve a couple of different purposes. Practicing narrative summaries teaches you to write succinctly and powerfully. And the summaries themselves can become useful parts of longer papers.

## STEP TWO: **Prepare (Student Responsibility)**

Now you'll prepare to write a narrative summary of an excerpt from the classic novel *The Count of Monte Cristo,* by Alexandre Dumas. Read the passage below *carefully.* If you come across unfamiliar words, circle them in pencil and keep on going. Go back and look up the strange words once you've finished your reading.



This passage comes near the beginning of the novel. The young French sailor Edmond Dantes has been unjustly arrested and thrown into prison at the infamous island fortress of Chateau d'If. He has been alone in his cell for six years, and so far as he knows, he will remain imprisoned for life, with no trial and no chance to declare his innocence.

Dantes knows that there is another prisoner in the cell beside him, but the walls are thick, and for six years, he has seen no one except his jailer. He is on the edge of absolute despair when he hears a sound deep in the wall and realizes that his neighbor is trying to chisel through the stones.

The possibility that he might see another human being gives him sudden hope. But then the sound of scratching stops. And although he spends hours with his ear pressed against the wall, he hears nothing more . . .

★

## STEP THREE: **Reread (Student Responsibility)**

Although this step is the student's responsibility, she may ask you for help if she's not familiar with the *Lord of the Rings* trilogy.

Now that you've read the passage carefully and looked up any unfamiliar words, you should read it one more time before you try to write a narrative summary.

The first time you read a passage, a chapter, or a book, you begin to understand it. But there's no way to grasp the full meaning of any piece of writing the first time through. The author has written, revised, edited, and then probably revised and rewritten again. Each revision has been done with the ultimate end, or purpose, of the piece of writing in mind.

Here's an example.

(If you haven't read the *Lord of the Rings* trilogy, or at least seen the movies, this might contain plot-spoilers—stop reading and ask your instructor for directions instead!)

*The Lord of the Rings*, by J. R. R. Tolkien, is about power, and how power changes and corrupts those who hold it. Power is symbolized by the Ring. In the first book of the trilogy, *The Fellowship of the Ring,* the hobbit Bilbo has had the Ring for decades. Here's what he says:

> "I am old, Gandalf. I don't look it, but I am beginning to feel it in my heart of hearts. *Well-preserved* indeed!" he snorted. "Why, I feel all thin, sort of *stretched,* if you know what I mean: like butter that has been scraped over too much bread. That can't be right. I need a change, or something."[1]

If you're reading *The Fellowship of the Ring* for the very first time, you don't realize that Bilbo's "stretched" feeling is caused by the Ring. Only as the book goes on do you understand that the Ring is slowly making Bilbo *less and less* himself—just as it did to Gollum, who owned

1. J. R. R. Tolkien, *The Fellowship of the Ring* (Ballantine Books, 1973), p. 58.

the ring before him. The Ring gives long life—but that long life is without meaning or significance. The second time you read *The Fellowship of the Ring*, you understand exactly what Bilbo means by *stretched* and *all thin*.

So remember this: You never really understand a piece of writing until you've read it more than once. All this year, you'll be asked to *reread* passages before you begin to work with them.

Now go read the passage from *The Count of Monte Cristo* a second time.

## STEP FOUR: **Practice**

Student instructions for Step Four:

Decide whether the passage from *The Count of Monte Cristo* is a *description* or a *series of events*. (That should be easy.) Then, use the questions reviewed in Step One to write a narrative summary.

Here's a reminder: Your narrative summary should be *either* in the present *or* in the past tense. Don't mix them together!

Aim for a summary of between 70 and 120 words. To reach this word limit, you'll need to be very careful in identifying which parts of the passage are essential, and which you can leave out without confusing someone who reads your summary.

If you have trouble, ask your instructor for help. When you're finished, show your work to your instructor.

### HOW TO HELP THE STUDENT WITH STEP FOUR

By now, the student has had plenty of practice writing summaries. But today's assignment should be slightly challenging, due to the number of details that are in the passage. Sorting out the descriptive minutiae (the way in which Dantes dug, the exact method he followed in getting hold of the saucepan, the speeches of the jailer) from the actual events in the passage will force the student to distinguish between central and secondary information—vital for the writing assignments that she'll tackle over the next weeks.

The student's answers might resemble the following:

Edmond Dantes hears a noise from the cell next door, but then it stops. He waits for three days until it starts again. Then he decides to chisel through the wall between the two cells. He starts by breaking a jug and using it to scrape the plaster. Three days later, he reaches stone. The jug fragment is too weak for the stone, so he tricks his jailer into giving him a saucepan with a metal handle. He uses the handle to pry stone from the wall. But then he reaches a beam blocking his way. He is just about to despair when his neighbor speaks to him through the stone.

Edmond Dantes heard the prisoner in the next cell scraping the stones. He decided to dig towards his neighbor. First, he dug with fragments of his jug. Then, he manipulated his jailer into giving him a saucepan with a metal handle and used the handle instead. But as he was digging, he ran into a beam blocking his path. He cried out in despair, and heard the voice of his neighbor answering him.

If the student has trouble, ask the following questions:

Why does Dantes decide to dig through the stone? [This will help the student set the scene.]

What two methods does he use? [This will assist the student in leaving out the details of Dantes' interaction with his jailer.]

What problem does he run into? [This is the climactic event of the passage.]

What is the very last event in the passage? [This will help the student bring the narration to a close.]

# Day Two: Condensed Narrative Summaries

Focus: Shortening a narrative summary to its briefest form

## STEP ONE: **Condense**

Student instructions for Step One:

> You're going to start out today's work by condensing your summary of the passage from *The Count of Monte Cristo* down to an even *shorter* narrative summary, only 20 to 45 words in length.
>
> Why is this useful?
>
> Finding the *one central thought* to any passage of writing helps you to understand and remember that passage. And, when you write, you need to remember the most central idea or event—the dominating theme. Otherwise, you'll have a very hard time figuring out which details to include and which ones you should leave out.
>
> Read through your summary. And then try to condense it to a two to three sentence summary, 20 to 45 words long.
>
> If you have trouble condensing your summary, ask your instructor for help.
>
> When you're finished, show your brief narrative to your instructor.

### HOW TO HELP THE STUDENT WITH STEP ONE

This assignment will begin to prepare the student for next week's discussion of topic sentences.

The student's answers may resemble the following:

> Edmond Dantes is imprisoned. He tries to dig through the stone wall to meet the prisoner in the next cell, but a beam blocks his way.
>
> Edmond Dantes knows that the prisoner in the next cell is digging towards him, so he uses a jug and a saucepan handle to scrape his way through the wall. He is making progress until he runs into a beam.

Edmond Dantes is in a prison cell. He hears the prisoner next to him digging through the wall, so he decides to dig towards his neighbor. He makes progress until he runs into a beam.

If the student has trouble, point out that the brief narrative only needs to tell the reader three things:

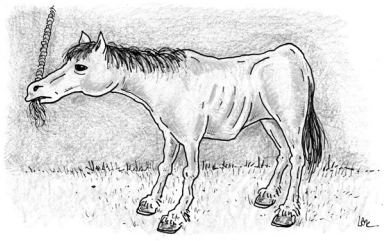
What situation is Dantes in?
What does he do about it?
What stops him?

It should be clear from the student's longer narrative summary what the answers to those three things are. The student should state each answer *briefly.* He may find it easer to keep his answer under 45 words if he combines two of the answers into one sentence (as in the first two model answers), rather than writing three separate sentences (as in the third model answer).

## STEP TWO: **Prepare (Student Responsibility)**

Although this step is the student's responsibility, you may want to check that the student has indeed read the story through twice.

Read the following story with careful attention. "King John" is probably supposed to be one of the dukes of the Italian Duchy of Spoleto, a semi-independent region that was theoretically part of the Lombard kingdom of Italy during the Middle Ages. The city of Atri was within the borders of Spoleto.



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Now that you're read the story through one time, guess what you should do next?

That's right; read it again.

## STEP THREE: **Practice**

Student instructions for Step Three:

Decide whether the story is more of a description or more of a series of events. (That should be even easier than in the last day's work.) Then write a narrative summary of 50–80 words (four to five sentences).

If you have trouble, ask your instructor for help. When you're finished, show your work to your instructor.

### HOW TO HELP THE STUDENT WITH STEP THREE

The student's answer might resemble one of the following:

King John hung a bell in the city of Atri so that anyone who needed justice could ring it. A piece of hay was tied to the handle. One day, an ancient starving horse pulled on the

hay and rang the bell. He belonged to a nobleman who had gotten rid of him once he got old. The judge who answered the bell's ring ordered the nobleman to take care of the horse for the rest of his life.

The city of Atri had a bell hanging in the square. Anyone who wanted justice could ring it. One day, a starving horse pulled on the bell handle. It belonged to a nobleman who had turned it loose when it got old. The judge of Atri ordered the nobleman to take care of the horse until it died.

A bell was hung in the square of Atri, so that those who wanted justice could ring it. A wisp of hay was tied to the handle. One day, a starving old horse abandoned by his master ate the hay and rang the bell. The judge of Atri realized that this was a great injustice, and ordered the nobleman to care for the horse.

If the student has difficulty, ask these questions:

What is the initial setup? (What is in the square and why?)
What did the horse do?
What did the judge realize?
What was the result?

## STEP FOUR: **Condense**

Student instructions for Step Four:

> Now condense your narrative summary down to an even *shorter* narrative summary, not more than 30 words in length. Remember, you're looking for the most central idea or event—the dominating theme.
>
> Aim for two sentences. If you have trouble condensing your summary, ask your instructor for help.
>
> When you're finished, show your brief narrative to your instructor.

### HOW TO HELP THE STUDENT WITH STEP FOUR

The student's answer might resemble one of the following:

In Atri, citizens could ring a bell to get justice. One day a starving horse rang the bell and was given back his home.

An ancient starving horse, abandoned by his master, rang the bell of Atri. The judge who answered the bell ordered the master to care for the horse properly.

An abandoned old horse pulled on the rope of the bell of Atri. The judge who came ordered the horse's master to take care of the horse properly.

If the student has trouble, point out that the brief summary only needs to tell the reader two things:

What did the horse do?

What was the result?

It should be clear from the student's longer narrative summary what the answers to those two questions are. The student should state each answer *briefly*.

# Day Three: Review Three-Level Outlines

Focus: Constructing a three-level outline

In Level Two of this course, the student learned that outlines serve a slightly different purpose from narrative summaries. Summarizing gives the most central information in a passage. Outlining, on the other hand, shows *how* a writer has chosen to present that information—the structure of a passage.

Outlining the work of good writers can teach students a great deal about how to organize a composition. And an outline can also help students to remember what's *in* a passage—very useful when studying for a test.

## STEP ONE: Review one- and two-level outlines

Student instructions for Step One:

> Here's a quick summary of what you've already learned about one- and two-level outlines.
>
> When you outline a passage of writing, you begin by finding the main idea in the paragraph and assigning it a Roman numeral (I, II, III . . .). Remember that your main point is *not* supposed to sum up all of the information in the paragraph! Instead, the main point states the theme, idea, or topic that all of the other sentences in the paragraph relate to. Often, you can find the main point by answering the following two questions:
>
> *What is the main thing or person that the paragraph is about?*
>
> *Why is that thing or person important?*
>
> Once you've found the main idea in the paragraph, you locate the *subpoints*. Subpoints are given capital letters (A, B, C . . .). Each subpoint should be a piece of information that relates *directly* to the main point. One way to find subpoints is to answer the following question:
>
> *What additional information does the paragraph give me about each of the people, things, or ideas in the main point?*
>
> Each capital-letter subpoint should make an independent statement relating directly to something in the Roman-numeral point. So, don't make small details that aren't essential to the topic of the paragraph into subpoints!
>
> Read carefully through the following three paragraphs (which should also prove very useful if you ever decide to raise a pig of your own):
>
> ★

Here's how I would answer the first set of questions for these paragraphs:

*Paragraph 1*
What is the main thing or person that the paragraph is about? Pigs
Why is that thing or person important? You have to buy the right kind
*Paragraph 2*
What is the main thing or person that the paragraph is about? Feed
Why is that thing or person important? Hogs have to have the right kind
*Paragraph 3*
What is the main thing or person that the paragraph is about? Pasture
Why is that thing or person important? It needs to be good for hogs

Here are the main points I would use in an outline:

I. Buying pigs
II. Hog feed
III. Hog pasture

Now, work on finding your own subpoints. Complete the following outline, using your own paper.

I. Buying pigs
  A.
  B.
II. Hog feed
  A.
  B.
  C.
III. Hog pasture
  A.
  B.
  C.

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

## HOW TO HELP THE STUDENT WITH STEP ONE

The student's outline might resemble the following:

I. Buying pigs
  A. What to look for
  B. Gender
II. Hog feed
  A. Amount
  B. Makeup OR Content of feed
  C. How to feed
III. Hog pasture
  A. North
  B. South
  C. Temporary

Notice that I haven't tried to make all three of the main points parallel in grammatical structure, like this:

| | | |
|---|---|---|
| I. Pig purchase | | I. Buying pigs |
| II. Hog feed | or | II. Feeding hogs |
| III. Hog pasture | | III. Pasturing hogs |

When you're outlining someone else's work, it isn't necessary to change their words around in order to produce an artificial parallelism.

The student should be following the directions, "Each capital-letter subpoint should make an independent statement relating directly to something in the Roman-numeral point." The first half of the paragraph tells you about *buying* (and what to look for); the second gives specific advice about *pigs* (gender). The student should *not* write:

I. Buying pigs
  A. Spring
  B. Raised in clean area
  C. Healthy and right weight
  D. Female or castrated male

This is turning minor details into subpoints.

If the student has difficulty finding subpoints for Roman numeral I, ask,

What does the first paragraph tell you to do when you're buying a pig?

What does the second paragraph tell you about pigs?

The second paragraph covers one topic about hogs (how much they eat) and two about feed (what it's made of, how to give it to the hogs). If the student has difficulty with Roman numeral II, ask,

What does the first sentence tell you about hogs?

What does the next part of the paragraph tell you about feed?

What do the last two sentences tell you about feed and water?

The third paragraph (Roman numeral III) may trip the student up because the first sentence provides a transition between the feed topic into the pasture topic, rather than introducing an actual sub-topic. If the student is confused by this, simply tell her that the first sentence is a transition and that she'll be working on transition sentences in a few weeks.

After the first sentence, the paragraph divides neatly into three topics: three different kinds of pasture. If necessary, ask the student,

Where is the first kind of hog pasture?

Where is the second kind of hog pasture?

Where is the third kind of hog pasture?

## STEP TWO: **Review three-level outlines**

### Student instructions for Step Two:

Last year, you began to practice three-level outlines. In a three-level outline, important details about the subpoints are listed beneath each subpoint, using Arabic numerals (1, 2, 3, 4 . . .).

Using the model below, finish the outline on your own paper. If you can't figure out how to put the information in the paragraphs into the number of points provided, ask your instructor for help.

I. Buying pigs
- A.
  1.
  2.
  3.
- B.
  1.
  2.

II. Hog feed
- A.
  1.
- B.
  1.
  2.
  3.
- C.
  1.
  2.

III. Hog pasture
- A.
  1.
  2.
  3.
  4.
  5.
  6.
  7.
  8.
  9.
- B.
  1.
  2.
  3.
  4.
  5.
- C.
  1.
  2.
  3.
  4.
  5.
  6.

## HOW TO HELP THE STUDENT WITH STEP TWO

This three-level outline assignment is intended to reinforce the lessons taught in Level Two about distinguishing subpoints from supporting detail. The student's outline should resemble the following:

I. Buying pigs
    A. What to look for
        1. Spring pigs
        2. Raised in sanitary surroundings OR Raised in a clean place
        3. Good weight and appearance
    B. Gender
        1. Female
        2. Castrated male (barrow)
II. Hog feed
    A. Amount
        1. 600 pounds per hog
    B. Makeup OR Content of feed
        1. Grains
        2. Protein supplement
        3. Mineral mixture
    C. How to feed
        1. Self-feeder
        2. Drinking water
III. Hog pasture
    A. North
        1. Alfalfa
        2. Ladino
        3. Red clover
        4. Alsike
        5. White clover
        6. Bluegrass
        7. Burclover
        8. Timothy
        9. Combinations
    B. South
        1. Bermudagrass
        2. Lespedeza
        3. Carpetgrass
        4. Crab grass
        5. Dallisgrass
    C. Temporary
        1. Rye
        2. Oats

3. What
4. Rape
5. Soybeans
6. Cowpeas

## STEP THREE: **Prepare (Student Responsibility)**

Now that you've been walked through a review of three-level outlines, practice outlining a brief passage independently.

Prepare by reading the following paragraphs from Patricia Lauber's *Tales Mummies Tell* (Thomas Y. Crowell, 1985), pp. 47–48.

★

Now . . . read it again.

## STEP FOUR: **Practice**

Student instructions for Step Four:

Construct a three-level outline of the passage from *Tales Mummies Tell*. Use one Roman numeral for each paragraph.

Try to work as independently as possible, but if you need help, ask your instructor.

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

### HOW TO HELP THE STUDENT WITH STEP FOUR

There are several possible ways to outline the passage. The student's answers might resemble one of the following:

I. Wear on Egyptian teeth
  A. Evidence of wear
    1. Teeth of skeletons and mummies
    2. X-rays of pharaohs, priests, nobles
  B. Sand from desert
    1. In the food
    2. Ground down Egyptian teeth
II. Explanation
  A. 1971 exhibit at Manchester Museum
    1. Bread on display
    2. X-rays of bread

B. Where the sand came from
1. Minerals from the sand
2. Grindstones
3. Quartz from dust stones

I. Biggest dental problem
A. Wear on teeth
1. Showed on skeletons and mummies
2. Also showed in X-rays
B. Came from sand
1. Sand got into food
2. Egyptians chewed sand

II. Sand came from flour in bread
A. Mystery until 1971
1. Display at Manchester Museum
2. Ancient Egyptian bread
B. Mineral fragments in bread
1. Some from soil
2. Some from stones used to grind grain
3. Most from desert sand

Notice that in the second paragraph, the last two sentences—the actual solution to the puzzle—actually sum up the topic of the paragraph. Rather than placing those details at the end of the outline, where they occur in the paragraph itself, the student should use this as the main Roman numeral point.

If necessary, use the following questions to prompt the student.

I. What is the overall phenomenon that this paragraph describes?
A. What two specific examples are given? Those will be your details, numbered 1. and 2. What overall name can you give to these two specific cases? That should be your A.
B. What explanation is given for the wear?
1. and 2. What two steps are described in the last two sentences of the paragraph?

II. What question is answered in this paragraph?
A. What event is described in the first part of the paragraph?
1. What was in the display?
2. What was in the bread?
B. Three different kinds of what thing are listed in the remainder of the paragraph?
1. and 2. and 3. What are the three sources of sand described?

# Day Four: Copia Review I

Focus: Working with nouns and adjectives to vary sentences

The student will need to use a thesaurus to complete today's work.

## STEP ONE: Review noun and adjective transformations

Student instructions for Step One:

> In the first two levels of this course, you learned five different ways to change nouns and adjectives into new forms. You started off by using a thesaurus to select vivid and exact synonyms for basic nouns and adjectives. You then practiced four additional methods to transform nouns and adjectives. Read these carefully now.
>
> descriptive adjectives ⟷ nouns
> an eloquent man
> a man of eloquence
>
> 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.
>
> word → phrase describing what the word is or does
> metaphor
> kenning
>
> letter → words from your pen
> letter → pearls of wisdom
> sea → whale road
>
> If you need help remembering how any of these transformations are done, ask your instructor.

### HOW TO HELP THE STUDENT WITH STEP ONE

If the student needs help remembering how to do the transformations, allow him to read through the following explanations and examples from *Writing With Skill, Level Two.*

> **noun → synonym with appropriate shade of meaning**
> **adjective → synonym with appropriate shade of meaning**
>
> 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 . . .*

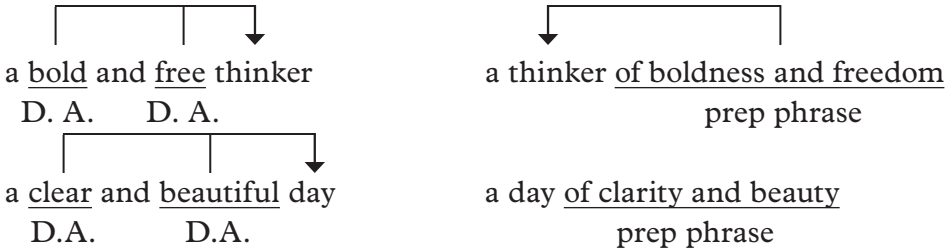
The first two sentences suggest that the strong sensation is pleasant. The third suggests that it isn't all that strong. So if you were to choose a synonym for *thrill,* you'd want to make sure that the essential meaning ("strong, sudden") is combined with an implication of dreadfulness.

> *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."

**descriptive adjectives ⟷ nouns** **an eloquent man**
**a man of eloquence**

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.


| | | | |
|---|---|---|---|
| **adjective** | → | **intensified adjective** | **The sun was bright.**<br>**The sun was incandescent.** |
| **adjective** | → | **added adjective** | **He leaped into the cold water.**<br>**He leaped into the cold and murky water**<br>**OR**<br>**He leaped into the cold, murky water.** |

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, the adjectives are underlined. He 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.

Once again, notice that Conrad 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.

**word ⟶ phrase describing what the word is or does**
**metaphor**
**kenning**

**letter ⟶ words from your pen**
**letter ⟶ pearls of wisdom**
**sea ⟶ whale road**

Among the 195 ways that Desiderius Erasmus rephrased the sentence "Your letter pleased me greatly" are these three:

The words from your pen brought joy.
The pages I received from you sent a new light of joy stealing over my heart.
Your pearls of wisdom gave me pleasure.

All three of these sentences have the same basic structure as the original—there's a subject, an action verb, and a direct object. But in each of them, Erasmus has substituted a phrase (or clause) for the noun "letter."

| S. | V. | D.O. | |
|---|---|---|---|
| letter | pleased | me | |
| S. | V. | D.O. | |
| words from your pen | brought | joy | |
| S. | V. | D.O. | |
| pages I received from you | sent | light | |
| S. | V. | I.O. | D.O. |
| pearls of wisdom | gave | me | pleasure |

In each sentence, the phrase acts in exactly the same way as the original subject noun.

The first two sentences use very literal phrases in place of the noun "letter." What is a letter made up of? Words written on paper. "Words written on paper" could be substituted for "letter." Where did the words come from? Well, your brain ("Words from your brain" might work too), but in a very basic sense, the words came from the end of your pen. In the same way, the letter is, physically, pages that arrived because they were sent.

The third sentence uses a metaphor. A metaphor describes something by comparing it to something else. Wise words from a loved one's letter are treasured. Pearls are treasured. So the letter can become "pearls of wisdom."

A third way to substitute a phrase for a word is to use a *kenning*—a method common in Norse and Old English poetry. A *kenning* substitutes a description of some quality that the noun possesses, or some function that it performs, for the noun itself. So, for example, an *arrow* might become a "slaughter shaft," or blood a "hot battle-sweat." Instead of *body,* a Norse poet might use the phrase "house for the bones." The *sea* becomes the "whale road," ships become "wave floaters."

## STEP TWO: **Provide new examples**

Student instructions for Step Two:

> To demonstrate your understanding, complete a new set of the examples by filling in the blanks on the following chart. When you are finished, show your work to your instructor.

noun → synonym with appropriate shade of meaning
adjective → synonym with appropriate shade of meaning

The terrifying dream struck a chill into her heart.
The _____ dream struck _____ into her heart.

descriptive adjectives ↔ nouns a fashionable woman _____

adjective → intensified adjective
The apple cobbler was tasty.
The apple cobbler was _____.

adjective → added adjective
Her work clothes were grubby.
Her work clothes were grubby and _____.

word → phrase describing what the word is or does path → _____.
metaphor path → _____.
kenning path → _____.

Although answers will vary, the student's work may resemble the following:

The terrifying dream struck fear into her heart.

The __bloodcurdling__ dream struck __trepidation__ into her heart.

descriptive adjectives ⟷ nouns a fashionable woman
a woman of fashion

adjective → intensified adjective The apple cobbler was tasty.
The apple cobbler was succulent.

adjective → added adjective Her work clothes were grubby.
Her work clothes were grubby and mud-stained.

word → phrase describing what the word is or does

path → opening through the woods
metaphor path → winding thread of Adriadne
kenning path → place for pilgrims' feet

If the student has difficulty with any of the examples, be sure to review the appropriate information about that particular transformation from the beginning of this lesson.

## STEP THREE: **Practice transformations**

Student instructions for Step Three:

> On your own paper, rewrite the following sentences, adapted from the novels and stories of the 19th-century Russian storyteller Ivan Turgenev, as translated by Constance Garnett in *Dream Tales and Prose Poems: The Novels of Ivan Turgenev* (The Macmillan Company, 1920).
>
> You must use each of the following transformations at least once:
>
> adjective → synonym with appropriate shade of meaning
> noun → synonym with appropriate shade of meaning
> descriptive adjectives ⟷ nouns
> adjective → intensified adjective
> adjective → added adjective
> word → metaphor
> word → kenning
>
> To help you, the words that can be transformed are underlined below. You will have to decide which transformation suits which words.
>
> If you really get stuck, ask your instructor what transformation you should be using. When you're finished, show your work to your instructor.
>
> It had not struck midnight when he had a scary dream.

All the walls were covered with small blue tiles with gold lines on them; slender carved alabaster pillars supported the ceiling of marble; the ceiling itself and the pillars seemed half clear.

The pressure of various conflicting emotions had brought her to breakdown.

In the distance, on the horizon, [was] the bluish line of a big river.

All about are whole new hay piles.

I looked round, and saw an old woman, all muffled up in grey rags.

She is looking at me with evil eyes.

To his own surprise, tears rushed in streams from his eyes.

## HOW TO HELP THE STUDENT WITH STEP THREE

Turgenev's original sentences are in bold type. Above each sentence, I have also indicated the transformation(s) that turn the sentence in the exercise back into Turgenev's original.

These are merely suggested answers. Answers will vary! The student does not need to perform every transformation indicated, as long as she has followed the instructions and performed each *kind* of transformation at least once.

If the student needs additional help, tell her which transformation to use.

After you have checked the student's work, show her the answers below. Encourage her to compare Turgenev's sentences with her own.

adjective ⟶ intensified adjective
adjective ⟶ added adjective

It had not struck midnight when he had a scary dream.
**It had not struck midnight when he had an extraordinary and terrifying dream.**

adjective ⟶ synonym with appropriate shade of meaning
descriptive adjectives ⟷ nouns

All the walls were covered with small blue tiles with gold lines on them; slender carved alabaster pillars supported the ceiling of marble; the ceiling itself and the pillars seemed half clear.
**All the walls were covered with tiny blue tiles with gold lines on them; slender carved pillars of alabaster supported the marble ceiling; the ceiling itself and the pillars seemed half transparent.**

word ⟶ metaphor

The pressure of various conflicting emotions had brought her to breakdown.
**The pressure of various conflicting emotions had brought her to the brink of an abyss.**

word ⟶ kenning
adjective ⟶ synonym with appropriate shade of meaning
noun ⟶ synonym with appropriate shade of meaning

In the distance, on the horizon, [was] the bluish line of a big river.
**In the distance, on the border-line between earth and heaven, [was] the bluish streak of a great river.**

noun ⟶ synonym with appropriate shade of meaning
adjective ⟶ synonym with appropriate shade of meaning
descriptive adjectives ⟷ nouns

All about are whole new hay piles.
**All about are whole stacks of fresh-cut hay.**

adjective ⟶ added adjective

I looked round, and saw an old woman, all muffled up in grey rags.
**I looked round, and saw a little, bent old woman, all muffled up in grey rags.**

adjective ⟶ intensified adjective
adjective ⟶ added adjective

She is looking at me with evil eyes.
**She is looking at me with big, cruel, malignant eyes.**

noun ⟶ synonym with appropriate shade of meaning

To his own surprise, tears rushed in streams from his eyes.
**To his own astonishment, tears rushed in torrents from his eyes.**

# Week 2: Topic Sentences

## Day One: Introduction to Topic Sentences

Focus: Understanding and identifying topic sentences

### STEP ONE: Understand topic sentences (Student Responsibility)

NOTE TO INSTRUCTOR: Although this first step is the student's responsibility, you should check to make sure that she has read it thoroughly and carefully.

Long, long ago—all the way back in Week 2 of Level One, which is probably so long ago that you can't even remember it—you were introduced to the term *topic sentence.* Here's what you were told:

> Sometimes, paragraphs have *topic sentences.* A topic sentence does your work for you, because it states the subject of the paragraph outright. Topic sentences are usually found near the beginning or end of a paragraph . . . Not every good paragraph has a topic sentence, but in every good paragraph, all of the sentences relate to a single main subject.

And then you never heard about topic sentences again.

If you've used other writing programs, this might strike you (or possibly your instructor) as odd. After all, many writing manuals put a huge emphasis on topic sentences. Here are just a few examples . . .

> "A paragraph has two essential components: a main idea expressed in a topic sentence and additional sentences providing supporting details." (Jill Norris, *Writing Fabulous Sentences and Paragraphs*, p. 39)

> "A topic sentence states the main idea of a paragraph. It is the most general sentence of the paragraph. All the other sentences serve to explain, describe, extend, or support this main-idea sentence . . . Students are usually advised to use topic sentences in all their work." (Sandra Scarry, *The Writer's Workplace,* p. 299)

> "Most paragraphs contain a topic sentence that tells readers what the paragraph is about and states a controlling idea that expresses a main point or opinion." (Mark Connelly, *Get Writing,* 3rd ed., p. 31)

> "Every paragraph you ever write must have a topic sentence." (Marian Thomas, *Essay Writer,* p. 7)

Topic sentences can be very useful, of course—particularly when you're writing short compositions, or answers on a test. But if you fixate on the need to put a topic sentence into every paragraph, you'll have trouble making your compositions flow smoothly and naturally. Often, the main idea that unifies a paragraph isn't explicitly stated. And even more often, a main idea is spread across two or more paragraphs.

Here's an example of a paragraph with a strong topic sentence:

> Greenland's colorful name is blamed on a colorful Viking called Erik the Red. Erik went to sea when he was exiled from nearby Iceland in the year 932, after he killed two men in a neighborhood dispute. In addition to being an explorer, a fugitive killer, and a lousy neighbor, Erik was the world's first real-estate shill. He christened his discovery Greenland in the belief that a "good name" would encourage his countrymen to settle there with him. The ploy worked, and the community that Erik founded on the island's southwest coast survived for more than four centuries.
>
> —Mitchell Zuckoff, *Frozen in Time: An Epic Story of Survival and a Modern Quest for Lost Heroes of World War II* (New York: HarperCollins, 2013), p. 9.

Every detail in this paragraph is related to Erik the Red's decision to name his new land "Greenland"—which is exactly what the topic sentence summarizes for you.

But now read these three short paragraphs, which come right at the beginning of David McCullough's best-selling history book, *1776*.

> On the afternoon of Thursday, October 26, 1775, His Royal Majesty George III, King of England, rode in royal splendor from St. James's Palace to the Palace of Westminster, there to address the opening of Parliament on the increasingly distressing issue of war in America.
>
> The day was cool, but clear skies and sunshine, a rarity in London, brightened everything, and the royal cavalcade, spruced and polished, shone to perfection. In an age that had given England such rousing patriotic songs as "God Save the King" and "Rule Britannia," in a nation that adored ritual and gorgeous pageantry, it was a scene hardly to be improved upon.
>
> An estimated 60,000 people had turned out. They lined the whole route through St. James's Park. At Westminster people were packed solid, many having stood since morning, hoping for a glimpse of the King or some of the notables of Parliament. So great was the crush that late-comers had difficulty seeing much of anything.
>
> —David McCullough, *1776* (New York: Simon and Schuster, 2005), p. 3.

Only the third paragraph has a topic sentence. The first paragraph only *has* one sentence; McCullough chooses to make the very first sentence of his book into its own paragraph. The topic of the second paragraph is "The beauty of the scene," but there is no single sentence that states this topic. And the third paragraph begins with a brief topic sentence before it goes on to describe what that crowd of 60,000 looked and felt like.

Furthermore, all three paragraphs relate to the same theme. You could outline the passage like this:

I. The day of George III's address to Parliament
  A. The beauty of the scene
    1. Cool clear weather
    2. A shining royal cavalcade

B. Attended by 60,000 people
   1. Lined the route through St. James's Park
   2. Packed into Westminster
   3. Latecomers could not see through the crush

and Mr. McCullough could have chosen to write it like this:

> On the afternoon of Thursday, October 26, 1775, His Royal Majesty George III, King of England, rode in royal splendor from St. James's Palace to the Palace of Westminster, there to address the opening of Parliament on the increasingly distressing issue of war in America. The day was cool, but clear skies and sunshine, a rarity in London, brightened everything, and the royal cavalcade, spruced and polished, shone to perfection. In an age that had given England such rousing patriotic songs as "God Save the King" and "Rule Britannia," in a nation that adored ritual and gorgeous pageantry, it was a scene hardly to be improved upon. An estimated 60,000 people had turned out. They lined the whole route through St. James's Park. At Westminster people were packed solid, many having stood since morning, hoping for a glimpse of the King or some of the notables of Parliament. So great was the crush that late-comers had difficulty seeing much of anything.

After all, the definition of a paragraph is "a group of sentences that are all related to a single subject." All of these sentences are related to a single event: George III's journey from St. James's Palace to the Palace of Westminster.

But instead, Mr. McCullough chose to spread the topic of the journey across three paragraphs. He did this for the sake of readability and rhythm. Each time you get to the end of a paragraph, you pause slightly before you move on; sometimes you might think back over what you've read. Then you begin a new paragraph with the sense that something different is happening.

Good writing has clear themes and strong organization. But good writing shouldn't have formulaic passages, each about the same length, each with a topic sentence. Too much focus on the *paragraph*, rather than on the *whole composition*, can produce stilted, artificial, awkward writing. That's why this course, up to this point, has emphasized outlining longer pieces of writing, rather than focusing in on paragraph structure.

But now that you've got some experience putting together compositions, you can begin to pay a little more attention to the smaller units that make those compositions work: the paragraphs. Over the course of the next few weeks, we'll spend some time examining effective paragraphs, analyzing their structure and deciding why they work. And we'll also discuss when topic sentences are useful—and when they aren't.

## STEP TWO: **Identify topic sentences**

### Student instructions for Step Two:

Read the following paragraphs carefully. If the paragraph has a topic sentence, underline it. If there is no topic sentence, jot the central theme or thought of the paragraph down in the margin next to it. (This can be either a phrase or a complete sentence.)

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

★

## HOW TO HELP THE STUDENT WITH STEP TWO

This exercise begins to make the student aware of different methods for developing paragraphs. More explicit discussion of these methods will follow in later lessons.

The student should have underlined the following topic sentences. Discuss each answer with the student, using the information beneath the paragraphs.

> Not only does everybody like to fight, but everybody has an irresistible tendency to identify himself with a group. Boys fight in gangs, and so do girls, and wolves, and cows, and elephants, and yellow jackets, and grown-up people. You don't have to prod every single individual in order to bring a bee-hive around your head. You only have to prod the hive. Every individual identifies himself with the hive.
>
> —Max Eastman, "What is Patriotism and What Shall We Do With It?" In *Understanding Germany* (New York: Mitchell Kennerley, 1916), p. 101.

The first sentence states the theme: identifying with a group. Sentences 2–5 give examples of this behavior.

It is also acceptable for the student to simply underline "everybody has an irresistible tendency to identify himself with a group." "Not only does everybody like to fight" is a transition out of the previous paragraph.

> To an ever-increasing degree, chemicals used for the control of insects, rodents, or unwanted vegetation contribute to these organic pollutants. Some are deliberately applied to bodies of water to destroy plants, insect larvae, or undesired fishes. Some come from forest spraying that may blanket two or three million acres of a single state with spray directed against a single insect pest—spray that falls directly into streams or that drips down through the leafy canopy to the forest floor, there to become part of the slow movement of seeping moisture beginning its long journey to the sea. Probably the bulk of such contaminants are the waterborne residues of the millions of pounds of agricultural chemicals that have been applied to farmlands for insect or rodent control and have been leached out of the ground by rains to become part of the universal seaward movement of water.
>
> —Rachel Carson, *Silent Spring* (Boston: Houghton Mifflin Company, 1962), p. 40.

The theme of the paragraph: chemical pesticides. The next three sentences describe *how* these chemicals contribute to pollution.

> Yeast are microscopic, single-celled fungi found naturally in soil and on plants and fruits, where they appear as a white powdery coat. Yeast cells absorb nutrients from the environment for energy and growth. During this process, the yeast takes in complex compounds such as sugar, carbohydrates, and protein and *metabolizes* (breaks down) the compounds into simpler ones such as pyruvate, sugars, and amino

acids. Ultimately, this metabolization produces carbon dioxide. A similar process also occurs in your body. However, rather than metabolizing it, you exhale carbon dioxide from specialized organs called lungs.

—Frank G. Bottone, *The Science of Life*
(Chicago: Chicago Review Press, 2001), p. 75.

This paragraph has no topic sentence, but the student should have written "Yeast" or "Definition of yeast" in the margin.

The paragraph is a very brief example of an explanation by definition. The writer describes the properties and function of yeast, and even glances quickly at genus (your body and yeast are grouped together because both produce carbon dioxide). If necessary, refer the student to the Explanation by Definition: Natural Object or Phenomenon chart and ask, "What is being defined in this paragraph?"

Besides the physical risks of climbing Mount Everest, there are many medical hazards. Acute mountain sickness (AMS) is one of the most life-threatening conditions on Everest climbs. It sets in when the body has not adjusted to a decrease in oxygen levels. The first symptom of AMS is usually a headache. Then comes a barrage of symptoms—weakness, dizziness, loss of appetite, nausea, vomiting, shortness of breath, chest pains, and mental confusion. People with AMS symptoms must be given oxygen and descend to a lower altitude or they will die.

Exposure to cold leads to frostbite, cutting off blood circulation to the fingers, toes, or nose. These body parts may have to be amputated. Cold can also cause hypothermia, a lowering of the body temperature until the person basically freezes to death. Bright sunlight reflecting off the snow and ice can cause snow blindness. This painful condition can lead to temporary or even permanent blindness. Humidity, or air moisture, can be very low at high altitudes. This irritates the lungs, causing what is called the Khumbu cough. A person can cough so hard that he or she breaks a rib.

—Ann Heinrichs, *Mount Everest*
(New York: Marshall Cavendish, 2010), p. 43.

Only the first paragraph has an explicit topic sentence; the following sentences all deal with symptoms and results of AMS.

The theme of the second paragraph is "Other medical hazards of Mount Everest"; the student should have written a similar phrase in the margin. This is another example of a writer covering a topic across more than one paragraph. As a whole, the theme of the passage is "Medical hazards of climbing Mount Everest." Show the student the following outline:

I. Medical hazards of climbing Mount Everest
  A. AMS
    1. Symptoms
    2. Treatment

B. Other hazards
    1. Frostbite
    2. Hypothermia
    3. Blindness
    4. "Khumbu cough"

The writer chose to open the first paragraph with a "topic sentence" that applies to the whole passage. A topic sentence that states the theme of the first paragraph (AMS) only follows. Then, the writer goes on the second paragraph to cover three other medical problems caused by high altitude. She could have written, "Other medical problems are also caused by high altitude," but this would have been unnecessarily repetitive and isn't really needed for clarity.

## STEP THREE: **Supply topic sentences**

Student instructions for Step Three:

> Below, you will find three paragraphs from published books. Each paragraph originally contained a topic sentence.
>
> Your job: On your own paper, write a topic sentence that clearly states the theme of each paragraph. Each topic sentence should fit neatly at the beginning of the paragraph, and should have a subject and a predicate. (And, of course, should be properly punctuated, spelled, and capitalized.)
>
> Writing a topic sentence is no more difficult than writing the main point of an outline—or summarizing a long passage in a single sentence. You've practiced both of those skills over and over again. So as you write these topic sentences, try one of the following methods:
>
> 1) Decide what you would put down as the main point if you were constructing a one-level outline of the paragraph, and then put it into a complete sentence instead of a phrase. OR
>
> 2) Imagine that you're summing up the point of the paragraph in single sentence. That's your topic statement.
>
> If you need help, ask your instructor.
>
> ⋆
>
> When you're happy with your topic sentences, show them to your instructor.

### HOW TO HELP THE STUDENT WITH STEP THREE

The original topic sentences for the three paragraphs are bolded below.

It is not necessary for the student's topic sentence to resemble the original closely, as long as it sums up the theme of the paragraph. Don't frustrate the student. If he cannot come up with a topic sentence, ask him the prompting question that follows each paragraph. If he still can't complete the assignment, show him the original topic sentence, and then close the book and ask him to write a similar topic sentence in his own words.

The first paragraph is a news report about the 1936 fire that burned down the Crystal Palace. The Palace was built in London for the Great Exhibition, sponsored by Queen Victoria and

Prince Albert. It is quoted from the book *CityEvents*, by Ward Rennen (Amsterdam University Press, 2007, p. 12).

> **The Crystal Palace is completely destroyed.** In the most spectacular night fire in living memory, the world famous glass building that has dominated Sydenham Hill for eighty-two years is enveloped from end to end in a sea of flames. First erected in Hyde Park for the Great Exhibition, inspired by the Prince Consort in 1851, it was removed to Sydenham three years later and has been one of London's chief showplaces ever since. Now it smolders in irretrievable ruin. Nothing but twisted metal remains. The ten thousand pound organ with its five miles of lead piping has gone and so has much of the invaluable broad band television apparatus housed in the South Tower. The Crystal Palace held a warm place in the affection of people throughout the Empire. It can never be replaced.

The student's topic sentence should mention the destruction of the Crystal Palace. If necessary, ask, "What was the final result of all the events mentioned in the paragraph?"

The second paragraph is from *Rabid: A Cultural History of the World's Most Diabolical Virus,* written by Bill Wasik and Monica Murphy (Viking, 2012, p. 17). The "it" is, of course, rabies.

> **Rabies has always been with us.** For as long as there has been writing, we have written about it. For as long, even, as we have kept company with dogs, this menace inside them has sometimes emerged to show its face to us. But perhaps the most impressive sign of its longevity is this: rabies serves as the setup for one of humanity's first recorded jokes.

The student's topic sentence should state the theme that rabies has been familiar to people for a long, long time. If necessary, ask, "How long has rabies been familiar to humans?"

The third paragraph is from Gary Small and Gigi Vorgan's *iBrain: Surviving the Technological Alteration of the Modern Mind* (Harper, 2009, p. 3).

> **Young minds tend to be the most exposed, as well as the most sensitive, to the impact of digital technology.** Today's young people in their teens and twenties, who have been dubbed Digital Natives, have never known a world without computers, twenty-four-hour TV news, Internet, and cell phones—with their video, music, cameras, and text messaging. Many of these Natives rarely enter a library, let alone look something up in a traditional encyclopedia; they use Google, Yahoo, and other online search engines. The neural networks in the brains of these Digital Natives differ dramatically from those of Digital Immigrants: people—including all baby boomers—who came to the digital/computer age as adults but whose basic brain wiring was laid down during a time when direct social interaction was the norm.

The student should state the theme that young people's minds have been shaped by computers, TV, and cell phones—digital devices. If necessary, ask, "According to this paragraph, what has changed the minds of young people?"

# Day Two: Topic Sentences in Descriptions

Focus: Understanding topic sentences in descriptions of persons

## STEP ONE: **Analyze**

Student instructions for Step One:

> Read the following passage carefully. It describes the New Zealand mountaineer Russell Brice, who owns a company called Himalayan Experience ("Himex"). For a large fee, Brice's company helps amateur mountaineers climb high mountains such as Everest.
>
> Sherpas are a people group who live in Nepal. Mount Everest sits on the border between Nepal and China. Because many Sherpas were born and grew up in high altitude villages, they often earn a living helping mountaineers climb Himalayan peaks such as Everest.
>
> ⋆
>
> You should recognize this passage as a *topos* you've already learned—a Description of a Person. Back in Level One of this course, you looked at descriptions of Queen Elizabeth, Scrooge, Roosevelt, Cleopatra, Gandhi, Beethoven, and Lincoln, and you practiced writing descriptions of Henry VIII and Charles I. In Level Two, you used aspects from the Description of a Person *topos* to write about the poet Alfred Noyes. If you don't remember these assignments, you may want to look back over Week 16 of Level One before going on.
>
> Now take a few minutes to analyze the passage.
>
> First, get out the Description of a Person chart from the *Topoi* section of your Composition Notebook. (If you can't find it, your instructor has a copy.) Decide which aspects of Russell Brice are covered in the description above. Write those aspects in the margin next to the sentences that describe them.
>
> Second, decide whether either paragraph has a topic sentence. If you find one, underline it.
>
> Finally, decide whether there are any slanted adjectives or metaphors. Circle them and be ready to explain your reasoning to your instructor.
>
> When you're finished, show your work to your instructor.

The student's answers should resemble those below. It is not necessary for the student to list all of the aspects used, but he should identify at least six. He may choose others if he is able to explain his reasoning.

physical appearance

talents and abilities

behaviors

clothing, dress

character qualities
behaviors

fame, notoriety, prestige

what others think

physical appearance
challenges and difficulties

Brice wasn't particularly imposing—about five-nine, 165 pounds—but he could be intimidating. He was barrel-chested and fit, strong enough to outpace Sherpas half his age while hauling a fifty-pound pack. No Westerner was more at home on Everest than he, and he comported himself with the air of a seasoned army general, even while he clung to the youthful persona of a mountain guide. On Everest, his typical uniform consisted of a rugby shirt beneath a down-filled parka, knit skip cap pulled low, wraparound sunglasses tilted high. Though he still had his roguish good looks and wry sense of humor, there was no mistaking his seniority and clout. Brice's temper could be swift and intense, but so could his sociability. Few climbers escaped a visit to the Himex camp without sharing a beer or a belt of whiskey—or both. The other guides on Everest almost universally respected him, even those who didn't particularly like him. The Sherpas simply gazed upon him with awe. *Ban dai,* they called him: "Big Boss."

His years in the Himalayas had been rewarding, to be sure, but that hadn't made them any less rough. The dry air and harsh weather had etched his skin and silvered his hair. His teeth had been stained by countless cups of coffee and tea. He had ferried so many spine-crushing loads between camps that he had ground away the cartilage in his knees.

—Nick Heil, *Dark Summit: The True Story of Everest's Most Controversial Season* (Henry Holt, 2008), pp. 15–16.

The first paragraph does not have a single topic sentence. Instead, it covers a number of different aspects of Brice's appearance and personality.

The first sentence of the second paragraph is a topic statement: The years in the Himalayas were rough on Brice. The rest of the paragraph explains just *how* rough.

Allow the student to look at the following outline of the passage. Point out that the topic of the first paragraph is implied, while the topic of the second paragraph is stated. Both are acceptable ways to structure a paragraph.

I. Description of Brice
  A. Appearance
    1. 5'9", 165 pounds
    2. Barrel-chested
    3. Good looks
  B. Abilities
    1. Fit and fast
  C. Dress
    1. Rugby shirt and parka

2. Knit ski cap
3. Wraparound sunglasses

D. Character
1. Quick-tempered
2. Sociable

E. Reputation
1. Respected by guides
2. Sherpas in awe of him

II. The effects of years in the Himalayas
A. Appearance
1. Lined skin
2. Silver hair
3. Stained teeth

B. Damage to his body
1. Cartilage in knees ground away

OR

II. Rough years in the Himalayas
A. Dry air and harsh weather
1. Etched skin
2. Silvered hair

B. Too much coffee and tea
1. Stained teeth

C. Carrying heavy loads
1. Destroyed knee cartilage

There are two slanted adjectives and one metaphor in the description. "Roguish" and "wry" are both positive adjectives used to describe Brice. The writer could have described Brice as "disorderly" or "rowdy" (or "sly," "cunning," or "sneaky"—all synonyms for "roguish"), which would have left a more negative impression of his personality. And his sense of humor could have been described as "twisted" or "cynical" rather than "wry."

"Etched his skin and silvered his hair" is a metaphor. When the writer uses the active verbs "etched" and "silvered" about the air and weather, he is speaking of the air and weather as if they are artists who are actively carving and painting Brice's face and hair. This is a subtle metaphor, and the student may have difficulty recognizing it; if she cannot find the metaphor, go ahead and explain it to her.

## STEP TWO: **Identify topic sentences**

Student instructions for Step Two:

> The following paragraphs describe Woodrow Wilson, the 28th President of the United States. Wilson was born in 1856 and became President in 1913, when he was 56 years old.
>
> The first excerpt comes from a biography written when Wilson was still Governor of New Jersey, just before his presidency began. The second was written during Wilson's first term as President.
>
> First, read straight through the paragraphs without stopping. Then, go back and reread. Decide whether or not each paragraph has a topic sentence. If you find a topic sentence, underline it. If the paragraph does *not* have a topic sentence, try to come up with a sentence or phrase that you could use as a major Roman numeral point if you were outlining. Jot this down in the margin next to the paragraph.
>
> When you are finished, discuss your answers with your instructor.

★

## HOW TO HELP THE STUDENT WITH STEP TWO

The student's answers should resemble the following. Explanatory text in bold type follows each paragraph. Be sure to go over the information in the explanatory text with the student.

William Bayard Hale, *Woodrow Wilson: The Story of His Life*. New York: Doubleday, Page & Company, 1912.

> Mr. Wilson is of good height, sturdily built, with square shoulders; he stands erect and on his feet. If you want mannerisms, you note that his hands seek his trousers pockets, that he changes his glasses with much care when he looks down at a document or up from it; that every time he has used his pen he wipes it carefully with a cloth taken from a drawer, into which he painstakingly replaces it, closing the drawer. There is a certain trained precision of habit in matters of routine and a free spontaneity in others. There would be a gray grimness about him except for the pocketed hands, a frequent sunburst of a smile, and a voice like music. You would learn, if you watched him an hour or two, that a man with a stiff jaw and a sensitive mouth is pretty sure to be master in any situation. Governor Wilson is a man of positive opinion, relieved by an eager sense of humor. He moves and speaks with good-natured certainty of himself.

**This paragraph does not have a topic sentence. A descriptive paragraph that covers a number of different aspects of the subject (in this case, physical appearance, sound of voice, habits, expressions of face and body) doesn't really lend itself to a single summary sentence.**

**A major Roman numeral point might be:**

**I. Wilson's appearance OR**

**I. How Wilson appears to observers**

> Of his manner of public speech, something more ought to be told. With the advent of Woodrow Wilson on the political stage came a new type of man and a new type of oratory. Mr. Wilson has long been known as an exquisite master of English prose. He speaks as he writes with a trained and skilful handling of the resources of the language, a sureness, an accuracy, a power, and a delicacy surpassing anything ever before heard on the political platform in America. It was felt by some of his friends that Mr. Wilson's classical habit of language would militate against his success as a politician—it was felt to be a matter of extreme doubt whether he could address the people in a language they would understand or feel the force of. The first appearance of the candidate for the Jersey governorship dissipated these doubts. Mr. Wilson knew how to talk to the people, knew how to win them. He changed his manner very little, never stooping, as if he had to, to make the people understand. No matter where or before what sort of audience he spoke, his speeches were on a high plane, but they were so clear, so definite, that every man understood and wondered why he had not thought of that himself.

**Unlike the previous paragraph, this paragraph centers around a single aspect of Wilson—his capacity as a public speaker. When descriptive paragraphs are organized around all the different characteristics of a single aspect, a topic sentence can be useful.**

**Tell the student that the topic sentence could also serve as a major outline point:**

**I. Wilson's manner of public speech**

Henry Jones Ford, *Woodrow Wilson: The Man and His Work*. New York: D. Appleton & Company, 1916.

> He has extraordinary capacity for getting through work without strain or fret. This competency, while founded upon natural ability, is largely the product of intellectual discipline. He has brought his faculties under such control that they are always at his command, ready for obedient service at any time in any place. His ability as a public speaker, now so marked, has been greatly developed since the beginning of his career. He had some natural diffidence to overcome, and, curiously enough, notwithstanding the extraordinary facility he now possesses, a trace of it still remains. By practice his faculty has been so improved that it now transcends that of the ordinary speaker, as much as the agility of an athlete exceeds that of an ordinary man. But to this day he still feels a nervous tension at the start that produces a feeling of "goneness" in the pit of the stomach. It disappears the moment he hears the sound of his voice.

**All of the details in the paragraph explain *how* Wilson manages to get through work without unnecessary strain, particularly public speaking (which can be a very stressful activity). Tell the student that this sentence could serve as a Roman numeral point:**

**I. Wilson's capacity to get through work without strain**

> He is fond of out-of-door exercise of any kind, finding in that a healthful change from the occupations of his study. Some years ago he was very fond of bicycling, but of late years golf is his favorite game. In his personal habits he is abstemious. He neither smokes nor drinks. Although inclined to be spare in figure he has a wiry strength, conserved by his life-long habit of temperance in all things and replenished by a fine faculty for taking his rest. He is a good sleeper, and nothing that can happen seems able to agitate his mind or cause insomnia. This makes him a good traveler. He can turn in and get his night's rest as usual, as he rides across the country in a train's sleeping car.

**This paragraph is mostly about Wilson's habits (although they could also be classified as behaviors or self disciplines), but it covers several different *types* of habits (those affecting exercise, diet, and sleep), and the author has chosen not to sum these up with a topic sentence. An appropriate Roman numeral point might be:**

**I. Wilson's habits**

## STEP THREE: **Supply topic sentences for paragraphs of description**

### Student instructions for Step Three:

As you did yesterday, you'll wrap up today's work by providing topic sentences for paragraphs of description.

The paragraphs may center around one particular aspect of the subject. Here's an example: the first paragraph of Margaret Mitchell's classic novel *Gone With the Wind*. The paragraph describes only one aspect of Scarlett O'Hara—her physical appearance—and the underlined sentence is the topic sentence.

> Scarlett O'Hara was not beautiful, but men seldom realized it when caught by her charm as the Tarleton twins were. In her face were too sharply blended the delicate features of her mother, a Coast aristocrat of French descent, and the heavy ones of her florid Irish father. But it was an arresting face, pointed of chin, square of jaw. Her eyes were pale green without a touch of hazel, starred with bristly black lashes and slightly tilted at the ends. Above them, her thick black brows slanted upward, cutting a startling oblique line in her magnolia-white skin—that skin so prized by Southern women.[2]

This topic sentence explains what all of the different parts of Scarlett's physical appearance have in common—they are not pretty, but rather unusual, arresting, striking, and charming.

On the other hand, the paragraphs might describe several different aspects of a subject. If so, your topic sentence will need to explain what ties the aspects together. In this paragraph, taken from a study of the Russian ruler Catherine the Great, the author talks about Catherine's physical appearance, character qualities, expressions of face and body, and self-disciplines. All of these different aspects are tied together because they all occurred in a description written by "a lady of the Russian court."

> At this time a lady of the Russian court wrote down a description of Catherine. She was fair-haired, with dark-blue eyes; and her face, though never beautiful, was made piquant and striking by the fact that her brows were very dark in contrast with her golden hair. Her complexion was not clear, yet her look was a very pleasing one. She had a certain diffidence of manner at first; but later she bore herself with such instinctive dignity as to make her seem majestic, though in fact she was beneath the middle size. At the time of her marriage her figure was slight and graceful; only in after years did she become stout. Altogether, she came to St. Petersburg an attractive, pure-minded young woman, with a character well disciplined, and possessing reserves of power which had not yet been drawn upon.[3]

Below, you will find three paragraphs from published books. Each paragraph originally contained a topic sentence.

Your job: On your own paper, write a topic sentence that clearly states the theme of each paragraph. Each topic sentence should fit neatly at the beginning of the paragraph, and should have a subject and a predicate. (And, of course, should be properly punctuated, spelled, and capitalized.)

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

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2. Margaret Mitchell, *Gone With the Wind* (Time Warner, 1993), p. 5.
3. Lyndon Orr, *Famous Affinities of History*, Vol. 1 (Harper & Brothers, 1909), p. 10.

## HOW TO HELP THE STUDENT WITH STEP THREE

The original topic sentences for the four paragraphs are bolded below.

It is not necessary for the student's topic sentence to resemble the original closely, as long as it sums up the theme of the paragraph. If the student cannot come up with a topic sentence, ask him the prompting question that follows each paragraph. Try not to show the student the original topic sentence (as you did earlier in the week) unless the student is completely stuck.

> **Charlemagne was a great king in many other ways besides the fighting of battles.** He did much for the good of his people. He made many excellent laws and appointed judges to see that the laws were carried out. He established schools and placed good teachers in charge of them. He had a school in his palace for his own children, and he employed as their teacher a very learned Englishman named Alcuin.[4]

The student should state the (very general) theme that Charlemagne was a good king. All of the things listed in the paragraph are accomplishments. If necessary, ask, "What do all of these accomplishments tell you about Charlemagne's ability as a king?"

> **It is difficult to come to any fixed opinion regarding the moral character of Aaron Burr.** As a soldier he was brave to the point of recklessness. As a political leader he was almost the equal of Jefferson and quite superior to Hamilton. As a man of the world he was highly accomplished, polished in manner, charming in conversation. He made friends easily, and he forgave his enemies with a broadmindedness that is unusual. On the other hand, in his political career there was a touch of insincerity, and it can scarcely be denied that he used his charm too often to the injury of those women who could not resist his insinuating ways and the caressing notes of his rich voice. But as a husband, in his youth, he was devoted, affectionate, and loyal; while as a father he was little less than worshiped by the daughter whom he reared so carefully.[5]

The topic sentence should highlight the contradictions in Burr's character—the paragraph contrasts the positive aspects of his personality with the negative ones. If necessary, ask, "Does this paragraph talk about the good or bad parts of Burr's character?" The answer, of course, is "Both." You may follow up by asking, "Does it help you come to a final conclusion about Burr, or does it leave you wondering about him?"

> **Her Majesty's appearance was elegant and handsome.** She wore a broadcloth gown, slightly trained and heavily embroidered in white silk, the bodice filled in with white duchesse lace and adorned with orders and decorations. Her jewels were large pearl earrings, pearl pin and a long gold chain set with many diamonds. Her

4. John Haaren and Addison Poland, *Famous Men of the Middle Ages* (American Book Company, 1904), p. 108.
5. Orr, p. 71.

soft gray hair was waved and dressed and she wore a little bonnet trimmed in pink roses.[6]

In this case, the entire description of Victoria's appearance is positive. The topic sentence should explain that she looked elegant, attractive, beautiful, or impressive. If necessary, ask, "What positive statement could you make about Victoria's overall appearance?" If the student comes up with "nice," "pretty," or another weak adjective, suggest that he consult the thesaurus.

**The external appearance of Napoleon was not imposing at first glance.** He was only five feet six inches tall. His person, thin in youth and somewhat corpulent in age, was rather delicate than robust in outward appearance, but he was capable of enduring deprivation and fatigue. He rode ungracefully, and without the command of his horse which distinguishes a perfect cavalier. But he was fearless, sat firm in his seat, rode with rapidity, and was capable of enduring the exercise for a longer time than most men.[7]

The paragraph contrasts Napoleon's outward appearance with his abilities, so the topic sentence should express that the first impression is not a positive one ("not imposing at first glance"). If necessary, ask, "According to the paragraph, what impression would you have of Napoleon when first meeting him?"

# Day Three: Topic Sentences in Chronological Narratives

Focus: Understanding topic sentences in chronological narratives

## STEP ONE: **Analyze**

Student instructions for Step One:

> Read the following passage carefully. It revisits a subject you should already know something about—the work of the Greek philosopher and scientist Archimedes. Back in Level One, you read a biographical sketch of Archimedes that focused on his accomplishments. This reading illustrates a different *topos*—a chronological narrative of a scientific discovery.
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> ⋆

6. Ida Husted Harper, *The Life and Work of Susan B. Anthony* (The Hollenbeck Press, 1908), p. 319.
7. Sir Walter Scott, *The Life of Napoleon Bonaparte, Emperor of the French,* Vol. 3 (J. & J. Harper, 1827), p. 357.

Now take a few minutes to analyze the passage.

First, get out the Chronological Narrative charts (both of a Past Event and of a Scientific Discovery) from the *Topoi* section of your Composition Notebook. (If you can't find it, your instructor has a copy.) Read through both charts. Note that both kinds of narratives place events in chronological order.

Second, take a closer look at the five paragraphs above. Which paragraphs relate events that happen in chronological order? (Hint—those paragraphs have time words in them.) Write the initials "C.O." next to the paragraphs where those events occur. Circle the time words in those paragraphs.

Third, identify other elements from the Chronological Narrative of a Scientific Discovery chart. Is there a background paragraph explaining circumstances, or a quote from the scientist's own words? If so, mark these by writing "Background" and "Direct quote" in the margin next to them.

Finally, decide which paragraphs have topic sentences. If you find any, underline them.

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

## HOW TO HELP THE STUDENT WITH STEP ONE

The student's finished paragraph should look like this.

One of the most valuable discoveries made by Archimedes, the famous scholar of Syracuse, in Sicily, relates to the weight of bodies immersed in water. Hiero, King of Syracuse, had given a lump of gold to be made into a crown. He suspected that the workmen had kept back some of the gold, and had made up the weight by adding more than the right quantity of silver; but he had no means of proving this, because they had made it weigh as much as the gold which had been sent.

Background

Archimedes, puzzling over this problem, went to his bath. When he stepped in he saw the water, which his body displaced, rise to a higher level in the bath. Then to the astonishment of his servants he sprang out of the water, and ran home through the streets of Syracuse almost naked, crying as he did, "*Eureka! Eureka!*" ("I have found it! I have found it!") He had just discovered that any solid body put into a vessel of water displaces a quantity of water equal to its own bulk, and therefore that equal weights of two substances, one light and bulky, and the other heavy and small, will displace different quantities of water. Archimedes now determined to conduct an experiment. He procured one lump of gold and another of silver, each weighing exactly the same as the crown. The lumps were not the same size, because silver is lighter than gold, and so it takes more of it to make up the same weight. He first put the gold into a basin of water, and marked on the side of the vessel the height to which the water rose. Next, taking out the gold, he put in the silver, which, though

C.O.

Direct quote

C.O.

> it weighed the same, yet, being larger, made the water rise higher; and this height he also marked. Lastly, he took out the silver and put in the crown. If the crown had been pure gold, the water would have risen only up to the mark of the gold, but it rose higher, and stood between the gold and silver marks, showing that silver had been mixed with it, making it more bulky. [8]

Only the third paragraph has a topic sentence. Explain to the student that a chronological narrative, by its nature, contains a number of separate events. Sometimes, these events can be summed up with a single descriptive sentence that links them all together. (All of the events in the third paragraph happen as part of Archimedes' experiment.) In other paragraphs, though, it is more natural to simply write out the events in order without trying to provide a single topic sentence that covers them all.

## STEP TWO: Identify topic sentences

Student instructions for Step Two:

> The following five paragraphs are chronological narratives in both history and science. Some have topic sentences; some do not.
>
> First, read straight through the paragraphs without stopping. Then, go back and reread. Decide whether or not each paragraph has a topic sentence. If you find a topic sentence, underline it. If the paragraph does *not* have a topic sentence, try to come up with a sentence or phrase that you could use as a major Roman numeral point if you were outlining. Jot this down in the margin next to the paragraph.
>
> When you are finished, discuss your answers with your instructor.

### HOW TO HELP THE STUDENT WITH STEP TWO

The student's answers should resemble the following. Explanatory text in bold type follows each paragraph. Be sure to go over the information in the explanatory text with the student.

The first two paragraphs are about the events leading up to World War I.

> In the early summer of 1914 occurred the event that was destined to plunge the world into war. Archduke Francis Ferdinand, heir to the throne of Austria-Hungary, made a visit to the southern provinces of the monarchy. On June 28, while he and his wife were driving through the streets of Sarajevo, in Bosnia, three pistol shots were fired into the carriage, mortally wounding the archduke and his wife. The assassin was an Austrian Serb, a member of a Serbian secret society which had for its aim the separation of the Serb provinces from Austria-Hungary and their annexation to the kingdom of Serbia. The crime caused great excitement and horror throughout Europe.

8. James Monteith, *Popular Science Reader* (A. S. Barnes & Co., 1881), pp. 230–231.

> There is evidence that on July 5, one week after the murder at Sarajevo, a secret meeting of German and Austrian statesmen and generals took place. It was held in the German emperor's palace at Potsdam, a suburb of Berlin. Probably at this conference it was decided that the assassination of the Austrian crown prince should be used as a pretext for crushing Serbia. Austria, it was expected, would thus permanently settle her Serbian problem. Germany must have known that this action would probably lead to a general European war, since Russia would come to the rescue of Serbia and France would stand by Russia. But Germany was ready at last, and so the terrible decision was made.[9]

**The first sentence of the first paragraph sums up the time, place, and importance of the event which is then described chronologically, step by step, in the rest of the paragraph.**

**The second paragraph does not have a topic sentence. The topic of the paragraph is:**

**II. The decision to go to war**

**or**

**II. The decision to crush Serbia**

**The first sentence is not a topic sentence because it does not sum up the main point of the paragraph—which is that the meeting led to the beginning of war in Europe.**

The next two paragraphs discuss the discovery of oxygen.

> Oxygen was discovered independently by two chemists: Joseph Priestley (1733–1804) in Britain and Carl Wilhelm Scheele (1742–1786) in Sweden. Scheele made the discovery in 1772 but delayed publication of his work until 1777, whereas Priestley made the discovery in 1774 and published his findings in 1775. Priestley was therefore initially given sole credit for the discovery of oxygen.
>
> Priestley was born in Yorkshire, England. His interest in chemistry grew particularly as a result of his experience of teaching science to schoolchildren. In 1758 he opened a day school in Cheshire, England, and made a great success of teaching science, providing the students there with the most up-to-date scientific equipment. He attended lectures and demonstrations in chemistry between 1763 and 1768, and his enthusiasm for science was greatly stimulated when he met Benjamin Franklin in London.[10]

The topic sentence in the first paragraph connects both Priestley and Scheele to the discovery of oxygen; the other sentences in the paragraph elaborate the connection.

The second paragraph simply states, in order, the chronological facts about Priestley's experiences as a chemist and teacher. The topic might be stated as:

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9. Albert E. McKinley, Charles A. Coulomb, and Armand J. Gerson, *A School History of the Great War* (American Book Company, 1918), pp. 70–71.

10. Frank Ashall, *Remarkable Discoveries!* (Cambridge University Press, 1994), p. 124.

**II. Priestley's early experiences**
**or**
**II. Priestley's life before the discovery**

The final paragraph covers the accomplishments of the astronomer Carl Seyfert.

> The American astronomer Carl Seyfert (1911–1960) is credited with the discovery of active galaxies. Seyfert's general area of astronomical expertise was determining the spectroscopic properties, colors, and luminosities of stars and galaxies. In 1940, he went to work as a research fellow at the Mount Wilson Observatory in California, the same institution where Edwin Hubble made his most famous discoveries about galaxies. By 1943 Seyfert had discovered a number of spiral galaxies with exceptionally bright nuclei. These galaxies had unusual spectral signatures that had extremely strong and broad emission lines, indicating that very energetic activity was going on inside their nuclei. Today, those types of active galaxies are called Seyfert galaxies in his honor.[11]

**The topic sentence tells you that Seyfert discovered active galaxies; the rest of the paragraph explains the steps in the discovery.**

## STEP THREE: Supply topic sentences for chronological narratives

Student instructions for Step Three:

> As you did yesterday, you'll wrap up today's work by providing topic sentences of your own.
>
> Below, you will find four paragraphs from published books. Each paragraph originally contained a topic sentence.
>
> Your job: On your own paper, write a topic sentence that clearly states the theme of each paragraph—the idea or occurrence that sums up or holds the paragraph together. Each topic sentence should fit neatly at the beginning of the paragraph, and should have a subject and a predicate. (And, of course, should be properly punctuated, spelled, and capitalized.)
>
> ⋆
>
> If you need help, ask your instructor. When you're finished, show your topic sentences to your instructor.

### HOW TO HELP THE STUDENT WITH STEP THREE

The original topic sentences are bolded below. In most cases, the student will write a simpler topic sentence—some of these topic sentences contain advanced vocabulary and background information that the student might not have. Examples of appropriate topic sentences that the student might write follow each paragraph.

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11. Charles Liu, *The Handy Astronomy Answer Book* (Visible Ink Press, 2008), p. 17.

If the student cannot come up with a topic sentence, ask him the prompting question that follows each paragraph. Try not to show the student the original topic sentence (as you did earlier in the week) unless the student is completely stuck.

The first paragraph is about the ancient Greek physician Galen.

> **Galen made two other cardiovascular discoveries of transcendent importance.** He recognized that the heart was essentially a mass of muscles whose contraction pumped blood to and through the lungs to the left side of the heart, where again this mass of contracting muscles drove the blood into the aorta. In short, he recognized what the heart was: a pump. His second great discovery was that, contrary to the belief of his ancient Greek and Roman forebears, arteries did not carry air; they carried blood.[12]

An appropriate topic sentence might be:

> The Greek physician Galen made two important discoveries.

or

> Galen made two important discoveries about human circulation.

If the student has difficulty, ask, "How many discoveries did Galen make, and about what?"

The second paragraph is about the rebellion of Spartacus against the Roman empire during the time of Pompey the Great.

> **Now, a new danger broke out in the midst of Italy**. Gladiatorial combats had become, at this time, the favorite sport of the amphitheatre. At Capua was a sort of training-school, from which skilled fighters were hired out for public or private entertainments. In this seminary was a Thracian slave, known by the name of Spartacus, who incited his companions to revolt. The insurgents fled to the crater of Vesuvius, and made that their stronghold. There they were joined by gladiators from other schools, and by slaves and discontented men from every quarter. Some slight successes enabled them to arm themselves with the weapons of their enemies. Their number at length increased to one hundred thousand men. For three years they defied the power of Rome, and even gained control of the larger part of Southern Italy. Four Roman armies sent against them were cut to pieces. But at length Spartacus himself was slain, and the insurgents were crushed.
>
> **The rebellion was punished with Roman severity.** The slaves that had taken part in the revolt were hunted through the mountains and forests, and exterminated like dangerous beasts. The Appian Way was lined with six thousand crosses, bearing aloft as many bodies—a terrible warning of the fate awaiting slaves that should dare to strike for freedom.[13]

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12. Meyer Friedman and Gerald Friedland, *Medicine's 10 Greatest Discoveries* (Yale University Press, 1998) p. 19.
13. Philip Van Ness Myers, *Ancient History, Part II: A History of Rome* (Ginn & Co., 1894), p. 95.

Appropriate topic sentences might be:

> Spartacus led a great revolt against Rome, but failed.
> In Pompey's day, the gladiators of Rome revolted.

or

> The slaves were punished horribly.
> The gladiators came to a bad end.

If the student has difficulty, ask, "What did the gladiators do?" and "What happened to them?"

The final paragraph is about the very productive Swiss mathematician Leonhard Euler.

> **The Swiss mathematician Leonhard Euler (1707–1783) was probably the most prolific mathematician in recorded history.** He helped unify the systems of calculus first created independently by Leibniz and Newton. He made key contributions to geometry, number theory, real and complex analysis, and many other areas of mathematics. In 1736, Euler published a major work in mechanics, appropriately called *Mechanica,* which introduced methods of mathematical analysis to solve complex problems. Later, he published another work on hydrostatics and rigid bodies, and he did tremendous work on celestial mechanics and the mechanics of fluids. He even published a 775-page work just on the motion of the Moon.[14]

An appropriate topic sentence might be:

> Leonhard Euler made many important discoveries in mathematics.

or

> Leonhard Euler published numerous important books and made many valuable contributions to mathematics.

If the student has difficulty, ask, "Did Leonhard Euler contribute a great deal or a little to the study of mathematics?"

# Day Four: Write

Focus: Writing paragraphs of description and narration, making use of topic sentences

The student's final assignment this week is to write a three-paragraph composition that combines a personal description with a brief chronological narrative. She should choose someone she knows (or someone she knows *about,* as long as a lot of extra research is not required to

14. Liu, p. 84.

describe him or her.) The student will write two paragraphs of description and one paragraph of chronological narrative. Two of these three paragraphs will have topic sentences. The final composition will be at least 250 but not more than 500 words in length.

Before the student does anything else, she should read through the instructions for all three steps carefully. Then, the student should choose a person to write about. Finally, she should go back and work through each step.

Although the student has not been told to check her preparatory steps with you, you may wish to ask to see her intermediate work (depending on her maturity).

The following work shows examples of how a student composition might develop. I have chosen to write about my grandfather, J. L. Wise, with the level of detail that you might expect from your student. Stylistically, your student's sentence might be simpler than mine. (Or more complex!)

If the student has difficulty, you may show her my work below as an example of what she should be doing.

## STEP ONE: **Brainstorm your description**

Student instructions for Step One:

> You first wrote a description of someone you know back in Level One, Week 16. Today, you'll follow the same steps you did back then, with one difference: One of your paragraphs will need to contain a topic sentence.
>
> **1) Brainstorm.** On a piece of paper (or open word processing document), jot down as many words, phrases, or short sentences as you can think of for selected aspects listed in the Description of a Person chart. Don't try to do every single aspect in order—you'll end up with more detail than you need. Instead, go down the list and jot down answers for the aspects that strike you as the easiest to describe. Then, go back and pick a couple more. Try to end up with at least three to four details each for at least five of the aspects.
>
> **2) Decide which aspect you will cover in the paragraph with the topic sentence.** Choose the aspect that will be easiest to sum up in a single sentence. All the practice you've done in writing shorter and shorter summaries will come in very helpful for writing topic sentences! A good topic sentence should state, briefly, the theme that unites all of the sentences in the paragraph together—the central idea or notion.
>
> Here is an example, taken from the description of Elizabeth I that you studied back in Level One of this course.
>
> > Elizabeth possessed remarkable mental endowments. Devoted from her earliest years to study, and particularly to history, she became the ablest and greatest woman England has ever had. Her understanding of the problems of European politics was noteworthy. In the Council Chamber she was distinguished for sound common sense, great shrewdness, and clear insight. Her proficiency in languages was extraordinary. She was an excellent Latin scholar and could converse in that language with rare facility . . . She spoke and wrote French, Italian, Spanish and Flemish with the same ease as her native English. She also studied Greek extensively, and could converse in it. She learned very readily, and, when only twelve years old, had

> made considerable progress in the sciences, geography, mathematics and astronomy.[15]

If you were to sum up all of the accomplishments and skills described in the passage into one phrase, it would be "remarkable mental endowments."

**3) Decide which aspects you will cover in your other paragraph.** The paragraphs about Wilson that do not have topic sentences show you how different aspects can be combined into a single paragraph. Here is another example, also from Level One's description of Elizabeth I:

> Queen Elizabeth was of majestic and graceful form, a little above the medium height, "neither too high nor too low," as she herself . . . remarked. She had hair of a colour between pale auburn and yellow, black eyes, which were "beautiful and lively," a fair, clear complexion, a Roman nose, a small mouth with thin, firmly set lips, and a forehead broad and high. Her face was striking and commanding rather than delicately beautiful, the countenance of one born to rule. She possessed many personal attractions and no one could be more charming and gracious upon occasion than this mighty Princess of the Royal House of Tudor, with that slow, sweet smile of hers and her quick, ever-ready wit.[16]

This paragraph covers two aspects—physical appearance in the first two sentences, expressions of face and body in the last two—but does not contain a topic sentence.

## HOW TO HELP THE STUDENT WITH STEP ONE

Below are my answers to the assignment.

### 1) Brainstorm

*Physical appearance*

Very broad shoulders and huge arms (from years spent digging telephone pole holes)
Hair turned white in his eighties but always had one black patch
Bushy eyebrows and blue eyes
Six feet tall but in his older years he started to hunch over a little bit

*Sound of voice*

Louisiana drawl
Used to use Cajun phrases
Voice was deep and resonant

*What others think*

Respected as an honest and efficient church deacon
His grandchildren loved him for his kindness and his hospitality—he was always cooking us roast and gravy and mushrooms to cheer us up
Everyone in church knew about his generosity

---

15. Gladys Edson Locke, *Queen Elizabeth: Various Scenes and Events in the Life of Her Majesty* (Sherman French & Co., 1913), pp. 2–3.
16. Locke, p. 1.

*Portrayals*
*Character qualities*
Loved his family
Very faithful and loyal to his family
Never stopped working (he got bored when he sat still)
Impatient with directions (he never read them—he just tried to figure stuff out himself)
Never afraid of a challenge—he liked to try new things.
Generous—always giving away money, clothes, even cars to people who needed things
Hardheaded and stubborn. Rarely changed his mind about things once he'd made it up.
*Challenges and difficulties*
Constant pain from bad back
Struggled with losing eyesight
*Accomplishments*
Rose from telephone lineman to high executive position in the telephone company
Married for 55 years
Built three houses for himself and his family with his own hands
Learned how to do timber framing when he was 75
Helped build a church building with timber framing when he was 80
Was really good at making roasts with gravy and mushrooms, and biscuits too
*Habits*
He liked to watch TV in the evenings and read Readers Digest Condensed Books
On Sunday afternoons he would take all the grandchildren and great-grandchildren for rides in his golf cart
He always had big tubs of Schwann's ice cream in the freezer for the great-grandchildren when they visited
*Behaviors*
*Expressions of face and body*
*Mind/intellectual capabilities*
*Talents and abilities*
*Self disciplines*
*Religious beliefs*
He was a lifelong Baptist
He liked to watch Billy Graham crusades on TV
He had a large-print Bible that was always on his bedside table
*Clothing, dress*
*Economic status (wealth)*
*Fame, notoriety, prestige*
*Family traditions, tendencies*
Rooted for LSU football because all of his family did

**2) Decide which aspect you will cover in the paragraph with the topic sentence.**

Although I have the most information for character qualities, I think that accomplishments will be the easiest to sum up with a topic sentence. Most of his accomplishments are things he taught himself to do, not things he had formal training in.

**3) Decide which aspects you will cover in your other paragraph,**

I'm tentatively planning to combine character qualities, physical appearance, and what others think.

## STEP TWO: Brainstorm your chronological narrative

Student instructions for Step Two:

> Your chronological narrative should be a series of events that involve the person you're describing. It could be an experience you had together, or a story about something the person did when young. If I were writing about my mother, for example, I would write a paragraph about the first time she and I went to New York together. You might write about how a close friend helped you build a tree house, or how you and your sister both got puppies at the same time and trained them together.
>
> This narrative should be about a specific event at a specific point in time—make sure that you don't write about the person's habits instead! ("I remember the Saturday morning when my father made me chocolate pancakes because I'd broken my arm . . .", not "My father always makes chocolate pancakes on Saturday . . .")
>
> Prepare to write your narrative by jotting down at least three to five events in chronological order. If you can only think of two or three events, you might need to think about another experience or story. For example, if all I could think of for the above narrative was:
>
> *I broke my arm*
> *My father made me chocolate pancakes*
> *I felt better*
>
> then I should pick another story to tell. That one's going to be boring (and anyway it's mostly about me, not my father). But if I find it easy to jot down:
>
> *I broke my arm first thing in the morning*
> *My father was so worried that he took me to the emergency room without changing out of his pajamas*
> *When we got home he got out every movie in the house for me to watch*
> *The next morning he went to the store first thing to get chocolate*
> *He made me chocolate pancakes with whipped cream*
> *I couldn't cut them so he cut them for me*
>
> then I have plenty of details to put in my chronological narrative.
>
> As you think about what story to tell, look back through the brainstorming you did for the description. What is the aspect that really stands out? Which aspect were you able to think

of the most phrases/words for? Can you think of a story that illustrates that particular part of the person's character? If you are able to connect the theme of chronological narrative with the most detailed part of your description, your final composition will be stronger.

When you're done brainstorming, write a phrase or sentence at the top of your list that might serve as a topic sentence. This could be as simple as a sentence summing up the actions you're going to write about:

*One Saturday morning, my father made me chocolate pancakes because I broke my arm.*

Or your topic sentence could connect your description and your narrative by mentioning the aspect of the person that the narrative illustrates. If I were writing a description of my mother, I would definitely devote a whole paragraph to her character qualities—resourcefulness, courage in strange situations, boldness, a refusal to be overwhelmed. So I might then begin my paragraph about our trip to New York with the topic sentence:

*Even her very first trip to New York did not terrify my mother.*

or

*My mother's resourcefulness was on full display when she and I went to New York for the first time in 1996.*

## HOW TO HELP THE STUDENT WITH STEP TWO

Below are my answers to the assignment.

I plan to tell a story that illustrates my grandfather's persistence, something that's closely related to his ability to accomplish things he was never trained for. My brainstorming looks like this.

*Heard hammering early in the morning*
*No one was supposed to be around*
*Couldn't figure out where it was coming from*
*Hunted around farm*
*Found Pops lying on the roof of the tractor shed*
*He was hanging upside down and nailing a piece of tin back on*
*Then he couldn't get down*
*Said, "I saw it, and it needed to be done"*
*Had to go get two ladders and help him down*

My topic sentence will sound something like this:

*When Pops was 87 years old, he was still determined to do repairs around the farm—even though he had trouble seeing and getting up and down ladders.*

## STEP THREE: **Write**

Student instructions for Step Three:

> Now, write your three paragraphs. Follow these directions:
>
> 1. Begin with a paragraph of description. You can then choose the order for your other two paragraphs. If you were able to connect your chronological narrative with one of your paragraphs of description, make sure that the narrative follows that paragraph.
> 2. Use a topic sentence for one of your descriptive paragraphs.
> 3. Describe at least three aspects of the person.
> 4. You may not use any of the following words: *nice, good, bad, beautiful, lovely, attractive, handsome, pretty, ugly, sparkling, twinkling, soft, loud, famous, poor, rich, smart,* and *dumb.* These words are so common that they convey no specific image to the reader's mind. Use your thesaurus, if necessary!
> 5. Use a topic sentence for your chronological narrative.
> 6. Make sure that your entire composition is at least 250 words long, but no longer than 500 words.

### HOW TO HELP THE STUDENT WITH STEP THREE

My sample composition follows. The topic sentences are underlined for your reference.

My grandfather had huge shoulders and arms—not surprising, since he spent over 10 years digging telephone pole holes, by hand, in the swampy ground of south Louisiana. He was a tall man, even though he had begun to hunch over a little bit in his eighties. His voice had a soft Louisiana drawl, and he used Cajun words and phrases when he talked. He was a stubborn man; once he'd made up his mind, he rarely changed it. But he was also generous. Sometimes his generosity was huge—he'd give away clothes, money, and even cars to the needy. And sometimes it was small. He always had tubs of ice cream in the freezer for his great-grandchildren, and he loved to cook for his children and grandchildren.

Pops was a highly accomplished man, even though he had little formal education and almost no job training. He started out working for the telephone company as a lineman. Through sheer effort, he rose up through the ranks and became an important executive. He never trained as a contractor, but he taught himself construction skills and built three houses with his own hands. When he was over seventy, he learned how to mill trees and put together timber frames, and then used this new skill to help construct a building for his church.

When Pops was 87 years old, he was still anxious to figure out how to do repairs around the farm—even though he had trouble seeing and getting up and down ladders. One morning, I heard hammering outside. It was early, and no one was supposed to be on the farm. I went out and hunted around for the sound. Finally, I found Pops. He was up on the roof of our tractor shed, hanging upside down and banging a nail into a piece of tin that had come loose. "I saw that it had blown off, and somebody needed to fix it," he told me. Unfortunately, once he'd gotten up on the roof, he couldn't get down again. I had to go get help and two ladders so that we could get this determined, nearly 90-year-old man back down on solid ground.

## STEP FOUR: **Proofread**

### Student instructions for Step Four:

When you're finished writing, proofread your work before handing it to your instructor. You should remember these steps from last year! Here they are again:

1) Read your paper out loud, listening for awkward or unclear sections and repeated words. Rewrite awkward or unclear sentences so that they flow more naturally.

2) Listen for information that is repeated more than once. Eliminate repetition of ideas.

3) Read through the paper one more time, looking for sentence fragments, run-on sentences, and bland, generic words. Correct fragments and run-on sentences. Listen for unnecessary repetition.

4) Check your spelling by looking, individually, at each word that might be a problem.

## HOW TO HELP THE STUDENT WITH STEP FOUR

Use the following rubric to evaluate the student's work.

### Week 2 Rubric
### Description of a Person and Chronological Narrative

#### Organization:

1. The entire composition should be 250–500 words in length.
2. There should be three paragraphs.
    a. Two paragraphs should describe the subject.
        i. At least three aspects of the person should be described.
        ii. One of the descriptive paragraphs must have a topic sentence.
        iii. The first paragraph of the composition must be a descriptive paragraph.
        iv. The student may not use any of the following words: *nice, good, bad, beautiful, lovely, attractive, handsome, pretty, ugly, sparkling, twinkling, soft, loud, famous, poor, rich, smart,* and *dumb.*
    b. One paragraph should relate to an event or experience in chronological order.
        i. Events should be in chronological order.
        ii. The paragraph should have a topic sentence.

#### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.

# Week 3: Review Documentation, Plagiarism, Introductions, and Conclusions

This week, the student will finish reviewing the foundational skills needed to plan, research, and write a paper. Then, in Weeks 4 and 5, he will use those skills in an independent project that uses at least two different *topoi*.

In the first level of this course, it took an entire year to work up to an independent project. In the second level, it took nine weeks. In this level, the student will be doing independent projects more frequently.

After all, the whole point of this course is to give the student the tools needed to write about original ideas and topics—not the topics I assign.

NOTE TO INSTRUCTOR: Try to plan a library visit sometime early during next week's work. Using ebooks is an acceptable alternative if a library visit is not possible.

## Day One: Documentation

Focus: Reviewing proper format for documentation

The first step in today's lesson should already be familiar to the student. It's a little boring, but the student should review it anyway; this is the kind of information that often has to be revisited several times before it sinks in.

The student book suggests that eating cookies might help with boredom.

The following information is all based on the style known as Turabian, which is the most common style used in student papers. Level Two of this course introduced a number of other documentation styles. Since the student is not using those styles this year, we won't go back over them (but you can always refer to pp. 45–46 of the Level Two Student Workbook if you need to review for some reason).

Be aware that even Turabian guides differ on how to properly cite websites, ebooks, and other forms of electronic information. The method here is widely but not universally used. All

documentation styles should be held lightly—the important thing for the student is to learn consistency.

NOTE TO INSTRUCTOR: Although the student is responsible for the first two steps, you may need to make sure that the review has been done thoroughly. Asking the student to read the review material out loud is sometimes helpful.

## STEP ONE: **Review footnotes, endnotes, in-text citations, and the Works Cited page (Student Responsibility)**

When you quote from another writer's work, the quote should be followed by a superscript number that comes *after* the closing quotation marks or closing punctuation. This number leads to a note containing the basic information about the quote's source: author, title, publisher, year of publication, and page number.

> In *101 Gourmet Cookies for Everyone,* author Wendy Paul claims that her Chocolate Chip Pudding Cookies are "by far the softest chocolate chip cookies" that can be found.[1]
>
> ---
>
> [1]Wendy Paul, *101 Gourmet Cookies for Everyone* (Bonneville Books, 2010), p. 18.

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. 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

[1]Wendy Paul, *101 Gourmet Cookies for Everyone* (Bonneville Books, 2010), p. 18.

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

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

[2]Paul, p. 19.

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 *101 Gourmet Cookies for Everyone,* author Wendy Paul claims that her Chocolate Chip Pudding Cookies are "by far the softest chocolate chip cookies" that can be found (Paul, 2010, p. 18).

All of the other publication information about the book goes on the Works Cited page. This 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, like this:

WORKS CITED

Paul, Wendy. *101 Gourmet Cookies for Everyone*. Springville, UT: Bonneville Books, 2010.

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*).

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).

## STEP TWO: Understand proper format for magazine articles, websites, or ebooks (Student Responsibility)

Read carefully through the following rules.

1) Magazine articles

In a footnote or endnote, use the following style:

[1] Author name, "Name of article." *Name of magazine*, Date of publication, page number.

[1] Jacqueline Harp, "A Breed for Every Yard: Black Welsh Mountain Sheep Break New Ground." *Sheep!,* September/October 2013, p. 27.

In Works Cited, use the following style:

Author last name, first name. "Name of article." *Name of magazine* volume number: issue number (Date of publication), total number of pages article takes up in magazine.

Harp, Jacqueline. "A Breed for Every Yard: Black Welsh Mountain Sheep Break New Ground." *Sheep!* 34:5 (September/October 2013), pp. 26–28.

2) Websites

In a footnote or endnote, use the following style:

[2] Author/editor/sponsoring organization of website, "Name of article," URL (date accessed).

[2] Mallory Daughtery, "Baa Baa Black and White Sheep Treats," http://www.southernliving.com/home-garden/holidays-occasions/spring-table-settings-centerpieces-00400000041389/page8.html (accessed Sept. 12, 2013).

In Works Cited, use the following style:

Author/editor/sponsoring organization of website. "Name of article." URL (date accessed).

Daughtery, Mallory. "Baa Baa Black and White Sheep Treats." http://www.southernliving.com/home-garden/holidays-occasions/spring-table-settings-centerpieces-00400000041389/page8.html (accessed Sept. 12, 2013).

3) Ebooks with flowing text (no traditional page numbers)

In a footnote or endnote, use the following style: [3] Author name, *Name of book* (Publisher, date), Name of ebook format: Chapter number, any other information given by ebook platform.

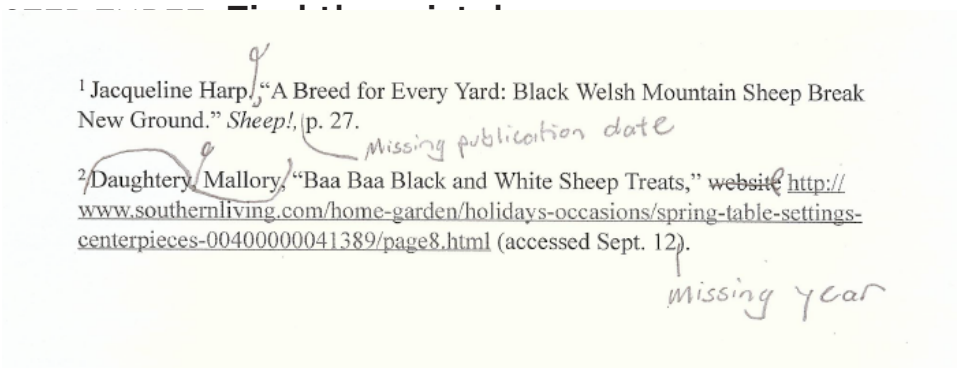
[3] Paul de Kruif, *Microbe Hunters* (Harvest, 1996), Kindle: Ch. 7, Loc. 2134.

In Works Cited, use the following style:

Author last name, author first name. *Title of book.* City of publication: Publisher, date. Name of ebook format.

de Kruif, Paul. *Microbe Hunters.* San Diego, Calif.: Harvest, 1996.

Kindle.

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You can use standard proofreader's marks if you are familiar with them. However, as long as your instructor can read your corrections, use whatever notations are comfortable. The goal of the exercise is for you to become familiar with proper formatting—it's not meant to be a test in proofreading symbols.

FOOTNOTES/ENDNOTES

[1] Lindsay Landis, *The Cookie Dough Lover's Cookbook: Cookies, Cakes, Candies, and More* (Quirk Books), p. 7.

[2] Elaine Pascoe/Scott Morrison, "Hoof Trouble." *Practical Horseman,* September 2013, p. 64.

[3] Hippocrates, *The Corpus* (Kaplan Publishing, 2008), Kindle: Chapter 4, Loc. 402.

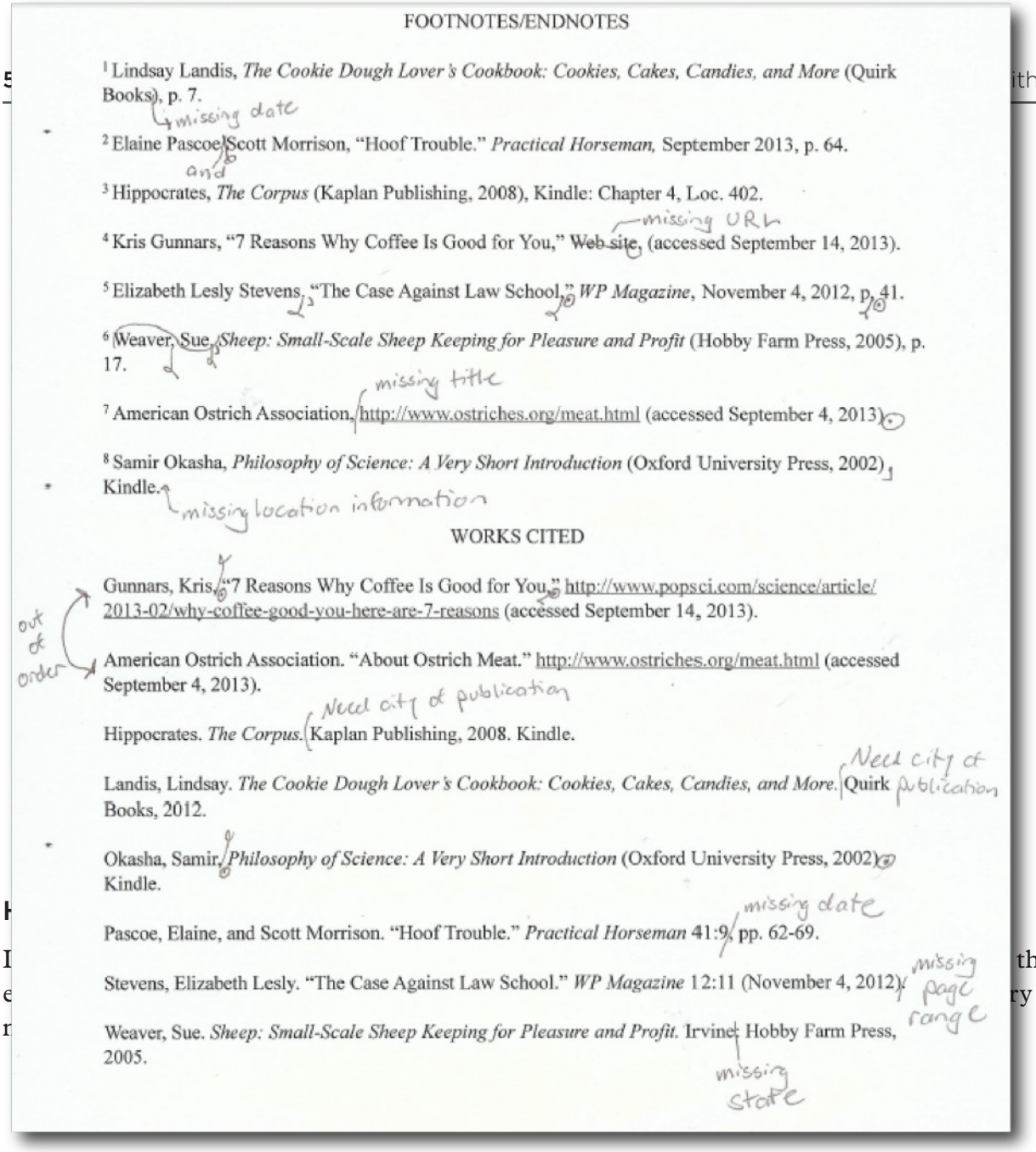
[4] Kris Gunnars, "7 Reasons Why Coffee Is Good for You," http://www.popsci.com/science/article/2013-02/why-coffee-good-you-here-are-7-reasons (accessed September 14, 2013).

[5] Elizabeth Lesly Stevens. "The Case Against Law School," *WP Magazine*, November 4, 2012, p, 41.

[6] Weaver, Sue. *Sheep: Small-Scale Sheep Keeping for Pleasure and Profit* (Hobby Farm Press, 2005), p. 17.

[7] American Ostrich Association, http://www.ostriches.org/meat.html (accessed September 4, 2013)

[8] Samir Okasha, *Philosophy of Science: A Very Short Introduction* (Oxford University Press, 2002) Kindle.



FOOTNOTES/ENDNOTES

[1] Lindsay Landis, *The Cookie Dough Lover's Cookbook: Cookies, Cakes, Candies, and More* (Quirk Books), p. 7.

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[2] Elaine Pascoe and Scott Morrison, "Hoof Trouble." *Practical Horseman,* September 2013, p. 64.

[3] Hippocrates, *The Corpus* (Kaplan Publishing, 2008), Kindle: Chapter 4, Loc. 402.

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[4] Kris Gunnars, "7 Reasons Why Coffee Is Good for You," Web site, (accessed September 14, 2013).

[5] Elizabeth Lesly Stevens, "The Case Against Law School," *WP Magazine*, November 4, 2012, p. 41.

[6] Weaver, Sue, *Sheep: Small-Scale Sheep Keeping for Pleasure and Profit* (Hobby Farm Press, 2005), p. 17.

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[7] American Ostrich Association, http://www.ostriches.org/meat.html (accessed September 4, 2013).

[8] Samir Okasha, *Philosophy of Science: A Very Short Introduction* (Oxford University Press, 2002), Kindle.

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WORKS CITED

out of order

Gunnars, Kris. "7 Reasons Why Coffee Is Good for You." http://www.popsci.com/science/article/2013-02/why-coffee-good-you-here-are-7-reasons (accessed September 14, 2013).

American Ostrich Association. "About Ostrich Meat." http://www.ostriches.org/meat.html (accessed September 4, 2013).

Need city of publication

Hippocrates. *The Corpus.* Kaplan Publishing, 2008. Kindle.

Need city of publication

Landis, Lindsay. *The Cookie Dough Lover's Cookbook: Cookies, Cakes, Candies, and More.* Quirk Books, 2012.

Okasha, Samir. *Philosophy of Science: A Very Short Introduction* (Oxford University Press, 2002), Kindle.

missing date

Pascoe, Elaine, and Scott Morrison. "Hoof Trouble." *Practical Horseman* 41:9, pp. 62-69.

missing page range

Stevens, Elizabeth Lesly. "The Case Against Law School." *WP Magazine* 12:11 (November 4, 2012).

Weaver, Sue. *Sheep: Small-Scale Sheep Keeping for Pleasure and Profit.* Irvine: Hobby Farm Press, 2005.

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Corrected and error-free, the lists would look like this:

## FOOTNOTES/ENDNOTES

[1] Lindsay Landis, *The Cookie Dough Lover's Cookbook: Cookies, Cakes, Candies, and More* (Quirk Books, 2012), p. 7.

[2] Elaine Pascoe and Scott Morrison, "Hoof Trouble." *Practical Horseman,* September 2013, p. 64.

[3] Hippocrates, *The Corpus* (Kaplan Publishing, 2008), Kindle: Chapter 4, Loc. 402.

[4] Kris Gunnars, "7 Reasons Why Coffee Is Good for You," http://www.popsci.com/science/article/2013-02/why-coffee-good-you-here-are-7-reasons (accessed September 14, 2013).

[5] Elizabeth Lesly Stevens, "The Case Against Law School." *WP Magazine*, November 4, 2012, p. 41.

[6] Sue Weaver, *Sheep: Small-Scale Sheep Keeping for Pleasure and Profit* (Hobby Farm Press, 2005), p. 17.

[7] American Ostrich Association, "About Ostrich Meat," http://www.ostriches.org/meat.html (accessed September 4, 2013).

[8] Samir Okasha, *Philosophy of Science: A Very Short Introduction* (Oxford University Press, 2002), Kindle: Chapter 3, Loc. 658.

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# Day Two: Plagiarism

Focus: Reviewing the definition of plagiarism

In the last two levels of this course, the student learned that every direct quote must be documented with a footnote, endnote, or in-text citation. He also learned that a note should be added whenever words or original ideas are borrowed from other writers.

Taking words or original ideas without giving proper credit is *plagiarism*. Sometimes plagiarism is easy to spot; sometimes it's more subtle. And it isn't always easy to know when you need to add a footnote—and when you're just making use of common knowledge. I have been writing professionally for twenty years, and I often still sit and fret over whether or not I should add a footnote.

These exercises can make students hyper-conscientious about footnoting. If the student is adding a footnote to every single sentence, he's overdoing it. If he never writes a footnote, he's borrowing a little too freely.

The ability to make the distinction simply develops with time and practice.

## STEP ONE: **Review the definition of common knowledge (Student Responsibility)**

"Common knowledge" is 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: "Kublai Khan died in 1294."

Historical facts: "Kublai Khan was the first emperor of the Yuan dynasty."

Widely accepted scientific facts: "The moon orbits the earth while the earth orbits the sun."

Geographical facts: "The deepest place of the Pacific Ocean is the Mariana Trench."

Definitions: "A horse is a mammalian odd-toed ungulate."

Proverbs and sayings: "Don't count your chickens before they hatch."

Well-known theories and facts: "A tornado forms when a column of warm, humid air begins to rotate quickly."

Anything that can be learned through the senses: "A tornado sounds like a freight train."

While I was working on this level of *Writing With Skill,* I was also working on a survey of great books in science. Here are three paragraphs from one of the earliest chapters in my manuscript. The chapter deals with the Greek perspective on science and religion.

> The Greeks studied, and philosophized about, both the presence of the gods and the properties of solid nature. They were curious, not blindly accepting. But their world was not divided into the theological and the material, as ours is. The divine and the natural mingled freely.
>
> In this, they were like their contemporaries. The Egyptians, who had honed astronomical observations to an exactness, had already constructed a calendar that accounted for the flooding of the Nile. They could predict when the star Sirius would began to appear in the predawn sky just before the sun ("heliacal rising") and they knew that Sirius's rising meant the inundation was on its way. Yet the certainty of their calculations didn't destroy their conviction that the Nile rose at Osiris's pleasure.[1]
>
> East of Athens, Persian astronomers were tracking lunar and solar eclipses, hard on the trail of a new discovery: the Saros cycle, a period of 6585.32 days during which a regular pattern of eclipses plays itself out and then begins again. Their equations made it possible to forecast the next lunar eclipse with mathematical precision, which meant that the temple priests had enough time to prepare rituals against the evil forces that a lunar eclipse might release. (According to Persian documents from around 550 BC, this involved beating a copper kettle-drum at the city gates and yelling, "Eclipse!").[2]
>
> ---
>
> [1] Malcolm Williams, *Science and Social Science: An Introduction* (Taylor & Francis, 2002), p. 10.
>
> [2] Francesca Rochberg, *The Heavenly Writing: Divination, Horoscopy, and Astronomy in Mesopotamian Culture* (Cambridge University Press, 2004), p. 226.

The first paragraph has no footnote because I personally came to the conclusion that the Greeks did not distinguish clearly between natural laws and the actions of the gods they believed in. Many other writers have also made this observation, by the way, and I could have footnoted one of them. But this is a very straightforward observation, drawn directly from reading the Greek philosophers—that's why so many other writers have come to the same conclusion. No one writer or thinker "owns" this conclusion.

I footnoted Malcom William's text *Science and Social Science* in the second paragraph because he made the observation before I did that the flooding of the Nile (in particular) was both predictable *and* thought to be caused by Osiris. If I'd just said, "The Egyptians also mixed together the natural and the supernatural," without giving the specific example of the Nile, I wouldn't have footnoted Williams. But since he and I are both making the same general observation *and* using the same specific example, I thought it better to add a footnote acknowledging him.

The footnote in the third paragraph acknowledges that I found the Persian document from 550 BC that I mention in Francesca Rochberg's *The Heavenly Writing.* The contents of that document are certainly not common knowledge—someone had to find it, translate it, and publish it.

I hope this gives you some sense of the reasoning that a professional writer uses in deciding whether or not to footnote. As always, when you're a student, if you're in doubt it's safer to insert a footnote.

## STEP TWO: **Analyze**

Student instructions for Step Two:

> Take some time now to practice your awareness of common knowledge. Start out by reading the following paragraphs carefully.
>
> ⋆
>
> Now that you've read the paragraphs, go through the worksheet below. Mark each sentence as "CK" (for common knowledge), "PO" (for the writer's personal opinion, which doesn't need to be footnoted) or "NF" ("needs footnote").
>
> Your instructor has the original, fully footnoted version of the essay. When you're finished, compare your answers with Ms. Montgomery's own decisions and explanations.
>
> ⋆

### HOW TO HELP THE STUDENT WITH STEP TWO

The worksheet answers are below. The author of the essay has supplied her reasoning (bolded) for each decision. Go through the student's answers and explain the reasoning. Then, show the student the original footnoted version of the essay that follows.

If you started school before 2006, you probably learned that there are nine planets in our solar system: Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune, and Pluto. ___CK___

In 2006, however, an influential group of astronomers announced that Pluto was no longer a planet. Instead, it would be part of a new category called dwarf planets. ___CK___

This announcement was confusing to many people who wondered how something could be a planet one day and not the next. ___CK/PO___

It turns out, though, that Pluto's planetary status had been in question for a long time—since its discovery, in fact. ___CK___

**I didn't footnote anything in the introduction because it only contains basic historical facts about the study of the Solar System and Pluto.**

Pluto was discovered in 1930 by Clyde Tombaugh, who was working at Lowell Observatory in Flagstaff, Arizona. ___CK___

However, very little concrete information was known about Pluto for several decades. ___CK___

**These are basic historical facts that I found in every source I consulted on the subject.**

Because Pluto is very far away from the Sun (an average distance of 5.9 billion km), accurate information about its size, mass, and composition could not be determined without more advanced technology. ___NF___

**This footnote is needed not for Pluto's distance from the Sun, which is a widely accepted scientific fact, but for the second half of the sentence—it was drawn from a source that talked in detail about the technology necessary to observe Pluto, so I used a footnote.**

Several discoveries from the 1970s through the early 2000s shed more light on Pluto and its neighborhood in the outer Solar System. ___CK___

**This is a statement of fact—a summary of the information that follows.**

The discovery of Pluto's largest moon, Charon, in 1978 enabled astronomers to determine Pluto's true size for the first time. ___CK___

**Gray area–this is a basic historical fact about the date of a discovery, but I did find it in one specific source. However, it comes from the same source as the next sentence, which needed to be footnoted, and I didn't want to over-cite.**

It is much smaller than astronomers had previously thought, even smaller than Earth's moon. ___NF___

**Although the size of Pluto is a widely accepted scientific fact, information about what astronomers thought about it before and after this discovery could only be found in a source that gives more detail about the discovery.**

Beginning in 1992, a number of other objects have been discovered orbiting the Sun beyond Neptune; these objects are now collectively known as the Kuiper Belt. ___NF___

**The Kuiper Belt is a relatively new and ongoing scientific discovery that many people may not be aware of, so I decided to use a footnote.**

Most known Kuiper Belt Objects (KBOs) are relatively small, but in 2005, a KBO that is larger than Pluto was discovered. ___NF___

**Again, I used a footnote because such new information is probably not common knowledge yet.**

This object was named Eris, and its discovery, as well as the new knowledge about the Kuiper Belt region, caused renewed debate among astronomers about what qualifies as a planet. ___NF___

**This is another case where I reference what astronomers *thought* about certain discoveries, which I could only find out from a detailed source.**

Much of the confusion about Pluto's classification stems from the fact that there was no formal definition of the word "planet" before 2006. ___CK___

Human understanding of planets and the Solar System has been changing and evolving since ancient times, but before the discoveries of the late 20th and early 21st centuries, aided by powerful telescopes and digital technology, there was very little controversy over the basic definition of a planet. ___CK___

With so much new information about smaller celestial bodies orbiting the Sun, though, the line between "planet" and "not planet" began to get very blurry in the early 21st century. ___CK___

**I didn't use a footnote for any sentences in this paragraph because they only contain basic facts about the history of astronomy. I found some version of all these facts in every source I consulted. By the way, I'm not 100% sure about my call on this. All of this information is readily available and turned up in some form in all the sources I looked at, but one particular book did have a more in-depth discussion of the issue and the role of classification in science. I didn't really use any of that specific information, but it did inform how I chose to summarize the facts. In the end, though, I felt that the paragraph did fall within common knowledge.**

At their 2006 meeting, the International Astronomical Union (IAU) debated and voted on a formal scientific definition of a planet. ___CK___

**Basic historical fact, no footnote.**

The members of the IAU decided that a planet can be defined as, "a celestial body that (a) is in orbit around the Sun, (b) has sufficient mass for its self-gravity to overcome rigid body forces so that it assumes a hydrostatic equilibrium (nearly round) shape, and (c) has cleared the neighbourhood around its orbit." ___NF___

**Footnoted for the direct quote.**

They also created a new category of dwarf planets, which encompassed Pluto, Eris, and Ceres, the largest asteroid in the asteroid belt. ___NF___

**Although I found this information in most of my sources, I only found it stated clearly and concisely in one of them, so I chose to footnote.**

Although there is some continuing debate among astronomers, particularly concerning part (c) of the definition, the new classifications have largely been accepted ___NF___

**Only one of my sources discussed the ongoing debate among astronomers after the IAU's decision, and I wouldn't have found this information elsewhere, so I used a footnote.**

While it may seem sad that Pluto is no longer a planet, the decision is the result of exciting new knowledge about the far reaches of the Solar System to which humankind has never had access before. PO

**This concluding statement contains my own thoughts on the subject, so no footnote is needed.**

The Reclassification of Pluto
by Stacy Montgomery

If you started school before 2006, you probably learned that there are nine planets in our solar system: Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune, and Pluto. In 2006, however, an influential group of astronomers announced that Pluto was no longer a planet. Instead, it would be part of a new category called dwarf planets. This announcement was confusing to many people who wondered how something could be a planet one day and not the next. It turns out, though, that Pluto's planetary status had been in question for a long time—since its discovery, in fact.

Pluto was discovered in 1930 by Clyde Tombaugh, who was working at Lowell Observatory in Flagstaff, Arizona. However, very little concrete information was known about Pluto for several decades. Because Pluto is very far away from the Sun (an average distance of 5.9 billion km), accurate information about its size, mass, and composition could not be determined without more advanced technology.[1]

Several discoveries from the 1970s through the early 2000s shed more light on Pluto and its neighborhood in the outer Solar System. The discovery of Pluto's largest moon, Charon, in 1978 enabled astronomers to determine Pluto's true size for the first time. It was much smaller than astronomers had previously thought, even smaller than Earth's moon.[2] Beginning in 1992, a number of other objects had been discovered orbiting the Sun beyond Neptune; these objects are now collectively known as the Kuiper Belt.[3] Most known Kuiper Belt Objects (KBOs) are relatively small, but in 2005, a KBO that is larger than Pluto was discovered.[4] This object was named Eris, and its discovery, as well as the new knowledge about the Kuiper Belt region, caused renewed debate among astronomers about what qualifies as a planet.[5]

Much of the confusion about Pluto's classification stems from the fact that there was no formal definition of the word "planet" before 2006. Human understanding of planets and the Solar System has been changing and evolving since ancient times, but before the discoveries of the late 20th and early 21st centuries, aided by powerful telescopes and digital technology, there was very little controversy over the basic definition of a planet. With so much new information about smaller celestial bodies orbiting the Sun, though, the line between "planet" and "not planet" began to get very blurry in the early 21st century.

At its 2006 meeting, the International Astronomical Union (IAU) debated and voted on a formal scientific definition of a planet. The members of the IAU decided that a planet can be defined as "a celestial body that (a) is in orbit around the Sun, (b) has sufficient mass for its self-gravity

to overcome rigid body forces so that it assumes a hydrostatic equilibrium (nearly round) shape, and (c) has cleared the neighbourhood around its orbit."[6] They also created a new category of dwarf planets, which encompassed Pluto, Eris, and Ceres, the largest asteroid in the asteroid belt.[7]

Although there is some continuing debate among astronomers, particularly concerning part (c) of the definition, the new classifications have largely been accepted.[8] While it may seem sad that Pluto is no longer a planet, the decision is the result of exciting new knowledge about the far reaches of the Solar System to which humankind has never had access before.

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[1] Barrie W. Jones, *Pluto: Sentinel of the Outer Solar System* (Cambridge University Press, 2010), pp. 74–76.
[2] Erick Gregersen, ed., *The Outer Solar System: Jupiter, Saturn, Uranus, Neptune, and the Dwarf Planets* (Britannica Educational Publishing, 2010), pp. 191–192.
[3] Gregersen, pp. 192–193.
[4] Ian Ridpath, *Stars and Planets: The Most Complete Guide to the Stars, Planets, Galaxies, and the Solar System* (Princeton University Press, 2007), p. 376.
[5] Gregersen, p. 195.
[6] International Astronomical Union, "IAU 2006 General Assembly: Result of the IAU Resolution Votes," http://www.iau.org/public_press/news/detail/iau0603/ (accessed September 9, 2013).
[7] Gregersen, p. 195.
[8] Jones, p. 179–181.

## STEP THREE: **Research**

Student instructions for Step Three:

> Finish up today's work by looking at a couple of examples of plagiarism from recent news reports.
>
> Using an Internet search engine, find and read at least two articles about each of the following public figures (that's a total of *four* articles). Search for each name, with quotes around it, plus the word *plagiarism*.
>
> Chris Spence
> Margaret Wente
>
> When you are finished, report back to your instructor. Explain orally (and briefly—a couple of sentences is fine) why each public figure was accused of plagiarism.

### HOW TO HELP THE STUDENT WITH STEP THREE

Like last year's plagiarism assignment, this is intended to raise the student's awareness of the need to be *careful* about documentation. The same caution as last year applies: anytime a younger student is using an Internet search engine, you should be supervising. The searches for these names and terms should not bring up anything inappropriate, but it is best if the student stays on the first two pages of results.

The student's explanations should sound something like the following. After he has told

you about his two examples, show him the comparisons below.

If you wish, you can also offer the student the option of working on one or two of the public figures he *didn't* research back in Level Two, Week 3 (Fareed Zakaria, Jonah Lehrer, Stephen Ambrose, Doris Kearns Goodwin, and Chris Anderson).

Chris Spence: Toronto School Board director, caught copying several sources word-for-word and including them in his own Op-Ed piece for the *Toronto Star* in January 2013. The following similarities were highlighted by Chris Selley in the *National Post* (http://fullcomment.nationalpost.com/2013/01/09/chris-selley-toronto-school-board-director-commits-apologizes-for-massive-plagiarism/, accessed 7/9/13). This is a particularly blatant and unsubtle case of plagiarism. Spence's excuse: that he was "careless" and felt "rushed" while writing.

| Chris Spence's Op-Ed piece | Original source |
|---|---|
| We are challenged through sport to use our minds in guiding our bodies through the dimensions of time and space on the field of play. Learning the skills of sport provides opportunity to experience success.<br>Sport builds self-esteem and encourages teamwork. We learn the importance of goal setting, hard work and the necessity of dealing with disappointment. | We are challenged through sport to use our minds in guiding our bodies through the dimensions of time and space on the field of play. Learning the skills of sport provides opportunity to experience success. Sport builds self-esteem and encourages teamwork. We learn the importance of goal setting, hard work and the necessity of dealing with disappointment.<br>—Anita L. Defrantz, *New York Times,* Feb. 19, 1989 |
| At an early age, I was fortunate to learn the fundamentals of leadership, and to practice and experience being a leader. As a teenage athlete, leadership is not something that's easily recognizable. Instead, players would stand out if they possessed a strong work ethic, had natural talent and skill, had the ability to motivate and encourage others, and got the job done. | At an early age, I was fortunate to learn the fundamentals of leadership, and practice and experience being a leader. As a teenage athlete, leadership is not something that's easily recognizable. Instead, players would stand out if they possessed a strong work ethic, had natural talent and skill, had the ability to motivate and encourage others, and got the job done.<br>—Allison Graddock, on the blog "Institute for Professional Excellent in Coaching," May 10, 2012 |

| Chris Spence's Op-Ed piece | Original source |
|---|---|
| On the athletic field, I learned that a group of people can perform so much better as a team than as the sum of their individual talents. | On the athletic field I learned that a group of people can perform so much better as a team than as the sum of their individual talents.<br>—Dick Kovacevich, *True North: Discover Your Authentic Readership* |
| Students become involved in extracurricular activities not only for entertainment, social and enjoyment purposes but, most important, to gain and improve skills. | Students become involved in extracurricular activities not only for entertainment, social, and enjoyment purposes, but most important, to gain and improve skills.<br>—*The Encyclopedia of Education* |

Margaret Wente: Columnist for *The Globe and Mail*, accused of copying the wording, ideas, and structure of numerous other writers in her columns and blog posts. The following similarities were highlighted by the blog Media Culpa (http://mediaculpapost.blogspot.ca/2012/09/margaret-wente-zero-for-plagiarism.html, accessed 7/9/13).

| Margaret Wente's work | Original source |
|---|---|
| Yet, many NGOs working in Africa have tenaciously fought the modernization of traditional farming practices. They believe traditional farming in Africa incorporates indigenous knowledge that shouldn't be replaced by science-based knowledge introduced from the outside. As Prof. Paarlberg writes, "They encourage African farmers to stay away from fertilizers and be certified organic instead. And they warn African governments to stay away from genetic engineering. They want to freeze African farms where they are. It's a fantasy of what agriculture ought to be like." | "Many NGOs working in Africa in the area of development and the environment have been advocating against the modernization of traditional farming practices," Paarlberg says. "They believe that traditional farming in Africa incorporates indigenous knowledge that shouldn't be replaced by science-based knowledge introduced from the outside. They encourage Africa to stay away from fertilizers, and be certified as organic instead. And in the case of genetic engineering, they warn African governments against making these technologies available to farmers."<br>—"There's no Green Revolution for Africa," by Dan Gardner in the *Ottawa Citizen*, May 24, 2008<br><br>"They want to freeze African farms where they are. It's a fantasy of what agriculture ought to be like."<br>—Steve Clapp, *Food Chemical News,* March 24, 2008 |
| More extreme groups warned that pollen from doctored crops could contaminate conventional plantings or create superweeds. Prince Charles called GM foods "the biggest disaster, environmentally, of all time." | Environmental pressure groups warned that pollen from doctored crops could contaminate conventional plantings or provoke ecological blowback in the form of superweeds . . . In Britain, where Prince Charles recently called GM foods "the biggest disaster, environmentally, of all time . . ."<br>—*Newsweek,* March 2009 |
| In Africa today, farmers are producing 20 per cent less food than they were 35 years ago. A third of the population is malnourished. Sixty per cent of the population consists of smallholder farmers, mostly women, who typically earn a dollar a day or less. | On a per-capita basis, Paarlberg notes, Africa produces 20 percent less food today than it did 35 years ago . . . two thirds of all citizens are poor farmers . . . they earn less than a dollar a day. Many are malnourished.<br>—Press release from Wellesley College<br><br>Paarlberg noted that 60% of the population consists of smallholder farmers, mostly women, earning a dollar a day or less. A third of the population is malnourished, and farmers are producing 20% less food than 35 years ago.<br>—Steve Clapp, *Food Chemical News* |
| Eighty per cent of the labor on these farms is done by women and their children, who would be better off in school. They have no power machinery, no irrigation, no chemical fertilizer, no herbicides. Their animals are scrawny and diseased. | Eighty percent of the labor on these farms is done by women and children . . . (. . . the weeding is done by children who would be better off in school . . .) . . . There is no power machinery . . . and only 4 percent of crops are irrigated . . . The animals—mostly cattle and goats—forage for their own food.<br>—Robert Paarlberg, *New York Times,* 2/29/2008 |

# Day Three: Introductions and Conclusions

Focus: Reviewing introductions and conclusions

## STEP ONE: **Review the Introductions and Conclusions chart (Student Responsibility)**

Review the three types of introductions and the three types of conclusions by reading the following chart out loud.

INTRODUCTIONS

1. Introduction by Summary

   One or more sentences that tell the reader what the composition is about and what its most central conclusion will be.

2. Introduction by History
   a. Information about past attitudes towards the subject.
   b. Description of how some aspect of the subject has changed or developed over time.
   c. Brief scene from history.

3. Introduction by Anecdote
   a. A story drawn from personal experience.
   b. An invented scene, based on your knowledge of the subject.

CONCLUSIONS

1. Conclusion by Summary
   Write a brief summary of the most important information in the passage, including specific details.

2. Conclusion by Personal Reaction
   a. Personal statement.
   b. Your opinion about the material.
   c. Your own experience with the subject.

3. Conclusion by Question
   Ask the reader to react to the information.

## STEP TWO: **Analyze introductions and conclusions**

Student instructions for Step Two:

> Read the following introductions and conclusions. In the margins of your workbook, write what sort of introduction or conclusion each one is. In some cases, there may be more than one reasonable answer. If you can't decide, write down both options.
> When you're finished, show your work to your instructor.

### HOW TO HELP THE STUDENT WITH STEP TWO

The identifications follow each introduction and conclusion. However, accept any reasonable answer (for example, "personal statement" and "your opinion about the material" can be almost indistinguishable, depending on the topic).

INTRODUCTIONS

> "The most remarkable of all the Roman emperors": so a historian of imperial Rome described Hadrian nearly a century ago. What has mainly impressed ancient writers as well as modern students is the man's restless energy, "tramping at the head of his legions through his world-wide domains," and "his insatiable curiosity."
>
> —Anthony R. Birley, *Hadrian: The Restless Emperor* (Routledge, 1997), p. 1.

2. Introduction by History
   a. Information about past attitudes towards the subject

As a child, I had a peculiarly busy mind. I can never remember a time when my mind wasn't occupied with some sort of activity, whether it was communicating directly with someone else, or being actively involved with a mental game of my own invention.

By the time I was eight years old, I had so much nervous energy that it was hard for me to sit still. On lengthy automobile trips my constant fidgeting, tapping, and so on got on my parents' nerves. It got to the point where I became used to requests from them to 'calm down a little.'

Just after one such request, I remember looking at an oil company billboard and saying to myself, "What would 'SHELL' look like if the letters were arranged in alphabetical order?" I mentally rearranged it to 'EHLLS' and I was hooked. Ever since then, I have memorized words alphabetically as well as normally.

—Harry Lorayne and Jerry Lucas, *The Memory Book: The Classic Guide to Improving Your Memory at Work, at School, and at Play* (Ballantine Books, 1974), p. 9.

3. Introduction by Anecdote

a. A story drawn from personal experience.

Humans have long sought to make their mark on the world. From the ancient Great Wall of China to the ultramodern Channel Tunnel linking Britain and France, grand structures reveal how people have tried to express themselves and to better their lives.

—Lesley A. Dutemple, *The Great Wall of China* (Lerner Publications, 2003), p. 4.

2. Introduction by History

b. Description of how some aspect of the subject has changed or developed over time

It is a basic law of nature that heat will flow from a hot body to a colder body, but not the reverse. With a heat pump, however, this reverse operation becomes possible: that is, heat is taken from the colder body and pumped to the hotter body. In the process, the hot body becomes hotter and the cold body becomes colder.

—"Heat Pump," in *How It Works: Science and Technology, Vol. 8*, 3rd ed. (Marshall Cavendish, 2003), p. 1063

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.

*"Calf-length A-line dresses with contrastive piping lead the ladies' fashions, in this year of the great burial. While red and blue with dashes of turmeric yellow continue to dominate the color palette, the stunning effect of bright red trim on maroon suits along with striped leggings remains popular among the gentlemen . . ."*

So might the fashion page of the *Tarim Times* have read, around 1000 BC, if anyone in the Tarim Basin of Central Asia had known how to read or write.

—Elizabeth Wayland Barber, *The Mummies of Urumchi* (W. W. Norton, 1999), p. 17.

3. Introduction by Anecdote
   b. An invented scene, based on your knowledge of the subject.

Five thousand years ago, a lonely and hungry Asian elephant calf wandered into a village, sparking the first domestication of a pachyderm. By feeding the baby and providing social stability, *Homo sapiens* became her surrogate family. She learned to carry people on her back and to pull logs. As people in other villages saw that the elephant could be friendly and useful, they tried to catch young pachyderms for use in their towns. When certain men proved to be adept at capturing and training the beasts, they traveled afar to sell their expertise where needed.

—John M. Kistler, *War Elephants* (University of Nebraska Press, 2007), p. 1.

2. Introduction by History
   c. Brief scene from history.

## CONCLUSIONS

The first group of people who develop a whole new mind, who master high-concept and high-touch abilities, will do extremely well. The rest—those who move slowly or not at all—may miss out or, worse, suffer. The choice is yours. This new age fairly glitters with opportunity, but it is as unkind to the slow of foot as it is to the rigid of mind. I hope this book provides you with the inspiration and the tools you'll need to make your journey.

—Daniel H. Pink, *A Whole New Mind: Why Right-Brainers Will Rule the Future* (Riverhead Books, 2006), p. 247.

2. Conclusion by Personal Reaction
   a. Personal statement

No mountain in the world has a more interesting history. And even though the cynics feel that the second-highest mountain is about to be tarnished by the kinds of commercialization that have tainted Everest, I'm optimistic about the future of K2. In 2009, the mountain remains an ultimate test of the ambitions of the best climbers in the world. The gold that gilds the holy grail is still intact.

One way I know this to be true comes from having sat in on the chat of high-altitude climbers all around the world. In their company, if you mention climbing

Everest, the remark may elicit nothing more than a shrug. But if you let on that you've reached the top of K2, a hush comes over the room. And then, invariably, someone will say, "Tell us about it."

—Ed Viesturs, *K2: Life and Death on the World's Most Dangerous Mountain* (Broadway Books, 2009), pp. 324–325.

2. Conclusion by Personal Reaction
   c. Your own experience with the subject

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?

—Mark Twain, "Old Times on the Mississippi." *Atlantic Monthly,* March 1875, p. 289.

3. Conclusion by Question
   Ask the reader to react to the information.

And that is how, at the end of twenty years, Ulysses came home again.

—Eleanor Farjeon, "The Bow of Ulysses," in *Mighty Men* (Appleton-Century-Crofts, 1954), p. 29.

1. Conclusion by Summary
   Write a brief summary of the most important information in the passage, including specific details.

Elephants have been observed repeatedly acting in ways that seem to be emotional. They sometimes die of grief when a companion elephant or human trainer dies. Pachyderms gather around sick or wounded elephants and try to lift them up or feed them. They pass around the bones of dead elephants as if remembering or pondering the idea of death. Among the animals, I wonder if elephants are not the closest to humans in their variety of emotional states.

By allowing elephants to slip away toward extinction, humankind has forgotten its close relationship with pachyderms. To lose such magnificent creatures would be among the greatest shames of human history.

—John M. Kistler, *War Elephants* (University of Nebraska Press, 2007) p. 236.

2. Conclusion by Personal Reaction
   b. Your opinion about the material

## STEP THREE: **Write**

### Student instructions for Step Three:

Finish up today's work by writing an introduction and conclusion for last week's description.

Both your introduction and your conclusion must be separate paragraphs of two sentences or more.

You cannot write *both* an introduction by summary *and* a conclusion by summary.

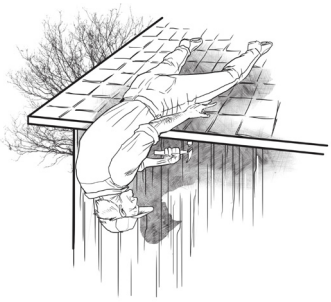
To help you get started, read my example below. This is the description of my grandfather that I wrote, following last week's instructions. My new introduction and conclusion are in bold.

I have chosen to write an Introduction by Anecdote ("An invented scene, based on your knowledge of the subject"), using what I know about my grandfather's childhood and adding some imagined details of my own. (Notice the sentence at the end of the first paragraph that connects the introduction with the rest of the composition.)

I have chosen to write a Conclusion by Summary. So much of the composition is personal anecdote that writing yet another anecdote to finish it off seems like too much repetition. And since I used a question to close my first paragraph, I didn't want to write another question at the end. Notice that my conclusion is quite simple and brief. A conclusion by summary (like the single line Eleanor Farjeon uses to sum up the entire history of Odysseus's adventures) does not need to be elaborate.

> **The year is 1924, and Jim Wise is in trouble again. At fourteen, he's played hooky from school once too often, and he's been expelled. He's just crashed his father's prized Model T car, out joyriding without a license. Now he sits in the outer office of the New Orleans Merchant Marine, waiting anxiously for his father to emerge. When Jim Wise, Sr., finally comes through the door, his face is grim. He's just signed his son up, against his will, for a tour of duty. Who would have thought that this skinny, impossible boy would grow into the solid, reliable man I remember?**
>
> My grandfather had huge shoulders and arms—not surprising, since he spent over ten years digging telephone pole holes, by hand, in the swampy ground of south Louisiana. He was a tall man, even though he had begun to hunch over a little bit in his eighties. His voice had a soft Louisiana drawl, and he used Cajun words and phrases when he talked. He was a stubborn man; once he'd made up his mind, he rarely changed it. But he was also generous. Sometimes his generosity was huge—he'd give away clothes, money, and even cars to the needy. And sometimes it was small. He always had tubs of ice cream in the freezer for his great-grandchildren, and he loved to cook for his children and grandchildren.
>
> Pops was a highly accomplished man, even though he had little formal education and almost no job training. He started out working for the telephone company as a lineman. Through sheer effort, he rose up through the ranks and became an important executive. He never trained as a contractor, but he taught himself construction skills and built three houses with his own hands. When he was over seventy, he learned how to mill trees and put together timber frames, and then used this new skill to help construct a building for his church.
>
> When Pops was 87 years old, he was still anxious to figure out how to do repairs around the farm—even though he had trouble seeing and getting

up and down ladders. One morning, I heard hammering outside. It was early, and no one was supposed to be on the farm. I went out and hunted around for the sound. Finally, I found Pops. He was up on the roof of our tractor shed, hanging upside down and banging a nail into a piece of tin that had come loose. "I saw that it had blown off, and somebody needed to fix it," he told me. Unfortunately, once he'd gotten up on the roof, he couldn't get down again. I had to go get help and two ladders so that we could get this determined, nearly 90-year-old man back down on solid ground.



**Over the course of his ninety-one years, my grandfather was transformed from a rebellious, uneducated troublemaker into a strong, reliable, trustworthy man. By the end of his life, he was truly the anchor for his children, grandchildren, and great-grandchildren. He was much loved, and is now much missed.**

If you have trouble, ask your instructor for help. When you're finished, show your work to your instructor.

## HOW TO HELP THE STUDENT WITH STEP THREE

The student's introductions and conclusions will obviously vary widely, depending on the tone and form of last week's composition.

For your reference, I have provided examples of how each introduction and conclusion might sound for my version of last week's description. If the student needs prompting, you may allow him to read my sample introductions and conclusions; however, he must then write his own!

### INTRODUCTIONS

1. Introduction by Summary
   One or more sentences that tell the reader what the composition is about and what its most central conclusion will be.

**My grandfather began his working life as an uneducated, rebellious, troublemaking boy. Over nearly nine decades, he was slowly transformed into a reliable, accomplished, and much-loved man.**

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.

*These three types of introduction don't lend themselves well to my description of a modern subject. If the student wrote a description of a historical figure, he might now choose to talk about the public*

*appreciation/perception or changing attitudes towards his subject ("Once thought to be an ineffective and greedy king, Richard II is now more often viewed as a politically astute and unlucky ruler . . .), or to give a brief scene from the subject's life, about changing attitudes towards his subject.*

3. Introduction by Anecdote
   a. A story drawn from personal experience.

**One Saturday morning, not long before my grandfather died, I was helping him sort through boxes of stored memorabilia. Near the bottom of one, I found a letter of commendation written by his boss at Bell Telephone. "Jim Wise has served this company for forty years with distinction. He has been the most reliable and efficient executive I have ever had the pleasure of working with." I had never seen this letter before. My grandfather was an accomplished man—but he was so humble that he never bragged about his career.**

   b. An invented scene, based on your knowledge of the subject.

**The year is 1924, and Jim Wise is in trouble again. At fourteen, he's played hooky from school once too often, and he's been expelled. He's just crashed his father's prized Model T car, out joyriding without a license. Now he sits in the outer office of the New Orleans Merchant Marine, waiting anxiously for his father to emerge. When Jim Wise, Sr., finally comes through the door, his face is grim. He's just signed his son up, against his will, for a tour of duty. Who would have thought that this skinny, impossible boy would grow into the solid, reliable man I remember?**

CONCLUSIONS

1. Conclusion by Summary
   Write a brief summary of the most important information in the passage, including specific details.

**Over the course of his ninety-one years, my grandfather was transformed from a rebellious, uneducated troublemaker into a strong, reliable, trustworthy man. By the end of his life, he was truly the anchor for his children, grandchildren, and great-grandchildren. He was much loved, and is now much missed.**

2. Conclusion by Personal Reaction
   a. Personal statement.

**Many people never have the chance to know their grandparents. Pops was part of our lives until I was thirty-three; I was so fortunate to be able to get to know him not just as a grandfather, but as a friend.**

b. Your opinion about the material.

**I know a great deal about Pops's life because he lived in a house on the corner of our property for many years. I wish that every family could have the opportunity to be so close to grandparents as they age.**

c. Your own experience with the subject.

**Pops was a huge influence in my life. He taught me through example to be hard-working and to share what I earned with those in need. I learned from him that perseverance can bring great rewards—and that every family needs a steady, reliable presence to keep it on track.**

3. Conclusion by Question
   Ask the reader to react to the information.

**Pops was a huge influence in my life. He taught me through example to be hard-working, generous, and reliable. Is there a person in your life who has taught you these things?**

# Day Four: Copia Review II

Focus: Working with verb-related forms to vary sentences

You'll need to use your thesaurus to complete today's work.

## STEP ONE: Review verb-related transformations (Student Responsibility)

In the first two levels of this course, you learned three different ways to vary verb forms in order to give your sentences variety. Read these carefully now.

| | | |
|---|---|---|
| passive verb ⟷ active verb | | The king ruled his kingdom.<br>The kingdom was ruled by its king. |
| infinitives ⟷ participles | | The truth needs saying.<br>The truth needs to be said. |
| main verb ⟷ infinitive | | I usually plan ahead.<br>I usually need to plan ahead.<br>I usually manage to plan ahead. |

You also learned that when a verb takes an indirect object, that indirect object can be changed to an object of a preposition and vice versa:

| | | |
|---|---|---|
| indirect object ⟶ object of the preposition | The mother gave the baby a bottle. |
| | The mother gave a bottle to the baby. |

If you need help remembering how any of these transformations are done, ask your instructor.

## STEP TWO: **Provide new examples**

Student instructions for Step Two:

To demonstrate your understanding, complete a new set of the examples by filling in the blanks on the following chart. When you are finished, show your work to your instructor.

| | |
|---|---|
| passive verb ⟷ active verb | The frightened boy called his father. |
| | The _____. |
| infinitives ⟷ participles | The horse tried bolting away from the flapping sheet. |
| | The horse _____ from the flapping sheet. |
| main verb ⟷ infinitive | I love my dog. |
| [add an infinitive to the main verb] | I _____ my dog. |
| [transform the main verb to an infinitive and add a new main verb] | I _____ my dog. |
| indirect object ⟶ object of the preposition | |
| | The chef cooked his customers a six-course tasting menu. |
| | The chef cooked _____. |

## HOW TO HELP THE STUDENT WITH STEP THREE

The student's completed chart should resemble the following:

| | |
|---|---|
| passive verb ⟷ active verb | The frightened boy called his father. |
| | The father called his frightened boy. |
| infinitives ⟷ participles | The horse tried bolting away from the flapping sheet. |
| | The horse tried to bolt away from the flapping sheet. |
| main verb ⟷ infinitive | I love my dog. |
| [add an infinitive to the main verb] | I love to wash my dog. |
| [transform the main verb to an infinitive and add a new main verb] | I continue to love my dog. |

indirect object ⟶ object of the preposition

The chef cooked his customers a six-course tasting menu.

The chef cooked a six-course tasting menu for his customers.

## STEP THREE: **Practice transformations**

Student instructions for Step Three:

> On your own paper, rewrite the following sentences, adapted from the novel *Watership Down,* by Richard Adams (London: Rex Collings, 1972).
>
> You must use each of the following transformations the number of times listed below:
>
> | | |
> |---|---|
> | passive verb ⟶ active verb | 1x |
> | active verb ⟶ passive verb | 2x |
> | infinitive after main verb ⟶ participle after main verb | 2x |
> | participle after main verb ⟶ infinitive after main verb | 1x |
> | main verb ⟶ infinitive plus new main verb | 2x |
> | indirect object ⟶ object of the preposition | 1x |
> | object of the preposition ⟶ indirect object | 1x |
>
> If you do the transformations correctly, you will turn the adapted sentences back into Richard Adams's originals.
>
> The most difficult sentences to identify will be the ones in which you need to change a main verb to an infinitive and add a new main verb. Here's a hint—if you can't seem to do anything else to the sentence, you might have found one of them.
>
> If you get frustrated, ask your instructor what transformation you should be using (don't just bang your head against the wall). And when you're finished, show your work to your instructor.

### HOW TO HELP THE STUDENT WITH STEP THREE

Richard Adams's original sentences are bolded below. It isn't necessary for the student to reproduce the Adams sentences, as long as his answers are grammatically correct. When he is finished, allow him to read through the sentences below to compare his answers with the originals.

If the student has trouble, you may tell him which operation (in brackets) he should perform on the sentence.

The transformations in this level should be familiar to the student by now. If the student needs review, refer to the following levels of Writing With Skill:

| | |
|---|---|
| Active/passive and passive/active verb transformations | Level One, Weeks 18 through 19 |
| Indirect object/object of preposition transformations | Level One, Week 20 |
| Infinitive to participle transformations | Level One, Week 21 |
| Main verb to infinitive transformations | Level One, Week 30 |

He began moving along the wall, sniffing as he went. [participle to infinitive]
**He began to move along the wall, sniffing as he went.**

"All right," answered Hazel, "and you can find a cowslip for me." [object of preposition to indirect object]
**"All right," answered Hazel, "and you can find me a cowslip."**

The Owsla stole the Chief Rabbit's lettuce from a garden half a mile away across the fields. [active to passive]
**The Chief Rabbit's lettuce was stolen by the Owsla from a garden half a mile away across the fields.**

Fiver shook his ears and nibbled a dandelion. [main verb becomes infinitive plus new main verb]
**Fiver shook his ears and turned to nibble a dandelion.**

A force like a high wind, yet smooth and silent, was drawing him away. [active to passive]
**He was being drawn away by a force like a high wind, yet smooth and silent.**

Bigwig realized that in this place nobody was told more than was good for him. [main verb becomes infinitive plus new main verb]
**Bigwig was beginning to realize that in this place nobody was told more than was good for him.**

"But that's all to the good—I hated to wait." [infinitive to participle]
**"But that's all to the good—I hated waiting."**

He simply loves to cross bridges. [infinitive to participle]
**He simply loves crossing bridges.**

"Go and get Dandelion and Blackberry and bring me them." [indirect object to object of preposition]
**"Go and get Dandelion and Blackberry and bring them to me."**

His life would not be accepted by the Black Rabbit. [passive to active]
**The Black Rabbit would not accept his life.**

# Weeks 4 and 5: Independent Composition

Over the next two weeks, the student will choose his own subject and write a composition that combines at least two *topoi*.

As in last year's independent compositions, the assignment will be divided up into steps rather than days. Continue to hold very loosely to the suggested times. Reading and understanding takes time. Thinking (writing *is* thinking) takes more time. It is fine to take more than two weeks on the project—or to do an abbreviated version of it in less time.

The student's finalized composition must:

1. Include at least two of the *topoi* in the reference chart.
2. Be at least 800 words in length (that's about 3½ typed, double-spaced pages).
3. Contain at least three paragraphs with strong topic sentences.
4. Make use of at least three sources.
5. Include footnotes and a Works Cited page.

Here's an overview of the plan:

| | |
|---|---|
| Step One: Create brainstorming maps | 1 hour |
| Step Two: Resource collection | 2 hours . . . or possibly more |
| Step Three: Pre-reading, Part I | 2 hours |
| Step Four: Choose tentative *topoi* and elements | 1 hour |
| Step Five: Pre-reading, Part II | 2–3 hours |
| Step Six: Take notes | 3 hours |
| Step Seven: Draft the main *topos* | 2–3 hours |
| Step Eight: Add other *topoi* | 1–2 hours |
| Step Nine: Provide an introduction and conclusion | 45–60 minutes |
| Step Ten: Title | 20 minutes |
| Step Eleven: Construct the Works Cited page | 20 minutes |
| Step Twelve: Proofread | 1 hour |

The directions below assume that a library visit will be part of the process. As Level Two noted, using ebooks (including those at books.google.com) is an acceptable alternative, as long as the ebooks are not self-published (which often means unedited, un-fact-checked, and unreliable).

General rubrics are provided for your use in Appendix VIII.

Many of the steps below should be completed independently. If the student seems confused, make sure that she has read the recommended instructions and/or review lessons carefully.

## STEP ONE: Create brainstorming maps (1 hour) (Student Responsibility)

Start by deciding whether you'll write in the general area of history or science. Once you've decided, create brainstorming maps in that area. (If you can't decide whether to write in history or in science, you can always create two sets of brainstorming maps, one for each area.)

Ideally, you should go through this process even if you think you already know what you want to write about. Every brainstorming map that you create forces your brain to make new connections; you may find a new perspective on a subject you think you already understand, or discover a topic that's even more interesting than the one you've already picked.

If you don't remember how to brainstorm at *all,* you should go back and reread Week 8 of Level Two carefully. If you just need a refresher, though, here's a quick review.

*To create a brainstorming map in history:*

Turn a piece of paper sideways. Along the top, write the words WHEN, WHERE, WHAT, and WHO. Under the heading WHEN, write at least three words or phrases describing a period of time (a century, decade, year, or historical era). Under the heading WHERE, write at least three geographical designations (countries, rivers, mountains, etc.). Under the heading WHO, write down at least three names of famous people. If necessary, flip through the index of a history encyclopedia or atlas for ideas.

Now look back over your paper. Circle one name or phrase in each column that seems potentially the most interesting for you. For the entry in the WHEN column, ask yourself: Where? What? Who? Try to come up with at least two to three answers for each question. For the entry in the WHERE column, ask: When? What? Who? For the WHAT entry, ask: When? Where? Who? And for the WHO entry (of course), ask: When? Where? What?

This will create four different brainstorming maps. Now pick your favorite map. Pick one answer each from *two* of the categories and put them together with your central subject. This will give you a phrase or clause defining your subject area. If you're not happy with your phrase or clause, pick different answers and try again.

*To create a brainstorming map in science:*

Turn a piece of paper sideways. Along the top, write the words WHAT, WHERE, WHO, and WHY. Under the heading WHAT, write at least five names or phrases describing scientific phenomena, natural objects, or occurrences (think about the areas of biology, chemistry, physics, astronomy, and geology, and if necessary, glance through the index of a science encyclopedia or general science survey text). Under the heading WHERE, write at least three physical places (outer space, the Mariana Trench, Pacific Rim islands). Under WHO, write down the names of at least four scientists; under WHY, write down the names of at least two scientific theories.

Now circle one name or phrase in each column that seems the most interesting to you. For the entry in the WHAT column, ask yourself: Where? Who? Why? Try to come up with at least two answers for each question. Do the same for your favorite entries under WHERE, WHO, and WHY. When you're finished, you'll have four brainstorming maps.

Pick your favorite map. Choose one answer each from *two* of the categories and put them together with your central subject. This will give you a phrase or clause defining your subject area. If you're not happy with your phrase or clause, pick different answers and try again.

NOTE TO INSTRUCTOR: If the student is confused by the brainstorming instructions, direct her to review the previous lessons in which the use of brainstorming maps are covered: Level Two, Week 8, Day One (history) and Day Two (science).

## STEP TWO: Resource collection (2 hours . . . or possibly more)

Student instructions for Step Two:

> Before you can settle on the *topoi* you'll include in your composition, you need to have some idea of what information is out there and available to you.
>
> Your goal is to end up with four sources that tell you something helpful about your general subject area. But you should start out by reading a couple of encyclopedia articles on your subject.
>
> As you learned last year, it's acceptable to use Wikipedia for this step. Wikipedia shouldn't be trusted without corroboration (the same information found in an edited, fact-checked source), but the entries can help you figure out what terms and phrases to search for during your search for resources.
>
> Once you're armed with keywords and phrases to search for (remember, you haven't settled on the form of your composition yet—so you don't know whether a chronological narrative, an explanation by definition, a biographical sketch, or some other *topos* will best suit your subject), prepare for a library visit by making an initial list of titles to look for, using your local library's online catalog. (If you need a refresher, reread the instructions for Level Two, Week 8, Days Three to Four.)
>
> 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.
>
> You should finish making up your preliminary list of titles before you visit the library. Once you're there, 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 six to eight 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.
>
> Try to bring home at least five books that relate to your subject.

### HOW TO HELP THE STUDENT WITH STEP TWO

Plan a library visit with the student. If a library visit is not possible, help the student locate the appropriate ebooks.

You may wish to look over the books the student selects. They should not be too long or complicated; at least two of them should have brief summaries of information about the student's topic. If all of the student's resources are detailed, book-length studies, she will have trouble narrowing down information needed for her brief composition.

## STEP THREE: Pre-reading, Part I (2 hours)

Student instructions for Step Three:

> 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.

### HOW TO HELP THE STUDENT WITH STEP THREE

Encourage the student not to take a shortcut by skimping on (or skipping) the pre-reading step. Familiarity with the available sources lays the foundation for successful research.

You may wish to check to make sure that there are actually bookmarks or Post-It Notes® in the student's books. If you think that she may be performing the step without enough effort, ask her to tell you, in her own words, what she's learning about her subject.

## STEP FOUR: Choose tentative *topoi* and elements (1 hour) (Student Responsibility)

> Now that you've read through your resources, you should have some idea of what *topoi* might fit your subject material. Do the books about your topic contain plenty of chronological events? How about biographical details and personal descriptions? Descriptive sequences of natural cycles?
>
> Settle on *topoi* that you might want to use to organize your paper. Since your paper will need to include at least two *topoi*, choose at least three. Four would be safer. Inevitably, when you start taking notes, you discover that you had less information than you thought in at least one area!

## STEP FIVE: Pre-reading, Part II (2 to 3 hours) (Student Responsibility)

> Now return to your bookmarked pages and reread them carefully. You're still not taking notes. The more familiar you are with your material, the simpler the note-taking process will be.
>
> As you read, keep your chosen *topoi* in mind. If you realize that one of your *topoi* won't work, cross it off your list. If you find material that would support another *topos*, add it.

## STEP SIX: Take notes (3 hours)

Student instructions for Step Six:

> Write the name of each *topos* at the top of a sheet of notebook paper (or word processing document). Add an explanatory phrase that describes the content the *topos* will cover.
>
> Then, take your notes.
>
> Remember to pick and choose only those facts and details that will support the *topoi* you've chosen. You do not need to write down *every* fact and detail. Having too much information can be paralyzing when you sit down to write.

Aim to have at least six or seven notes about each *topos*, but do not take more than fifteen or sixteen notes for any single *topos*.

Choose which note-taking method suits you best:

1) Go through the sources one time each, placing each relevant bit of information from each source on the appropriate page of notes as you go. OR

2) Pick the first *topos* and go through all four sources, looking for answers. Do the same for the second *topos*, and then the third, and so on.

### HOW TO HELP THE STUDENT WITH STEP SIX

If the student needs a refresher on how to organize notes, have her look back at Level Two, Week 31, Days Three and Four. Ask her to read carefully through the examples given.

When she has finished, check to make sure that she has in fact created separate pages for each *topos*, and that each page has at least six or seven notes, but no more than 16.

You may make an exception if a sequence or comparison genuinely has fewer pieces of information but is still complete. In that case, reassure the student that she doesn't have to somehow pad out her notes.

## STEP SEVEN: Draft the main *topos* (2 to 3 hours) (Student Responsibility)

Which one of your pages contains the most notes? That's the *topos* that should probably be the "skeleton," the primary organizational form, of your composition.

Decide which *topos* will be at the center of your composition. Using your notes and referring to your reference chart, write a draft of the main *topos*. Be sure to look back at your chart, reminding yourself of the elements that should belong in the *topos*.

Aim to write at least two of your paragraphs with strong topic sentences.

NOTE TO INSTRUCTOR: If the student struggles with writing the paragraphs with topic sentences, suggest that she simply write out the paragraphs of the *topoi* first, and then go back and decide which of the paragraphs would benefit from a sentence stating the central idea.

Writing a topic sentence should be no more difficult than writing the main point of an outline. If the student genuinely cannot find a paragraph that lends itself to a strong topic sentence, she may be covering too much information in single paragraphs. The paragraphs may need to be divided so that each one has a single theme.

## STEP EIGHT: Add another *topos* (or *topoi*) (1–2 hours) (Student Responsibility)

Look back over your notes and decide which additional *topos* or *topoi* you will add to your composition. Decide where the *topoi* or elements will be located in your composition. Draft the *topoi* or elements and insert them into your essay. You must add elements from at least two different *topoi*. You may need to rearrange paragraphing or slightly rewrite some of your existing sentences so that the new elements fit into your composition smoothly.

Aim to write at least one of your paragraphs with a strong topic sentence.

## STEP NINE: Provide an introduction and conclusion (45 to 60 minutes) (Student Responsibility)

Choose an introduction and a conclusion from your Introductions and Conclusions chart. You may pick any introduction and conclusion—but make sure that they don't repeat the same information.

Each introduction and conclusion should be at least two sentences long and should be placed in separate paragraphs, not incorporated into the existing paragraphs of the composition.

## STEP TEN: Title (20 minutes) (Student Responsibility)

Choose a title for your paper. This should be more descriptive than simply the name of the person, object, or phenomenon you're writing about. You can use the following format:

Name [of person, object, phenomenon]: Why it's important

OR

Name [of person, object, phenomenon]: What happened to it

## STEP ELEVEN: Construct the Works Cited page (30 minutes)

At the top of a separate sheet of paper, center the words "Works Cited." In proper form, list the sources you used to write your essay.

### HOW TO HELP THE STUDENT WITH STEP ELEVEN

You can check the format of any particular book by going to worldcat.com, typing in the name of the resource, clicking on the title, and then clicking on the "cite" button. Then, click on "Turabian," the general style used in this book.

For websites, ebooks, and magazines, compare the student's citation with the forms given in Week Three, Day One.

## STEP TWELVE: Proofread (1 hour)

Student instructions for Step Twelve:

Before you hand your composition to your instructor, go through the following proofreading steps very carefully.

1) Check to make sure that you have used elements from at least two different *topoi*, plus an introduction and a conclusion.

2) Make sure that your finished essay is at least 800 words long.

3) Make sure that you have cited at least three sources.

4) Identify your three (at least) paragraphs that have strong topic sentences.

5) Read your paper out loud, listening for awkward or unclear sections and bland, generic words. Rewrite awkward or unclear sentences so that they flow more naturally.

6) Listen for information that is repeated more than once. Eliminate repetition of ideas.

7) Read through the paper one more time, looking for sentence fragments, run-on sentences, and bland, generic words. Correct fragments and run-on sentences. Listen for unnecessary repetition.

8) Check your spelling by looking, individually, at each word that might be a problem.

9) Check the formatting of your footnotes and your Works Cited page.

10) Read your title out loud. Does it give the reader a good sense of what your composition will cover?

When your paper is ready, give it to your instructor.

## HOW TO HELP THE STUDENT WITH STEP TWELVE

Check the student's work, using the rubric below. Then, check the elements of the *topoi* included by using the general rubrics in Appendix VIII. The student must be able to identify for you the *topoi* she has used.

### Weeks 4 and 5 Independent Composition, Basic Rubric

#### Organization

1. At least two *topoi* should be used.
2. The composition should be at least 800 words long.
3. There should be an introduction and conclusion, both in separate paragraphs.
4. At least three sources should be cited.
5. At least three paragraphs should contain strong topic sentences.
6. The paper should have a title that conveys a sense of the paper's content.

#### Mechanics

1. Each sentence should make sense on its own when read aloud.
2. There should be no sentence fragments or run-on sentences.
3. All words should be spelled correctly.
4. The first line of each paragraph should be properly indented.
5. Verb tense should be consistent throughout.
6. Direct quotes should be properly formatted.
7. Footnotes and Works Cited page should be properly formatted.

# Week 6: Narration by Significance

## Day One: Introduction to the Four-Level Outline

Focus: Understanding the purpose of four-level outlines

Today's outlining practice has two purposes—to improve the student's outlining skills, and (more important) to introduce a new *topos:* the "narration by significance." The student will work on analyzing this form in the next day's work.

In most cases, intermediate writers will not need to make much use of four-level outlines. The primary goal of this week's work is to acquaint the student with narration by significance, which is the first step in learning how to write essays analyzing cause and effect. The details contained in a four-level outline are important to understanding narration by significance.

Give the student all necessary help to keep him from frustration.

NOTE TO INSTRUCTOR: Next week, the student will do an independent writing project in history. Plan time for a library visit if possible.

### STEP ONE: Understand the four-level outline (Student Responsibility)

So far, you've learned this form for a three-level outline:

I. The main idea of a paragraph. *What is the main thing or person that the paragraph is about? Why is that thing or person important?*
A. Subpoint. *What additional information does the paragraph give me about this main thing or person?*
1. Detail. *What important details does the paragraph give me about the topic of the subpoint?*

Most of the time, three levels of information are all you'll need when you outline a passage. But every once in a while, you'll come across a paragraph that requires *four* levels of information, like this:

I. Main idea.
  A. Subpoint
    1. Detail
    2. Detail
  B. Subpoint
    1. Detail
    2. Detail
      a. Further detail about the detail in 2
      b. Yet more details about the detail in 2
      c. One more important detail about the detail in 2

When you reviewed three-level outlining, back in Day Three of Week 1, you were given the following paragraphs to outline (from Patricia Lauber's *Tales Mummies Tell* [Thomas Y. Crowell, 1985], pp. 47–48):

★

A possible three-level outline is shown below, along with the added fourth level of the outline (in bold). Read through the outline carefully and compare it with the paragraphs above.

Notice that the details in the fourth level of the outline all give additional information *only* about the subpoint that they follow. They add color and interest to the information, but they aren't *necessary*—without them, the outline still makes perfect sense.

I. Biggest dental problem
  A. Wear on teeth
    1. Showed on skeletons and mummies
      **a. Examined by medical scientists**
    2. Also showed in X-rays
      **a. Pharaohs**
      **b. Priests**
      **c. Nobles**
  B. Came from sand
    1. Sand got into food
    2. Egyptians chewed sand
      **a. Particles ground down teeth**
II. Sand came from flour in bread
  A. Mystery until 1971
    1. Display at Manchester Museum
    2. Ancient Egyptian bread
      **a. Bread was X-rayed**
  B. Mineral fragments in bread
    1. Some from soil
      **a. Grain was grown in soil**
    2. Some from stones used to grind grain
    3. Most from desert sand
      **a. Dust storms added sand to grain**
      **b. Sand was harvested, winnowed, stored with grain**
      **c. Sand went into bread with flour**

A four-level outline can be useful when you're taking notes on something and *need t*o remember *every* detail—or when you're trying to understand the structure of a piece of writing (which is what you'll use the four-level outline for in this week's work).

## STEP TWO: **Practice the four-level outline**

Student instructions for Step Two:

> Read the following passage twice, carefully and slowly. It comes from *The Mississippi Bubble*, by Thomas Costain (Random House, 1955), p. 14. "Louis" is Louis XIV, king of France 1643–1714.
>
> ★
>
> Now complete the following outline. If you need help, ask your instructor.

I. The Sun King and Sieur d'Iberville
  A. Louis decides to establish a colony on the Mississippi
  B.
II. Iberville as fighting man
  A. Fought in North America
    1. Fought with North American Indians
    2.
  B. Few records kept
    1. Historians paid attention to European battles only
    2. His deeds almost forgotten
III. Iberville as general and admiral
  A. As general
    1. Led expeditions on foot
      a.
      b.
      c.
      d.
    2. Captured English forts on Hudson's Bay
  B.
    1.
    2. Captured the Newfoundland colonies
  C.
    1. Dreaded by Iroquois
    2.
      a. Gloated over his exploits
      b. Fame reached the Sun King himself

### HOW TO HELP THE STUDENT WITH STEP TWO

The student's completed outline should resemble the following:

I. The Sun King and Sieur d'Iberville
  A. Louis decides to establish a colony on the Mississippi
  B. Louis chooses Sieur d'Iberville as his commander
II. Iberville as fighting man
  A. Fought in North America
    1. Fought with North American Indians
    2. Fought with English settlers
  B. Few records kept

1. Historians paid attention to European battles only
2. His deeds almost forgotten

III. Iberville as general and admiral
A. As general
1. Led expeditions on foot
a. Through northern woods
b. Through marshes
c. Over mountains
d. Along rivers
2. Captured English forts on Hudson's Bay
B. As admiral
1. Beat three ships on the Bay
2. Captured the Newfoundland colonies
C. How others viewed him
1. Dreaded by Iroquois
2. Loved by his people
a. Gloated over his exploits
b. Fame reached the Sun King himself

If the student has difficulty, ask the following questions to prompt him:

I. B. What was Louis's relationship to d'Iberville?
II. A. 2. Whom else did d'Iberville fight in North America?
III. A. 1. a, b, c, d. Through what four places did he lead expeditions on foot?
III. B. He served not only as a general but as a what?
III. B. 1. While fighting as an admiral, what did he do besides capturing the Newfoundland colonies?
III. C. The end of this paragraph covers one of the aspects of a description of a person. If you still can't get the main point, look down at C.2. first.
III. C. 2. Who gloated over his exploits? Why?

## STEP THREE: **Further practice in the four-level outline**

Student instructions for Step Three:

> Read the following two passages carefully. Remember that this year, "read carefully" means "read twice."
>
> After your second reading of each passage, try to complete the outline that follows.
>
> Remember that there is often more than one way to outline a passage of writing. The outlines I am giving you to complete will help you to understand the structure of the passage in preparation for tomorrow's work.
>
> If you get frustrated, ask your instructor for help. Show your work to your instructor when you're finished.
>
> ★

Outline:

I. Resistance to the Nazis in Norway
  A. Invasion April 1940
    1. Held out 63 days
    2. King and government went to London
  B. Nonviolent resistance at home
    1. Response of the church
      a.
      b.
    2. Response of the general public
      a.
      b.
      c.
      d.
      e.
    3.
      a. 200 underground newspapers
      b. Underground radio stations
    4. Saboteurs
      a.
      b.
      c.
II.
  A.
    1. Government surrendered
    2. First attempts at conciliation
      a.
      b.
  B. Arrest of Jews ordered October 1943
    1. Danes smuggled 6,000 Jews to Sweden
      a.
      b.
    2. Only 600 captured
  C. German brutality intensified
    1. Danish resistance
      a.
      b.
  D.
    1. Danes proud of their part

From Sylvia Neely, *A Concise History of the French Revolution* (Lanham, MD: Rowman and Littlefield, 2008), p. 76.

★

Outline:

I. Authorities fail to use force effectively
  A. Officers
    1. Lost confidence in their troops
      a.
      b.
      c.

B. French Guards
1. Stationed in Paris
a.
b.
C. Troops from distant garrisons
1. Brought to Paris
a.
b.
c.
D. Result
1.
2.

## HOW TO HELP THE STUDENT WITH STEP THREE

The student's first finished outline should resemble the following:

I. Resistance to the Nazis in Norway
A. Invasion April 1940
1. Held out 63 days
2. King and government went to London
B. Nonviolent resistance at home
1. Response of the church
a. Denounced Brownshirts
b. Attacked destruction of human rights
2. Response of the general public
a. Athletic teams refused to play
b. Teachers refused to "Nazify" children
c. Workers resigned from unions
d. People stopped reading press and going to movies
e. Refused to turn up for forced labor
3. Response of the media
a. 200 underground newspapers
b. Underground radio stations
4. Saboteurs
a. Wrecked trains and tracks
b. Kept British informed
c. Arrested, tortured, executed
II. Resistance to the Nazis in Denmark
A. Invasion April 1940
1. Government surrendered
2. First attempts at conciliation
a. Danes refused to cooperate
b. Germans blamed the Jews

B. Arrest of Jews ordered October 1943
1. Danes smuggled 6,000 Jews to Sweden
a. By land (bicycle and car)
b. By sea (boat, raft, swimming)
2. Only 600 captured
C. German brutality intensified
1. Danish resistance
a. Strike
b. Sabotage
D. Collapse of German power May 1945
1. Danes proud of their part

If the student has difficulty, ask the following questions to prompt him:

I. B. 1. a, b. What two things did the church denounce and attack?

I. B. 2. a, b, c, d, e. The general public did five things that did *not* involve newspapers and radios or sabotage. What were they?

I. B. 3. What type of communication are newspapers and radio stations usually classified as?

I. B. 4. a, b, c. The saboteurs did two things, and one thing was done *to* them.

II. Compare this main point to the first main point. Where is the resistance happening in this second paragraph?

II. A. What event happened that forced the government to surrender and began the first attempts at conciliation?

II. A. 2. a. Did the first attempt at conciliation succeed?

II. A. 2. b. Whom did the Germans blame?

II. B. 1. a, b. What two routes did the Jews of Denmark take to get out of the country?

II. C. 1. a, b. In what two ways did the Danes resist?

II. D. What is the last thing that happened to the German armies?

The student's second finished outline should resemble the following:

I. Authorities fail to use force effectively
A. Officers
1. Lost confidence in their troops
a. Demoralized by change
b. Disappointed by foreign policy failures
c. Out of touch with troops
B. French Guards
1. Stationed in Paris
a. Refused to put down demonstrators in June
b. Went over to demonstrators in July

C. Troops from distant garrisons
    1. Brought to Paris
        a. Became infected with revolutionary ideas
        b. Distrusted by officers
        c. Demoralized
    2. Not enough troops
D. Troops retreated to Sevres July 14

If the student has difficulty, ask the following questions to prompt him:

I. A.1. a, b, c. The third sentence in the paragraph lists three things that happened to the officers before they lost confidence. What are those three things?

I. B.1. a, b. The French Guards stationed in Paris did one thing in June and one in July. Those are your two details.

I. C. 1. a, b, c. After the troops were brought to Paris, three things happened to them. What are those three things?

I. D. The result of the failure in authority was a troop movement. What was the movement?

# Day Two: Analyzing the *Topos*

Focus: Understanding the form of a narrative by significance

## STEP ONE: **Examine the basic form of a narrative by significance**

Student instructions for Step One:

All of the passages you outlined in yesterday's work were narratives of past events. But they don't exactly follow the pattern you've already learned:

Chronological Narrative of a Past Event

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

Procedure

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

Remember

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

Read carefully, one more time, through the first paragraph you outlined. Pay attention to the dates in brackets.

★

Like a chronological narrative, this passage tells what happened in the past. It answers the questions *Who did what to whom?* (Louis picked Iberville; Iberville fought in North America; Iberville attacked the English at Hudson's Bay; Iberville captured the Newfoundland colonies.)

But instead of arranging the events in chronological sequence, the writer arranges them in order of *importance*. Instead of a chronological narrative, this is a *narrative by significance*.

In the first paragraph, the most important thing of all happens—the Sun King chooses Iberville as his commander. Then, in the second and third passages, the writer tells us about the events that caused the Sun King to choose Iberville. He writes first about Iberville's general experience as a fighting man, and then second about Iberville's deeds as general and admiral. Both of these topics explain *why* the Sun King chose Iberville. They *support* the primary topic of the passage.

| *Event* | *Importance* | *When?* |
|---|---|---|
| I. The Sun King and Sieur d'Iberville | *Primary* | *1698* |
| II. Iberville as fighting man | *Supporting* | *1688–1697* |
| III. Iberville as general and admiral | *Supporting* | *1686–1696* |

This is another way to organize a narrative of past events. Instead of telling the reader about events in the exact order they occurred, you can choose the most important event, begin with it, and then explain what events led up to it or were caused by it.

In this passage, the writer uses both the second and third paragraphs to explain the events leading up to Iberville's appointment as commander.

Now look more closely at the second and third paragraphs. Each paragraph has a strong topic sentence. Underline that topic sentence now.

Within each paragraph, the writer continues to list events by importance, rather than strictly by chronology.

In the second paragraph, he describes two things that are happening simultaneously: Iberville fights in North America, and historians don't notice him. Both of those things tell you more about the main idea—Iberville as a great (although unknown) fighting man. Compare the second paragraph to your outline. Notice that your outline helps you identify the relationship between the primary idea expressed in the topic sentence, and the supporting ideas, like this:

II. Iberville as fighting man
A. Fought in North America [1688–1697]
B. Few records kept [also implied 1688–1697]

Now look at the third paragraph carefully. Compare it to your outline. Next to the major subpoints of your outline (A, B, and C), write the dates of the events described (or implied). When you are finished, show your outline to your instructor.

## HOW TO HELP THE STUDENT WITH STEP ONE

The student's answers should resemble the following:

III. Iberville as general and admiral
  A. As general [1686–1697]
  B. As admiral [1688–1696]
  C. How others viewed him [implied, 1686–1697]

Explain to the student that the two points about Iberville as general and Iberville as admiral are both equal in importance, but "how others viewed him" follows on and is dependent on/supports the first two points.

## STEP TWO: **Analyze**

Student instructions for Step Two:

> Read carefully, one more time, through the passage below from *Ain't Gonna Study War No More: The Story of America's Peace Seekers*.
>
> Notice that this time I have included the original introduction to the passage. Set in a separate paragraph, it states explicitly the main (Roman numeral) topic of both paragraphs: Norway and Denmark both resisted the Nazis. Although the writer could have explicitly stated this as a topic sentence in each paragraph ("The Norwegians resisted the Nazi invasion by nonviolent means" and "Like Norway, Denmark also resisted by nonviolent methods"), in the context of the entire chapter, it made more sense for him to write a single introduction covering both paragraphs. (This is another example of how good paragraphs can be constructed without topic sentences. The first short paragraph essentially serves as a topic sentence for both of the paragraphs that follow—and the writer avoids unnecessary repetition.)
>
> ★
>
> Your job is to become more familiar with how the author organizes the subpoints in each paragraph. You'll want to use your outline and a regular pencil, along with red and blue pencils.
>
> Follow these instructions. Read all of the instructions before you begin:
>
> 1) Underline in red the sentences or parts of sentences that sum up the main subpoints (A, B, etc.) in each paragraph.
>
> 2) Underline in blue the phrases or parts of sentences that sum up the details supporting the main subpoints (1, 2, etc.). Try not to underline entire sentences (this exercise will be less helpful if the entire paragraph ends up blue and red).
>
> 3) In the right-hand margin, use your regular pencil to write the date, month, or time (if given) next to each underlined event. If no time/date is given, leave blank.
>
> 4) Decide whether the blue-underlined events described in each paragraph led up to the related red-underlined event—or were caused by/followed it. Using your regular pencil, write one of three things next to each set of blue-underlined events: "Led up to," "Caused by/Followed," or "Happened at same time." (For example, 1, 2, and 3 following a single red-underlined main point are all a "set").
>
> When you're finished, show your work to your instructor.

## HOW TO HELP THE STUDENT WITH STEP TWO

NOTE TO INSTRUCTOR: The double-underlined text below represents the student's red outlining. The single-underlined text represents blue underlining.

The circled words will be marked in Step Three of this day's work.

The student's answers should resemble the following:

From Milton Meltzer, *Ain't Gonna Study War No More: The Story of America's Peace Seekers* (New York: Random House, 2002), pp. 180–182.

April 1940

The Germans invaded Norway in April 1940, taking the people completely by surprise. Norway held out longer against the blitzkrieg than any other European state—sixty-three days—but finally was overcome. The king and leadership sailed to London and set up a government in exile. The Norwegians at home gradually sank all party differences and worked out a pattern of nonviolent resistance to the Nazi occupation. The church in a pastoral letter ringingly denounced the lawlessness and brutality of the Brownshirts and attacked the destruction of human rights. Every section of the people refused cooperation with Nazi control: only four of three thousand athletic teams took part in contests; twelve thousand of fourteen thousand teachers refused to obey orders to Nazify the children; workers resigned en masse from the Nazified trade unions. People stopped reading the Nazified press or going to Nazi movies. Over two hundred underground newspapers appeared, and an underground radio station spread the truth and the news to listeners secretly tuning in. When the Germans ordered up young men born in certain years for forced labor, the people evaded the call by losing or changing birth certificates, and by burning office records. The Nazis got only three hundred of the eighty thousand eligible men. Saboteurs wrecked trains and tracks to impede German movements and kept the British fully informed of German actions. The Germans captured, tortured, sent to concentration camps, or executed saboteurs or suspects, but the people's will to resist was never broken.

Caused by/ followed

gradually

Happened at same time

April 1940

That same April month of 1940, the Germans attacked Denmark. With virtually no army, the government had to give up. Here, too, as in Norway, there were some Nazi sympathizers, but only a handful, not 3 percent of the popular vote. The Germans tried conciliation at first, to win the Danes' cooperation, but that failed. When resistance grew, the Germans blamed it on the Jews,

Caused by/ followed

though Denmark had less than seven thousand Jews. In October 1943 the Germans ordered the entire Jewish population to be rounded up. But word leaked out in advance, and overnight, by bicycle and car, by boat and raft and swimming, some six thousand of the intended victims were spirited out of the country to safety in Sweden. The Nazis captured about six hundred; most of them died in Buchenwald. The Germans intensified their brutality, but the Danes resisted by strike and sabotage. Denmark became a "peaceful battlefield," and when the German armies collapsed in May of 1945, the Danes were proud they had played a part in their own liberation.

October 1943

Caused by/ followed

Caused

Caused by/ followed

May 1945

If the student struggles, or answers incorrectly, simply show the student the correct answer. The goal of the exercise is to force the student to examine the passage closely, not to force her to read minds.

The minimum number of words have been underlined in the example above. It is acceptable for the student to underline phrases surrounding the answers; so, for example, I've marked these lines:

> were some Nazi sympathizers, but only a handful, not 3 percent of the popular vote. The Germans tried conciliation at first, to win the Danes' cooperation, but that failed. When resistance grew, the Germans blamed it on the Jews, though

but this is also acceptable:

Caused by/ followed

were some Nazi sympathizers, but only a handful, not 3 percent of the popular vote. The Germans tried conciliation at first, to win the Danes' cooperation, but that failed. When resistance grew, the Germans blamed it on the Jews, though

## STEP THREE: **Write down the pattern of the *topos***

Student instructions for Step Three:

> Copy the following onto a blank sheet of paper in the Reference section of your Composition Notebook.
>
> Narrative by Significance of a Past Event
>
> Definition: A narrative telling what happened in the past, organized by the importance of each event
>
> 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 identifying the most important/central events.
3. Create subpoints by asking, *What* did *these events cause or lead to?* or *What caused these events to happen?*
4. Add details about the subpoints.

2. Make use of time words.
3. Consider using dialogue to hold the reader's interest.

Now look back at the excerpt from *Ain't Gonna Study War No More*. Notice that organizing a narrative by significance doesn't mean that you have to tell the events *out* of order. Before you go on, circle the time words in both paragraphs.

★

How many time words did you find?

In the first paragraph, the writer begins by telling the events in chronological order. But organizing the information by significance allows him to first tell you about the church's resistance (and its details), then about the general public, then about the media, then about sabotage, without having to follow the exact order in which each part of Norwegian society resisted. In the second paragraph, the writer stays close to chronological order. But organizing the topic by significance rather than chronology allowed him to follow Norway's resistance from 1940 on, and then to go back to Denmark's resistance from 1940 on, rather than explaining what both countries did in 1940, then in 1941, then in 1942 . . .

For both paragraphs, the theme is "Nonviolent resistance." So actual armed resistance isn't addressed at all. If you were writing a chronological narrative of the events between 1940 and 1945, you would need to mention that Norwegian armies fought fiercely against German troops until June 7 of 1940, and that nonviolent resistance only began once the armed forces had been defeated. And you'd probably also want to mention that the Norwegian navy continued to fight at sea against the Germans; more than 25 Norwegian ships were sunk in battles between 1940 and 1942.[17] But because the author is choosing the main events that support his theme, he does not include this information.

You can see from this analysis that the passage follows the procedure above, and that it also uses two of the three techniques in the "Remember" column."

## HOW TO HELP THE STUDENT WITH STEP THREE

The circled time words are marked in the Step Two student helps.

## STEP FOUR: Additional analysis

### Student instructions for Step Four:

To reinforce your understanding of the narrative by significance, carry out the same kind of analysis on the passage from *A Concise History of the French Revolution*. It is reprinted below for your convenience.

Follow these instructions:

1) Reread the passage carefully.

2) Using your regular pencil, put brackets ([]) around the topic sentence. This topic sentence sums up the theme of the paragraph.

17. Wayne C. Thompson, *Nordic, Central, and Southeastern Europe,* 12th ed. (Rowman & Littlefield, 2012), p. 17.

3) Underline in red the sentences or parts of sentences that sum up the main subpoints (A, B, etc.).

4) Underline in blue the phrases or parts of sentences that sum up the details supporting the main subpoints (1, 2, etc.). Try not to underline entire sentences.

5) In the right-hand margin, use your regular pencil to write the date, month, or time (if given) next to each underlined event. If no time/date is given, leave blank.

6) Circle any time words.

7) Put parentheses around any dialogue (written or spoken).

★

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

## HOW TO HELP THE STUDENT WITH STEP FOUR

NOTE TO INSTRUCTOR: The double-underlined text below represents the student's red outlining. The single-underlined text represents blue underlining.

The student's answers should resemble the following:

[The failure of the authorities to use the forces of order effectively is key to understanding the events of the summer of 1789.] One observer at the time wrote: ("The defection of the army is not one of the causes of the Revolution, it is the Revolution itself.") The officers, demoralized by the changes in the army, disappointed by the failures in foreign policy, and out of touch with their own troops, lost confidence in them. The French Guards stationed in Paris had already refused to put down demonstrating crowds in late June and then went over to the crowds in large numbers in July. Troops from distant garrisons had been brought to the Paris area, but they too became infected with revolutionary ideas. Their officers did not trust them to re-establish order, and this in turn demoralized those troops who might have obeyed loyally. Furthermore, it is unlikely that enough men were present to put down a widespread uprising in a city as large as Paris. On the night of July 14, after learning of the fall of the Bastille, Besenval ordered the troops in Paris to retreat to Sevres.

Summer 1789

June 1789

July 1789

July 14, 1789

If the student struggles, or answers incorrectly, simply show the student the correct answers.

When the student finishes his work, point out that all of the events and observations in the passage are related to the central theme of the paragraph—the failure of the French authorities to use the "forces of law and order" to prevent revolution.

# Day Three: Creating an Outline

Focus: Planning out a brief narrative by significance

It's time for the student to make a first run at writing a narrative by significance. Next week, the student will have the chance to select his own topic, do his own research, and practice the form with a little more independence.

For this assignment (which is spread out over the next two days), the student will write on an assigned topic: the Mongol warrior Kublai Khan and his attempt in 1281 to invade Japan. Kublai Khan had already captured Song China and the kingdom of Goryeo (modern Korea) and had tried once before, unsuccessfully, to land on the islands of Japan.

The student will write one organized paragraph with a single strong theme, with the events arranged by significance. The finished paragraph should be at least 150 words but no longer than 250 words in length.

## STEP ONE: **Read (Student Responsibility)**

Start off by reading carefully through the following excerpts.

★

## STEP TWO: **Plan the theme**

Student instructions for Step Two:

> Now that you've read through the excerpts, ask yourself: Does any theme stand out to you? It might help you to answer these two questions:
>
> *What is the central/most important historical event?*
> *Does this event need to be explained? Or does it lead to results/consequences?*
>
> After you answer these two questions, try to put your theme into a complete sentence (that means you have to have both a predicate *and* a verb). Notice—the theme statement itself does not need to provide explanations or list results and consequences. It simply needs to state the historical event.
>
> Jot down your theme and show it to your instructor. If you have trouble, ask your instructor for help.
>
> Do not read further until you have finished this step!

✦

## HOW TO HELP THE STUDENT WITH STEP TWO

The central historical event in the passages is clearly the defeat of Kublai Khan's army by the samurai warriors. It is a good topic for a narrative by significance because, unexpectedly, it failed (the Mongol track record suggested that the conquest of Japan was only a matter of time, but the samurai pulled off a surprise victory).

Acceptable theme statements might be:

Kublai Khan's invasion of Japan failed horribly.
Kublai Khan tried to invade Japan in 1281 and failed.

or

The Japanese samurai drove off the Mongol invasion of 1281.

The student's answers to the suggested questions might be:

| | |
|---|---|
| What is the central/most important historical event? | The Mongols invaded Japan. |
| Does this event need to be explained? | Yes, because it failed. |
| Or does it lead to results/consequences? | [Not addressed in passages.] |

The student has been asked to write a theme statement in the form of a complete sentence to prevent him from simply writing a phrase like "Kublai Khan's invasion of Japan." The topic of the paragraph should not simply be the invasion, but the invasion's *failure.* The mere topic "Kublai Khan's invasion" might lend itself to a chronological narrative, but a narrative by significance needs not just an event, but a particular aspect of that event to explore. The topic of the paragraphs from *Ain't Gonna Study War No More* isn't just "The Nazi invasion of Norway and Denmark" but "When the Nazis invaded Norway and Denmark, the citizens resisted peacefully." In the same way, the topic of the paragraph about the French Revolution isn't "Events that led up to the French Revolution" but rather "The French authorities failed to stop the Revolution from beginning."

The student is learning through example the basics of constructing not just a topic sentence, but a *thesis* statement—a sentence that makes an assertion. The full development of this skill will take place during high-school level rhetoric, but this year's work will help prepare the young writer for this study.

If the student has difficulty answering the two questions above, you may ask these additional questions:

What did Kublai Khan plan to do? Invade Japan
Did he expect to triumph? Yes
What happened instead? His soldiers were defeated.

For the sake of this assignment, try to guide the student towards a theme statement that highlights the failure of the invasion.

## STEP THREE: Understand how to create a working outline (Student Responsibility)

For the first time, you'll experiment with making a three-level outline of your own and using it as you write. Read all the way through the instructions in this step before you start following the directions.

Now that you've come up with a theme sentence, it can serve as the main point in your paragraph—and the main point in your outline. You'll want to arrange the information in your paragraph like this:

I. Your theme sentence
  A. One type of thing that explains the theme sentence
    1. A specific thing of this type
    2. Another specific thing of this type
  B. Another type of thing that explains your theme sentence
    1. A specific thing of this type
    2. Another specific thing of this type
  C. A third type of thing that explains your theme sentence
    1. A specific thing of this type
    2. Another specific thing of this type

My theme sentence is:

I. Kublai Khan tried to invade Japan in 1281 and failed.

So how will I create the rest of the outline?

I will need to find out the events/factors that *caused* the invasion to fail—that *explain* the invasion—before I can begin to arrange the information. Your theme sentence should be similar to mine, so you'll need to do the same.

You'll need to read back through the paragraphs above now, and, on your own sheet of paper, list a number of events/happenings that led to the invasion's failure. Then, you'll try to group the events together into two or three categories and give each category a name. These names will be your subpoints.

That information will help you to construct a rough working outline that looks something like this:

I. Your theme sentence [e.g., Kublai Khan tried to invade Japan in 1281 and failed.]
  A. First group of events that made it fail
    1. Specific happening
    2. Specific happening
  B. Second group of events that made it fail
    1. Specific happening

and so on.

## STEP FOUR: List events and happenings

### Student instructions for Step Four:

You'll start on this outline construction today, and finish it tomorrow before you write.

Go back through the excerpts again. On your own paper, list every event or happening that led to the failure of the invasion. Jot down the author's last name next to each event or

happening, to make footnoting your final composition easier. Don't worry about organizing your notes—you'll do that tomorrow.

This will feel a little different from taking notes for a chronological narrative. You don't have to (in fact, you *shouldn't*) write down every event or happening. Only write down those that have to do with the *failure* of the invasion. (Don't worry—you can always go back and gather more information if you find out that you need it.) You should end up with 15 to 20 events.

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

## HOW TO HELP THE STUDENT WITH STEP FOUR

A comprehensive list of events follows. The student should have at least 15 events. Although they do not need to exactly match my list, each event should have directly to do with the failure of the invasion. So

The samurai built walls on the beaches (Bauer)
The samurai put together a special navy of small fast boats (Bauer)

are good notes, while

The navy launched from Goryeo and southeastern China (Bauer)
Four thousand ships sailed to Japan (Bauer)

are unnecessary.

It may seem unnatural to the student to take notes without recording all of the main events of the invasion. This exercise is teaching him to take a tighter focus in his writing and to be more selective about the information he includes.

A complete listing of events might look like this:

I. Kublai Khan tried to invade Japan in 1281 and failed.
The samurai built walls on the beaches (Bauer)
The samurai put together a special navy of small fast boats (Bauer)
Constant quick strikes against the Mongol ships (Bauer)
Epidemic killed thousands of Mongol soldiers (Bauer)
A typhoon battered the ships for two days (Bauer)
"90 percent of the vessels sank" (Bauer)
100,000 Mongols drowned (Bauer)
30,000 were killed on the beach (Bauer)
Shogunate raised "an army of vassals" (Morgan)
Shogunate built fortifications (Morgan)
1/3 of the Korean fleet sank (Morgan)
Half the southern Chinese were killed or drowned (Morgan)
Chinese troops "had no interest in seeing the Mongols" win (Craughwell)
"Chinese officers quarreled with the Mongol commanders" (Craughwell)
When typhoon began troops could not get back on ships soon enough (Craughwell)
65,000 of the Mongol army drowned (Craughwell)

Troops ashore were "killed or taken prisoner" (Craughwell)
Kublai Khan used riverboats that were "unstable on the ocean" (Ollhoff)
Chinese shipbuilders resented Mongols and "sabotaged many of them" (Ollhoff)
Samurai "built effective defenses" and the Mongols "were not able to land" (Ollhoff)
"Small Japanese ships" caused havoc (Ollhoff)
The samurai were better at "hand-to-hand fighting" (Ollhoff)
It was summer and the Mongol food began to spoil (Ollhoff)
General Atahai "had never commanded even a single ship" (Ollhoff)
Samurai drove the invaders back "before they could establish a beachhead" (Fawcett)
The Mongol general kept the fleet anchored and "unprotected from the weather" (Fawcett)
Riverboats and landing boats "overturned, swamped, or destroyed" (Fawcett)
Boats "broke up in the violent storm" (Fawcett)

# Day Four: Write

Focus: Writing a brief narrative by significance

## STEP ONE: **Organize**

Look over your list of events from Step Four of yesterday's work. Your job now is to put them into groups.

You first did this all the way back in Week 29 of the first level of this course. Just to review, here was your assignment:

> 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 five groups and giving each group a phrase or sentence that explains what it's about.
>
> Here's an example. 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 "60 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)

These events will be the basis for the first paragraph of your chronological narrative. (The events at the beginning of your list may not be identical, but you can still use "The senate's decree to Caesar" as your first point.)

Now look at the next four events. What title or description would you give them?

After you've settled on a title or description, divide the remaining events into three more groups. 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

III. Title for third 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.

You'll follow the same basic procedure now, except that you'll end up with a three-level outline that resembles this:

I. Your theme sentence [e.g., Kublai Khan tried to invade Japan in 1281 and failed.]
A. First group of events that made it fail
1. Specific happening
2. Specific happening
B. Second group of events that made it fail
1. Specific happening

and so on.

Look over your list of events now. Assign them to specific groups (at least three, and no more than five). You don't need to use every event; you can simply drop out those that seem to stand on their own or can't be easily placed into a group. Remember, a composition never needs to include *every* available piece of information.

When you've placed your events into groups, jot down your outline on your own paper. As you're organizing the specific happenings into your Arabic numeral details (1, 2, 3, etc.), eliminate unnecessary repetition and combine similar pieces of information. Each subpoint should be followed by at least three details.

Although you don't need to present the groups in chronological order, if one group of events clearly falls at the beginning or end of the invasion, you should place it there.

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

## HOW TO HELP THE STUDENT WITH STEP ONE

The student's groups might resemble the following:

- The samurai response
  - The samurai built walls on the beaches (Bauer)
  - The samurai put together a special navy of small fast boats (Bauer)
  - Constant quick strikes against the Mongol ships (Bauer)
  - Shogunate raised "an army of vassals" (Morgan)
  - Shogunate built fortifications (Morgan)
  - Samurai "built effective defenses" and the Mongols "were not able to land" (Ollhoff)
  - "Small Japanese ships" caused havoc (Ollhoff)
  - The samurai were better at "hand-to-hand fighting" (Ollhoff)
  - Samurai drove the invaders back "before they could establish a beachhead" (Fawcett)
- Natural factors
  - Epidemic killed thousands of Mongol soldiers (Bauer)
  - It was summer and the Mongol food began to spoil (Ollhoff)
  - A typhoon battered the ships for two days (Bauer)
  - When typhoon began troops could not get back on ships soon enough (Craughwell)
  - Riverboats and landing boats "overturned, swamped, or destroyed" (Fawcett)
  - Boats "broke up in the violent storm" (Fawcett)
- Unwilling soldiers/prisoners
  - Chinese troops "had no interest in seeing the Mongols" win (Craughwell)
  - "Chinese officers quarreled with the Mongol commanders" (Craughwell)
  - Chinese shipbuilders resented Mongols and "sabotaged many of them" (Ollhoff)
- Mistakes in leadership
  - Kublai Khan used riverboats that were "unstable on the ocean" (Ollhoff)
  - General Atahai "had never commanded even a single ship" (Ollhoff)
  - The Mongol general kept the fleet anchored and "unprotected from the weather" (Fawcett)

End results
"90 percent of the vessels sank" (Bauer)
100,000 Mongols drowned (Bauer)
30,000 were killed on the beach (Bauer)
1/3 of the Korean fleet sank (Morgan)
Half the southern Chinese were killed or drowned (Morgan)
65,000 of the Mongol army drowned (Craughwell)
Troops ashore were "killed or taken prisoner" (Craughwell)

If the student has trouble organizing the groups, you may ask the following leading questions:

Many of the happenings were carried out by the Mongols and their allies and prisoners. Who are the other actors in the invasion drama?

One group of events was caused *neither* by the Mongols *nor* by the Japanese. Who or what caused them?

There's a group of unwilling actors in the drama. Who are they?

Some of the events were caused by Kublai Khan and General Atahai. Both of those men were acting in what capacity?

One group of events happens at the very end of the invasion. What are they?

The student's outline should resemble the following. Not all of the events and details need to be present, but there should be at least three major subpoints (no more than five) and each major subpoint should have at least three specific happenings filling out the Arabic numeral points.

I. Kublai Khan tried to invade Japan in 1281 and failed.
A. The samurai response
1. The samurai put together a special navy of small fast boats (Bauer)
2. Shogunate raised "an army of vassals" (Morgan)
3. Shogunate built fortifications (Morgan)
4. The samurai were better at "hand-to-hand fighting" (Ollhoff)
B. Natural factors
1. Epidemic killed thousands of Mongol soldiers (Bauer)
2. It was summer and the Mongol food began to spoil (Ollhoff)
3. A typhoon battered the ships for two days and broke up the boats (Bauer and Fawcett)
C. Unwilling soldiers/prisoners
1. Chinese troops "had no interest in seeing the Mongols" win (Craughwell)
2. "Chinese officers quarreled with the Mongol commanders" (Craughwell)
3. Chinese shipbuilders resented Mongols and "sabotaged many of them" (Ollhoff)

D. Mistakes in leadership
    1. Kublai Khan used riverboats that were "unstable on the ocean" (Ollhoff)
    2. General Atahai "had never commanded even a single ship" (Ollhoff)
    3. The Mongol general kept the fleet anchored and "unprotected from the weather" (Fawcett)
E. End results
    1. "90 percent of the vessels sank" (Bauer)
    2. 65,000–100,000 Mongols drowned (Bauer and Craughwell)
    3. Troops ashore were "killed or taken prisoner" (Craughwell)

## STEP TWO: **Write (Student Responsibility)**

Using your outline, write your paragraph now. Your theme sentence can serve as the topic sentence (although you may want to tinker with it a little to make to flow smoothly into the rest of the paragraph).

Your finished composition must include at least three of your subpoints, mentioned by name and followed by the specific events that support them. Use footnotes where appropriate. You do not need to include a line of dialogue, but you should use time words where appropriate.

If you use footnotes, your paragraph should be followed by a Works Cited section. This does not need to be a separate page.

## STEP THREE: **Proofread**

Before you hand your composition to your instructor, go through the following proofreading steps very carefully.

1) Make sure that your paragraph is between 150 and 250 words.
2) Check to see that your paragraph begins with a strong, clearly stated topic sentence.
3) Make sure that you have included at least three subpoints.
4) Make sure that each subpoint is supported by at least three different events or happenings.
5) Check that all direct quotes are footnoted.
6) Read your paper out loud, listening for awkward or unclear sections and repeated words. Rewrite awkward or unclear sentences so that they flow more naturally.
7) Listen for information that is repeated more than once. Eliminate repetition of ideas.
8) Read through the paper one more time, looking for sentence fragments, run-on sentences, and bland, generic words. Correct fragments and run-on sentences. Listen for unnecessary repetition.
9) Check your spelling by looking, individually, at each word that might be a problem.
10) Check the formatting of your footnotes and your Works Cited page.

When your paragraph is ready, give it to your instructor.

## HOW TO HELP THE STUDENT WITH STEP THREE

**The student's finished paragraph might resemble the following. Time words are bolded for your reference only:**

**In 1281,** the Mongol warrior Kublai Khan tried to invade Japan, but his invasion failed. The samurai response was stronger than he expected. They put together a special navy of small, fast boats that could harass the Mongol ships.[1] The shogunate also raised an "army of vassals" and built walls along the shores.[2] Natural factors played a part as well. An epidemic killed thousands of Mongol soldiers, and the Mongol food supplies spoiled in the summer heat. Even more importantly, **after** weeks at sea, a massive typhoon swept down on the Mongol fleet where it was anchored, and broke up and destroyed many of the ships. Finally, both Kublai Khan and his general, Atahai, made mistakes. Kublai Khan sent his men out in riverboats that were "unstable on the ocean."[3] And because General Atahai had no experience commanding ships, he kept the fleet anchored **too long** and left it "unprotected from the weather."[4] The end result was that almost all of the Mongol ships sank, between 65,000 and 100,000 Mongol sailors drowned, and Mongol soldiers on the shore of Japan were either taken prisoner or killed.

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[1] Susan Wise Bauer, *The History of the Renaissance World: From the Rediscovery of Aristotle to the Conquest of Constantinople* (W. W. Norton, 2013), p. 387.
[2] Forrest E. Morgan, *Compellence and the Strategic Culture of Imperial Japan* (Greenwood, 2003), p. 46.
[3] Jim Ollhoff, *Samurai* (ABDO, 2008), p. 9.
[4] Bill Fawcett, *Trust Me, I Know What I'm Doing: 100 More Mistakes that Lost Elections, Ended Empires, and Made the World What It Is Today* (Berkley Publishing, 2012), p. 78.

*WORKS CITED*

*Bauer,* Susan Wise. *The History of the Renaissance World: From the Rediscovery of Aristotle to the Conquest of Constantinople.* New York: W. W. Norton, 2013.
Fawcett, Bill. *Trust Me, I Know What I'm Doing: 100 More Mistakes that Lost Elections, Ended Empires, and Made the World What It Is Today.* New York: Berkley Publishing, 2012.
Morgan, Forrest E. *Compellence and the Strategic Culture of Imperial Japan.* Westport, CT: Greenwood, 2003.
Ollhoff, Jim. *Samurai*. Edina, Minn.: ABDO, 2008.

**NOTE TO INSTRUCTOR: I footnoted the second sentence because it uses the same phrase, "special navy," as the source material, even though the rest of the words are changed. All direct quotes are footnoted as well. The other information in the passage is commonly accepted historical fact.**

Use the following rubric to evaluate the student's work.

## Week 6 Rubric
## Narrative by Significance in History

### Organization:

1. The entire composition should be 150-250 words in length.
2. The paragraph should begin with a clear topic sentence.
3. The paragraph should contain at least three clearly stated subpoints.
4. Each subpoint should be followed by at least three specific happenings or details.
5. The subpoint about the results of the invasion should come at the end of the paragraph.
6. Time words should be used when appropriate.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.
8. Properly formatted footnotes should be used where appropriate and a Works Cited section should follow.

# Week 7: Independent Composition: Narrative by Significance in History

This week, the student will choose her own subject for a narrative by significance in history, research it, and write a narrative of at least three paragraphs. The assignment will be divided up into steps rather than days. As always, the suggested time spent on each step is *only* a suggestion.

The finalized composition must:

1. Follow the pattern of the *topos*.
2. State its theme clearly at the beginning of the composition.
3. Be at least 350 words in length (that's about a page and a half, typed and double spaced).
4. Make use of at least three sources.
5. Include footnotes and a Works Cited page.

Here's an overview of the plan:

| | |
|---|---|
| Step One: Choose a tentative theme | 30 minutes |
| Step Two: Resource collection | 2 hours |
| Step Three: Pre-reading | 1½ to 2 hours |
| Step Four: Take notes | 1½ to 2 hours |
| Step Five: Organize | 30 minutes |
| Step Six: Write | 2 hours |
| Step Seven: Title | 15 minutes |
| Step Eight: Construct the Works Cited page | 15 minutes |
| Step Nine: Proofread | 30 minutes |

The directions below assume that a library visit will be part of the process. As before, using ebooks (including those at books.google.com) is an acceptable alternative, as long as the ebooks are not self-published (which often means unedited, un-fact-checked, and unreliable).

Many of the steps below should be completed independently. If the student seems confused, make sure that she has read the recommended instructions and/or review lessons carefully.

## STEP ONE: **Choose a tentative theme (30 minutes) (Student Responsibility)**

Your assignment is very specific: you have to write a composition in history, with only *one* particular *topos* in it. So there's no need to do a full brainstorming map.

Instead, you need to find a topic in history that will lend itself to writing a narrative by significance.

A historical event which is straightforward and more or less uncomplicated won't work for this. ("A king dies. His son is crowned king in his place. The end." You could write a straightforward chronological narrative about this, but probably not a good narrative by significance.) Instead, you want to look for an event that was a little bit surprising, unexpected, or momentous. Those are the kinds of events that need to be *explained,* rather than just *described.* And when you write a narrative by significance, you're explaining *why* something happened in the exact way it did.

You also want to look for an event that's not too broad. You wouldn't, for example, want to write a narrative by significance about "the American Civil War." You'd never manage to plow through all the significant events of the Civil War in order to locate the most important ones. And you wouldn't want to write about the entire life of Richard III, or Genghis Khan.

But you could write about a single battle in the Civil War, and list the significant events that turned it into a victory or a loss for one of the sides. And you could write about Richard III's successful grab for the throne of England, or about Genghis Khan's election as Great Khan of the Mongols. Those events are shorter in time, and so more manageable for you.

The following chart might help you to narrow down your topic:

| *Event* | *What needs to be explained?* | *What about it needs explaining?* |
|---|---|---|
| Battle | Who won and who lost? | Why did they win or lose? |
| Life event | Why was it important? | What decisions and/or coincidences led to it? |
| Journey | Why was it undertaken? | What were the difficulties and challenges?<br>What did it change? |
| Discovery | What was discovered and who discovered it? | Why did they look? OR<br>What events led to the discovery? AND<br>What did the discovery change? |

This isn't an exhaustive list, but it's a good starting place. Glance down it, and then, on a sheet of paper, try to jot down the names of one battle, one event in the life a famous person, one journey of exploration, and one discovery (of a place, a truth about the universe, or something *in* the universe like a valuable mineral).

Ideally, you'll be able to carry out this assignment on a battle, event, journey, or discovery that you're already working on in your history course. After all, writing is part of how you learn about other subjects. It shouldn't be a separate, completely independent field of study. But you can also use some of the brainstorming techniques you've already learned (reading through Wikipedia entries, glancing through history encyclopedias, skimming through the index of your history text) to come up with these names.

Your theme statement, like last week's theme statement, will need to have both a subject *and* a predicate. So, for example, if you came up with:

The Battle of Kalka
Elizabeth II's coronation
Robert Peary's journey to the North Pole
The discovery of the Terracotta Army of China

you'll now need to come up with the second half of each theme statement:

The Battle of Kalka *was* . . .
Elizabeth II's coronation *was* . . .
Robert Peary's journey to the North Pole *was* . . .
The discovery of the Terracotta Army of China *was* . . .

To find out whether there's something interesting to put on the other side of the verb, you can, once again, use Wikipedia, a history encyclopedia, or a history text. Remember: if you use Wikipedia, you're not relying on it for the truth. You're just brainstorming to find out whether the historical event has anything complicated, unusual, or controversial about it.

Here's what my quick read-through of Wikipedia entries and my desktop history encyclopedia tells me . . .

The Battle of Kalka *was . . . a devastating defeat for the Rus.*
Elizabeth II's coronation *was . . . the first coronation carried on television.*
Robert Peary's journey to the North Pole *was . . . possibly an illusion, since he might not have gotten there.*
The discovery of the Terracotta Army of China *was . . . made by accident.*

These all seem like topics that I could write a narrative by significance about.

Try to come up with the second half of your four theme sentences now. You may end up changing or refining this information as you research and write; this is just your starting point.

Now pick your favorite theme sentence. This will be the topic of your conversation. If you realize that you can't find enough information about it, you can go back and pick one of the other three.

## STEP TWO: **Resource collection (2 hours)**

### Student instructions for Step Two:

Your goal is to end up with at least three sources. Start out by reading a couple of articles from history encyclopedias or Wikipedia on your subject. Note terms and phrases to search for.

Once you're armed with keywords and phrases, prepare for a library visit by making an initial list of titles to look for, using your local library's online catalog. If you're unable to find more than one or two books, you might want to switch to another theme sentence.

You should finish making up your preliminary list of titles before you visit the library. Once you're there, 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 five to six 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.

Try to bring home at least four books that relate to your subject.

### HOW TO HELP THE STUDENT WITH STEP TWO

Plan a library visit with the student. If a library visit is not possible, help the student locate the appropriate ebooks.

The books the student selects should not be too long or complicated; at least two of them should have brief summaries of information about the student's topic. If all of the student's resources are detailed, book-length studies, she will have trouble narrowing down information needed for her brief composition.

## STEP THREE: Pre-reading (1½ to 2 hours)

> 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.

### HOW TO HELP THE STUDENT WITH STEP THREE

You may wish to check to make sure that there are actually bookmarks or Post-It Notes® in the student's books. If you think that she may be performing the step without enough effort, ask her to tell you, in her own words, what she's learning about her subject.

## STEP FOUR: Take notes (1½ to 2 hours)

> As you did last week, make a list of events that support your theme sentence. Remember that you do *not* need to cover the chronological unfolding of the battle, life event, journey, or discovery. You are writing down the events and factors that help *explain* your theme sentence.
>
> You're going to need to divide your events and factors into at least three groups, so try to end up with a total of at least 12 to 15 significant events.
>
> Remember to put quote marks around the exact words of the sources, and don't forget to note the last name of the author and the page number next to each event.

### HOW TO HELP THE STUDENT WITH STEP FOUR

Check to make sure that the student has at least 12 significant events (with no repetition). 15 (or more) is better; she may have difficulty with the rest of the assignment if she doesn't have enough information to work with.

## STEP FIVE: Organize (30 minutes) (Student Responsibility)

> Look back over your list of events now. Assign them to specific groups (at least three, and no more than six). You don't need to use every event; you can simply drop out those that seem to stand on their own or can't be easily placed into a group. Remember, a composition never needs to include *every* available piece of information.

When you've placed your events into groups, jot down your outline on your own paper. As you're organizing the specific happenings into your Arabic numeral details (1, 2, 3, etc.), eliminate unnecessary repetition and combine similar pieces of information. Each subpoint should be followed by at least two details.

Although you don't need to present the groups in chronological order, if one group of events clearly falls at the beginning or end of the event, you should place it there.

## STEP SIX: **Write (2 hours) (Student Responsibility)**

Using your outline, write your composition now.

You can choose to make each subpoint into a separate paragraph, or you can combine two or more subpoints into a single paragraph. Your development of each subpoint (whether it stands alone or is combined with others) should begin with a sentence that briefly sums up the subpoint.

Your composition should begin with your theme sentence (although you may want to tinker with it a little to make it flow smoothly into the rest of the composition). If your theme sentence is detailed enough, it can stand alone as the first paragraph of the composition, as it does in *Ain't Gonna Study War No More:*

The examples of nonviolent resistance by the Norwegians and Danes to Nazi occupation gave pacifists ground to believe that their method could be an effective social force against war and for making this a better world to live in.

The Germans invaded Norway in April 1940, taking the people completely by surprise . . .

Or you can tie your theme sentence into your first paragraph by making it the opening sentence of the paragraph, and then moving directly to the statement of your first subpoint.

Your finished composition must include at least three of your subpoints, mentioned by name and followed by the specific events that support them. Use footnotes where appropriate. You do not need to include a line of dialogue, but you should use time words where appropriate.

## STEP SEVEN: **Title (15 minutes) (Student Responsibility)**

Choose a title for your paper.

The best way to title a narrative by significance is to sum up the central event itself in a single phrase. If I were titling the excerpt from *Ain't Gonna Study War No More,* I would call it

A Nonviolent Response to Nazi Occupation

or

How Norway and Denmark Resisted the Germans

Good titles for last week's paragraph about Kublai Khan and Japan might be

Kublai Khan's Failed Invasion of Japan

or

The Mongols Fail to Invade Japan

Your title should not be a complete sentence. Instead, look at your theme sentence and try to sum it up in a single phrase.

## STEP EIGHT: Construct the Works Cited page (15 minutes)

At the top of a separate sheet of paper, center the words "Works Cited." In proper form, list the sources you used to write your essay.

### HOW TO HELP THE STUDENT WITH STEP EIGHT

You can check the format of any particular book by going to worldcat.com, typing in the name of the resource, clicking on the title, and then clicking on the "cite" button. Then, click on "Turabian," the general style used in this book.

## STEP NINE: Proofread (30 minutes)

Student instructions for Step Nine:

Before you hand your composition to your instructor, go through the following proofreading steps very carefully.

1) Make sure that your paragraph is at least 350 words long and has at least three paragraphs.
2) Check to see that your theme is stated clearly in an opening sentence, either integrated into another paragraph or standing on its own.
3) Make sure that you have included at least three subpoints, but no more than six. The theme of each subpoint should be explicitly stated.
4) Make sure that each subpoint is supported by at least two different events or happenings.
5) Check that all direct quotes are footnoted, along with any sentences that use phrases or vocabulary drawn directly from your sources.
6) Read your paper out loud, listening for awkward or unclear sections and repeated words. Rewrite awkward or unclear sentences so that they flow more naturally.
7) Listen for information that is repeated more than once. Eliminate repetition of ideas.
8) Read through the paper one more time, looking for sentence fragments, run-on sentences, and bland, generic words. Correct fragments and run-on sentences. Listen for unnecessary repetition.
9) Check your spelling by looking, individually, at each word that might be a problem.
10) Check the formatting of your footnotes and your Works Cited page.
11) Read your title out loud. Does it give the reader a good sense of what your composition will cover?

When your paper is ready, give it to your instructor.

## HOW TO HELP THE STUDENT WITH STEP NINE

Check the student's work, using the rubric below. Then, check the elements of the *topoi* included by using the general rubrics in Appendix VIII. The student must be able to identify for you the *topoi* she has used.

### Week 7 Rubric
### Narrative by Significance in History

**Organization:**

1. The entire composition should be 350 words in length and at least three paragraphs.
2. The composition should begin with a clear theme statement, either standing on its own or incorporated into another paragraph.
3. The composition should contain at least three clearly stated subpoints, either in separate paragraphs or combined.
4. Each subpoint should be followed by at least two specific happenings or details.
5. Time words should be used when appropriate.
6. The composition's title should reflect the theme of the essay.

**Mechanics:**

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.
8. Properly formatted footnotes should be used where appropriate and a Works Cited section should follow.

# Week 8: Writing About Fiction, Part I

As in last year's curriculum, the student will spend two weeks at a time working on skills in literary criticism. Over the next two weeks, she will construct an essay about a short story, using the knowledge she has already mastered plus her new skills in narrating by significance. She will also be introduced to basic research in literary criticism.

The work in Weeks 8 through 9 is designed to *begin* to move the student towards a more original, less formulaic way of writing about fiction. The student may find some of the assignments difficult; give all necessary help. There is also an extensive preparation/pre-writing/thinking phase. If the student does not see the point of this, encourage her to persevere.

## Day One: Read

Focus: Reading

### STEP ONE: **Learn about the author (Student Responsibility)**

"The Curious Case of Benjamin Button" was written by the American novelist and short story writer F. Scott Fitzgerald. Fitzgerald, who was born in 1896 and died in 1940 at only 44 years of age, set many of his stories in the 1920s—a time sometimes known as the "Jazz Age," because the musical genre of jazz became increasingly popular. It is also known as the "Roaring Twenties." Following World War I and the end of a devastating flu epidemic, many Americans were in a celebratory mood; wild dance parties, daring hairstyles, new fashions, luxurious lifestyles, and big spending were common in U.S. cities (although the Roaring Twenties was a grim, difficult time for many farmers and residents of rural areas).

Much of Fitzgerald's work, such as his famous novel *The Great Gatsby,* describes the glittering lives of wealthy young people in the 1920s. This particular story, first published in 1922, is quite different.

## STEP TWO: **Read (Student Responsibility)**

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

You may not understand all of the references and vocabulary in the story, but you'll do some additional work tomorrow on the more unfamiliar parts of the story. Just read all the way through in order to become familiar with the overall flow of the narrative.

Because the story is relatively long, you will only read it once today. You will read it again in the course of tomorrow's work.

Remember to eat a cookie.

# Day Two: Reread

Focus: Understanding the language and context of the story

## STEP ONE: **Research the context**

### Student instructions for Step One:

Before you reread the story, familiarize yourself with some of the historical events and customs between 1860 and 1930 (Benjamin Button's birth and death dates).

Using encyclopedias, Wikipedia (acceptable for this purpose!), dictionaries, and ebook resources (such as books.google.com), *briefly* research the following. On your own paper, write a definition of 15 to 30 words explaining each one.

The first is done for you. I went to Wikipedia first but found no entry for "Baltimore slave market." So I searched books.google.com for the terms Baltimore and "slave market." In the *Encyclopedia of African American History*, I found a short description of the pre-Civil War slave market at Baltimore.

If you have trouble, ask your instructor for help. Show your finished work to your instructor.

**Baltimore slave market:** A port and jail for slaves where tens of thousands of slaves were sold and taken south
Methuselah
long trousers
wandering Jew
John Wilkes Booth
Spanish-American War
Charge up San Juan Hill
The Boston, the Maxixe, and the Castle Walk
The Allied cause (World War I)

### HOW TO HELP THE STUDENT WITH STEP ONE

The student's answers should resemble the following. If the student has trouble finding information for any of the definitions, go ahead and show the answers. Researching context is an important part of understanding a story, but it isn't necessary for the student to spend hours and hours searching out answers.

**Baltimore slave market:** A port and jail for slaves where tens of thousands of slaves were sold and taken south

**Methuselah:** An Old Testament man who lived to be 969; often refers to anything that lives to be very old

**long trousers:** Ankle-length pants that boys were allowed to wear when they became teenagers; a sign of maturity

**wandering Jew:** A mythical figure from medieval legend who was cursed to walk the earth until the Second Coming of Christ

**John Wilkes Booth:** Actor who assassinated Abraham Lincoln in 1865

**Spanish-American War:** Fought in 1898 between Spain and the United States over Cuba, Puerto Rico, the Philippines, and Guam

**Charge up San Juan Hill:** Part of a battle fought in Cuba between Spanish and American soldiers. Theodore Roosevelt led the charge.

**The Boston, the Maxixe, and the Castle Walk:** Dances from the early 20th century. The Boston is another name for the American waltz, the Maxixe is a Brazilian tango, and the Castle Walk is a ballroom dance.

**The Allied cause (World War I):** The Allied Powers in World War I were France, Britain, and Russia. They fought against Germany and its allies. The U.S. joined the side of the Allied Powers.

## STEP TWO: **Define vocabulary**

Student instructions for Step Two:

> On your own paper, define the following in 10 words or less. If you don't know the word, look it up in a dictionary. The first is done for you.
> anachronism: something that is out of its proper chronological place in time
> stock (tie)
> phaeton
> septuagenarian
> voluminous
> querulous(ly)
> penultimate
> invidious
> aesthetic
> rudimentary
> lugs

### HOW TO HELP THE STUDENT WITH STEP TWO

The student's definitions should resemble the following:

**anachronism:** out of its proper chronological place in time
**stock:** a tie or collar
**phaeton:** a four-wheeled horse carriage
**septuagenarian:** someone in his seventies
**voluminous:** huge, covering a large expanse
**querulous(ly):** complaining, whining, peevish
**penultimate:** next to last
**invidious:** hateful, offensive, causing envy
**aesthetic:** having to do with something beautiful
**rudimentary:** basic
**lugs:** hardware pieces that hold something up

## STEP THREE: **Reread (Student Responsibility)**

> Now go back and reread the story carefully from the beginning.

NOTE TO INSTRUCTOR: Make sure that the student doesn't skip this step!

# Day Three: Summarize

Focus: Writing a brief chronological plot summary

In preparation for next week's paper, the student will write a narrative summary of the story.

Writing a narrative summary is a basic skill that has already been practiced over and over again. But writing summaries is still an essential step in developing a critical essay. Until the student can succinctly and clearly sum up a piece of fiction, she may not have a firm grasp on its central ideas and happenings.

## STEP ONE: **List important events**

Student instructions for Step One:

> "The Curious Case of Benjamin Button" is divided into eleven sections. For each, write one or two sentences that sum up the central, most important, or most significant events of that section. Try to keep yourself to only one or two events.
>
> If you need help, ask your instructor. You don't need to show your work until the end of Step Two unless you have trouble.

## HOW TO HELP THE STUDENT WITH STEP ONE

Suggested answers follow, along with brief explanations and questions that you can ask the student if she has trouble.

1. When Roger Button's son Benjamin was born in 1860, he was already an old man.

   The details of the birth and the reactions of the other characters aren't central; this section introduces the main concept or idea of the story, and that's what the student should sum up. If necessary, ask, "What was strange about Benjamin Button?"

2. Roger had to buy him a costume [or, a man-sized suit of boy's clothes] before he took him home.

   In this second section, Fitzgerald introduces another theme that will continue through the story—Benjamin Button's age forces everyone around him into strange reactions. Roger Button is determined to treat his son "normally," but that is impossible. Ask, "What did Roger have to do in order to dress his new son in boy's clothes?"

3. Benjamin felt and acted like an old man, but his father insisted on treating him like a child. When he was twelve years old, he noticed that he had fewer wrinkles and more energy.

   The third section continues the theme of the second, as Roger keeps on trying to pretend that everything is normal. The most central event, though, is Benjamin's realization that he's actually growing younger. Ask, "What important discovery does Benjamin Button make?"

4. When Benjamin was 18, he looked 50. He tried to go to Yale as a freshman, but the registrar and students chased him away.

   This is a straightforward section, but you can ask the student, "What did Benjamin try to do? Was it successful?"

5. Benjamin fell in love with Hildegarde Moncrief. She thought he was fifty.

   It isn't necessary for the student to mention Hildegarde's attitude, just Benjamin's falling in love. The simple question, "What happened to Benjamin?" should highlight this.

6. Hildegarde and Benjamin got engaged, although Hildegarde's father continued to object and everyone believed that Benjamin was too old for Hildegarde.

   This section begins with the engagement, but most of it is about the reactions of other people *to* the engagement. Ask, "What happens in the first paragraph, and how do others react?"

7. The Button hardware business prospered, and Benjamin became more and more fond of parties and excitement. He joined the army and fought in the Spanish-American War.

   This section contains a series of events, all of them equally important, all of them explaining how Benjamin was taking advantage of his increasing youth. Ask, "What events show you that Benjamin was growing stronger and younger?"

8. As Benjamin continued to grow younger, his wife grew older. He was more and more unhappy at home OR Benjamin's wife was unhappy that he was growing younger and wanted him to stop. But Benjamin couldn't control his age, and he and his wife grew further and further apart.

Although Benjamin's unhappiness with his wife is mentioned in the previous section, it is the central theme of this section. Ask, "What is the argument between Benjamin and his wife about? What is the result of the disagreement?"

9. When he was fifty years old, he played football at Harvard, but by his senior year he had grown too young to make the team. He went back home to live with his son Roscoe, but Roscoe was embarrassed by his increasing youth.

This section has two main events: Benjamin's career as a football player, and his estrangement from his son. Ask, "What did Benjamin do at Harvard? What was his relationship with his son like?" Encourage the student to answer these questions with one sentence each.

10. He tried to rejoin the army, but he looked so young that his son had to come and get him to bring him home.

This section is straightforward. If necessary, you can ask, "What did Benjamin decide to do? Did he succeed?"

11. He went through kindergarten, became a toddler, grew into a baby, and then finally ended his life at the moment of birth.

The central theme of this section is not any single event, but Benjamin Button's progression through the early years of his life back to the beginning. Ask, "What progression does Benjamin Button go through from the beginning of this section to the end?"

## STEP TWO: **Write a brief summary**

Student instructions for Step Two:

> Combine your sentences into a single narrative summary. You'll need to eliminate repetition and rewrite some beginnings and endings of sentences; you may also need to combine sentences or divide longer sentences into two shorter ones. You may also find that you can completely eliminate some of the events you listed if they don't seem to be central to the story.
>
> Your final summary should be 250 words or less.
>
> When you're finished, read your paragraph out loud to make sure that it flows smoothly. Show your work to your instructor.

### HOW TO HELP THE STUDENT WITH STEP TWO

The student's paragraph may resemble the following. Notice that I have eliminated the events for Section 2, since they seemed unimportant to the overall summary.

> When Roger Button's son Benjamin was born in 1860, he was already an old man, but his father insisted on treating him like a child. When he was twelve years old, he noticed that he had fewer wrinkles and more energy. When Benjamin was 18, he looked 50. He tried to go to Yale as a freshman, but the registrar and students chased him away. Later, he fell in love with Hildegarde Moncrief, who thought he was fifty. They became engaged, although Hildegarde's father continued to object and everyone

believed that Benjamin was too old for Hildegarde. His Button hardware business prospered, and Benjamin became more and more fond of parties and excitement. He joined the army and fought in the Spanish-American War. But as he continued to grow younger, his wife grew older. He was more and more unhappy at home. When he was fifty years old, he played football at Harvard, but by his senior year he had grown too young to make the team. He went back home to live with his son Roscoe, but Roscoe was embarrassed by his increasing youth. He tried to rejoin the army, but he looked so young that Roscoe had to come and get him to bring him home. He went through kindergarten, became a toddler, grew into a baby, and then finally ended his life at the moment of birth.

## STEP THREE: **Condense**

Student instructions for Step Three:

> The summary you wrote in the last step gives a good outline of the story's plot, but it contains more detail than you really need for an essay in literary criticism. Go back through it and condense it to no more than 120 words.
>
> If you have trouble condensing your summary, ask your instructor for help.
>
> When you're finished, show your briefer narrative to your instructor.

### HOW TO HELP THE STUDENT WITH STEP THREE

The student's briefer summary might resemble the following:

> When Roger Button's son Benjamin was born in 1860, he was already an old man. As he aged, though, he began to notice that he was actually getting younger. He married Hildegarde Moncrief, even though everyone believed that he was too old for Hildegarde. But as he continued to grow younger, his wife grew older, and he was more and more unhappy at home. At the age of fifty, he went to Harvard. But after graduation he was so young that he moved home to live with his son. He went through kindergarten, became a toddler, grew into a baby, and then finally ended his life at the moment of birth.

To write a summary of this length, the student will have to eliminate many of the events that show Benjamin's increasing youth and instead focus in on the "milestone" events of any life: birth, early life, college, marriage, old age, and death. In this case, the events are backwards.

If the student has trouble, tell him to eliminate any events that do not deal, in order, with the following: Benjamin's birth, his marriage, his attendance at college, his childhood, and the end of his life.

### STEP FOUR: **Condense to one sentence**

Student instructions for Step Four:

> When you're writing an essay, sometimes all you need to give the reader is a one-sentence summary. Take your Step Three assignment and boil it down to a single sentence that gives the essence of the plot. As always, your instructor can help you out.
>
> Show your work to your instructor.

#### HOW TO HELP THE STUDENT WITH STEP FOUR

The student's one-sentence summary should resemble the following:

> Benjamin Button was born an old man, grew younger over the course of his life, and died as a newborn baby.

If the student has trouble, say, "Your sentence should only have three parts to it: a phrase telling me about Benjamin's birth, a second phrase describing his backwards aging, and a third dealing with his death."

## Day Four: Summarize by Importance

Focus: Writing a narrative by significance as a summary

A narrative by significance can be a very useful tool when in an essay of literary criticism. If readers are not at all familiar with the book or story, a brief plot summary is often necessary. But many times—particularly in college classes—the student can assume that the reader already knows the plot of the assigned text. Summarizing a plot for an informed reader is a waste of time! Instead, the essay can be more effective if it explains the most *significant* events in the story.

This assignment not only gives the student practice in writing a summary by significance, but it also forces the student to begin to identify some of the major themes of the story—something that will be very useful in next week's work.

### STEP ONE: **List important events**

Student instructions for Step One:

> Once again, you'll start by making a list of events.
>
> This time, instead of aiming to summarize the one or two most important events in each section, you'll try to identify 15 to 20 *specific occurrences* in the story that strike you as important. You can use your list from Day Three as a starting point, but look back at each section of

the story and ask yourself: What other events stand out or seem significant? As you use your list, also ask yourself: Can I cut any of these events? Do any of them seem less significant in the context of the whole story?

You will also probably find that you need to rewrite some of your sentences from Day Three's list. When you wrote your summary, you aimed to have sentences that *summed up* events—so, for example, you might have written

> Benjamin felt and acted like an old man, but his father insisted on treating him like a child.

for Section Three. But when you write a narrative by significance, you need specific, vivid *happenings*. Instead, for Section Three, I might write:

> Roger insisted that Benjamin play with a rattle, but Benjamin preferred to smoke cigars.
>
> Roger brought home toys for Benjamin, but Benjamin read the encyclopedia.
>
> Benjamin's favorite thing to do was to sit and talk to his grandfather.

Don't worry too much about whether you're choosing the "right" events. A narrative by significance can vary widely from person to person. Choose the events that stand out to you—and that also affect the outcome of the overall story. (And remember that you can always come back to the story in the next step and choose other events.)

Show your work when you're finished. (If you want to, you can use my three events above as part of your list.)

## HOW TO HELP THE STUDENT WITH STEP ONE

The following is a comprehensive list; the student should have 15 to 20 events in her list.

If the student has trouble getting started, allow her to read through the first ten events on the list below. Then, ask her to construct her own list. She can use ideas from the example, but don't allow her to copy directly.

When Roger Button's son Benjamin was born in 1860, he was already an old man of seventy.

Roger had to buy Benjamin a fancy-dress costume to wear home.

Roger insisted that Benjamin play with a rattle, but Benjamin preferred to smoke cigars.

Roger brought home toys for Benjamin, but Benjamin read the encyclopedia.

Benjamin's favorite thing to do was to sit and talk to his grandfather.

When he was twelve years old, he noticed that he had fewer wrinkles and more energy.

When Benjamin was 18, he looked 50.

He tried to go to Yale as a freshman, but the registrar refused to believe that he was 18.

The Yale students made fun of him and chased him away.

Benjamin fell in love with Hildegarde Moncrief at a dance.

Hildegarde thought he was fifty, but she preferred older men.

Hildegarde and Benjamin got engaged, although Hildegarde's father continued to object.

Everyone believed that Benjamin was too old for Hildegarde.

Roger published Benjamin's birth certificate, but no one believed it.

The Button hardware business prospered under Benjamin's management.

Benjamin became more and more fond of parties and excitement.

He was no longer attracted to his wife, because she was growing older and was more settled in her ways.

Benjamin was discontent, so he joined the army and fought in the Spanish-American War.

Hildegard wanted him to stop aging backwards, but he had no control over his age.

He and Hildegard grew further and further apart.

Benjamin took up golf and dancing, but he handed the business over to his son.

When he was fifty years old, he played football at Harvard and destroyed the Yale football team.

By his senior year he had grown too young and weak to make the team.

He went back home to live with his son Roscoe, but Roscoe was embarrassed by his increasing youth.

Hildegarde had moved to Italy.

Benjamin wanted to go to prep school.

Roscoe told Benjamin harshly to behave, and not to call him by his first name any more.

Benjamin tried to rejoin the army, but none of the other soldiers believed that he was an adult.

Roscoe had to come and get him to bring him home.

When Roscoe's son was born, Benjamin looked like he was ten years old.

Five years later, Benjamin and his grandson became playmates.

Benjamin went to kindergarten, but then he became too young to understand his teachers.

He became a toddler and spent his days with his nurse, Nana.

He became a baby and knew nothing except sleeping and eating.

His life ended at the moment he became a newborn.

## STEP TWO: **Place events into categories**

### Student instructions for Step Two:

> Just as you did in Week 6, now group your events together into at least three but no more than five categories.
>
> Each category should be dominated by a single theme. If you can't figure out what your themes should be, ask your instructor for a major hint. But do your best to find your own themes first.
>
> You should expect to have a few events that don't seem to fit into your categories. Those events can just be dropped; they won't end up in your final summary. Remember that a narrative by significance does not need to include *all* important events—you are allowed to pick and choose.
>
> Write a brief phrase above each group of events, explaining the central dominating theme. Show your work when you're finished.

## HOW TO HELP THE STUDENT WITH STEP TWO

Below are five possible categories that the events might fall into, along with examples of how the events might be divided. Other answers are acceptable as long as the events that follow them seem to fall into a recognizable pattern.

**Benjamin's appearance**

When Roger Button's son Benjamin was born in 1860, he was already an old man of seventy.
When he was twelve years old, he noticed that he had fewer wrinkles and more energy.
When Benjamin was 18, he looked 50.
When Roscoe's son was born, Benjamin looked like he was ten years old.

**The expectations and reactions of other people**

Roger had to buy Benjamin a fancy-dress costume to wear home.
Roger insisted that Benjamin play with a rattle, but Benjamin preferred to smoke cigars.
Roger brought home toys for Benjamin, but Benjamin read the encyclopedia.
Hildegarde's father objected to their marriage.
Everyone believed that Benjamin was too old for Hildegarde.
His son Roscoe was embarrassed by his increasing youth.

**Benjamin's failures**

He tried to go to Yale as a freshman, but the registrar refused to believe that he was 18.
The Yale students made fun of him and chased him away.
By his senior year he had grown too young and weak to make the team.
Benjamin tried to rejoin the army, but none of the other soldiers believed that he was an adult.
Benjamin went to kindergarten, but then he became too young to understand his teachers.

**Benjamin's achievements and abilities**

Benjamin fell in love with Hildegarde Moncrief at a dance.
Hildegarde thought he was fifty, but she preferred older men.
Hildegarde and Benjamin got engaged.
The Button hardware business prospered under Benjamin's management.
Benjamin became more and more fond of parties and excitement.
Benjamin was discontent, so he joined the army and fought in the Spanish-American War.
Benjamin took up golf and dancing, but he handed the business over to his son.
When he was fifty years old, he played football at Harvard and destroyed the Yale football team.

**Benjamin's relationship to his wife**

He was no longer attracted to his wife, because she was growing older and was more settled in her ways.
Hildegard wanted him to stop aging backwards, but he had no control over his age.

He and Hildegard grew further and further apart.
Hildegarde had moved to Italy.

If necessary, show the student the first two categories above. Allow her to use these categories, but require her to come up with a third category on her own.

You can also help the student by asking the following questions:

In what ways did Benjamin triumph, or succeed?
In what parts of his life was Benjamin frustrated or disadvantaged?
Were his relationships good or bad? Which relationships?
What did he look like at different times during his life?

## STEP THREE: **Write the summary**

Student instructions for Step Three:

> You'll finish today's work by writing your summary by significance.
>
> This summary should be three brief paragraphs in length. To write it, choose three of your groups of events and write one paragraph explaining how the events illustrate each theme. Begin each paragraph with a topic sentence summarizing the theme.
>
> Each paragraph should be 50 to 75 words in length. The entire composition should be 150 to 200 words long.
>
> If you have trouble, ask your instructor to show you a sample paragraph. When you're finished, show your work.

### HOW TO HELP THE STUDENT WITH STEP THREE

The student's finished paragraphs might resemble the following. Note that each paragraph should begin with a topic sentence.

Other people often reacted strongly to Benjamin. His father forced him to play with rattles and baby toys, when all Benjamin wanted to do was smoke cigars and read the *Encyclopedia Britannica*. His wife's father and all of her friends objected to their marriage because they believed Benjamin was too old for her. And later in his life, his son Roscoe was embarrassed by his age.

Benjamin Button suffered from many failures because of his age. He could not go to college at eighteen, because the registrar and the other students thought he was a man in his fifties. When he finally did get to play college football, he became too young and weak by his senior year to stay on the team. When he was an older man, he could not rejoin the army because he seemed to be a small boy.

Benjamin also experienced successes. His wife fell in love with him because she thought he was an older man. His hardware business became very prosperous. He fought in the Spanish-American War and was treated as a hero. When he was fifty, he became a football star at Harvard.

If the student has trouble moving from the grouped events to a finished paragraph, show her the first paragraph of the example above. Ask her to compare it with the following:

**The expectations and reactions of other people**

Roger had to buy Benjamin a fancy-dress costume to wear home.
Roger insisted that Benjamin play with a rattle, but Benjamin preferred to smoke cigars.
Roger brought home toys for Benjamin, but Benjamin read the encyclopedia.
Hildegarde's father objected to their marriage.
Everyone believed that Benjamin was too old for Hildegarde.
His son Roscoe was embarrassed by his increasing youth.

# Week 9: Writing About Fiction, Part II

## Day One: Identify Literary Elements

Focus: Understanding the literary elements of a short story

Today's work will ask the student to review the terms learned in the last two levels—as well as requiring the student to think independently about the story before researching the opinions of others.

### STEP ONE: Review the chart (Student Responsibility)

In the first two levels of this course, you constructed a chart of literary terms and definitions. This chart should be in your Composition Reference Notebook. (If you can't find it, your instructor has a copy.)

Read carefully through the terms and definitions on this chart now. You *must* read them out loud. This will force you to slow down and pay attention.

### STEP TWO: Decide on terms that apply to the story

Student instructions for Step Two:

When you were introduced to these terms, you used them to help you write about fiction. For example, you identified the protagonist and antagonist in "The Open Window" and wrote about the pivot point and climax of "The Monkey's Paw"; the year before, you wrote about conflict in "Rikki-Tikki-Tavi" and inversion in "The Necklace" and "The Ransom of Red Chief."

The terms on the chart point towards particular literary techniques—but not every technique applies to every story. "The Ransom of Red Chief" doesn't have any fantastic elements; "The Open Window" doesn't have a villain; and "Rikki-Tikki-Tavi" has no inversions.

Decide now which of these literary terms points to a technique used in "The Strange Case of Benjamin Button." List the terms on your own paper.

Here's an example to start you off. The first term on the list doesn't really apply to this story . . .

~~hero/heroine: a central character with admirable qualities~~

*Although Benjamin Button is not a villain, he's not particularly admirable either—he has both good and bad qualities*

but the second *does:*

protagonist: the character who wants to get, become, or accomplish something

Benjamin Button wants to be the proper age—he wants to do what everyone else his age is doing. That's a simple, but very powerful, want.

So on your paper, you'd list *protagonist* but not *hero/heroine*. You should have at least seven terms listed, but no more than eleven.

Show your list to your instructor before going on.

## HOW TO HELP THE STUDENT WITH STEP TWO

All possible options are below. Those that are *not* useful are struck out with explanations following—it would make the most sense to steer the student away from them.

~~hero/heroine: a central character with admirable qualities~~

*Although Benjamin Button is not a villain, he's not particularly admirable either—he has both good and bad qualities*

protagonist: the character who wants to get, become, or accomplish something

antagonist: the character, force, or circumstance that opposes the protagonist

~~villain: an antagonist with evil motives~~

*There is no single human character whose evil motivations affect Benjamin; his father, son and wife are exasperated and unkind to him at various times, but this is simply human, not villainous*

conflict: the clash between protagonist and antagonist

simile: a comparison that uses "like," "as," or similar words

metaphor: a comparison that speaks of one thing in terms of another

~~synecdoche: a kind of metaphor that uses a part to represent the whole~~

*This is not a technique Fitzgerald relies on in this story*

~~inversion (plot): an unexpected revelation that reverses the meaning or action of the story~~ ~~surprise story: a story that uses inversion to change the reader's point of view~~

*Although the aging backwards is unusual, it is not a surprise*

supporting character: a character who helps, supports, or hinders the protagonist or antagonist

genre: a particular type or form of literature; works that use similar forms or have similar purposes

fantasy: a genre in which stories are set in a world that doesn't exist.

~~stanza: a group of lines in a poem~~

~~onomatopoeia: when a word sounds like its meaning~~

~~alliteration: when words begin with the same sound or sounds~~

meter: the rhythmical pattern of a poem

foot: a set of syllables that follows a certain pattern of stress and unstress

~~rhyme scheme: a pattern of repeating rhyme marked with letters of the alphabet~~
~~sonnet: a 14-line poem written in iambic pentameter~~
~~ballad: a poem that tells a story, usually a heroic or tragic one~~

*The above apply primarily to poetry*

pivot point: the moment at which the main character changes goals, wants, or direction

*Although there are several points at which Benjamin's increasing youth turns him in a new direction, the story is not structured with a major turning point; its focus is the slow, inexorable, one-way nature of aging*

story climax: the point of greatest tension or conflict
foreshadowing: giving the reader clues about what will happen later in the story
episodic fiction: a series of self-contained stories, connected by common characters and/or an overall plot

## STEP THREE: Talk about the terms

Student instructions for Step Three:

> Remember: talking comes before writing!
>
> Putting to use the skills and knowledge you've acquired in the last two levels of this course, explain to your instructor how at least six of these literary terms applies to or is used in the story of Benjamin Button.
>
> If you have trouble, your instructor has leading questions and additional information that can help you.

### HOW TO HELP THE STUDENT WITH STEP THREE

Talking about the story will help the student clarify and develop unformed ideas by putting them into words.

Since this is the third year that the student has practiced these skills, talking about stories should be getting a little easier. Rather than providing you with a suggested dialogue, I have chosen to give you a little more freedom in the discussion you'll have with your student. Each literary term below is followed by suggested questions that you could ask the student, as well as informational notes that you can use to guide the student into fuller answers.

Reminder: the student should be able to express his thoughts about each term in complete sentences, not just phrases.

protagonist: the character who wants to get, become, or accomplish something

*Who is the story about? Who is the central character?*

*What does Benjamin Button want to become or accomplish?*

NOTE TO INSTRUCTOR: The student's text has already suggested that Benjamin Button wants to be the proper age and do what everyone else his age is doing. The student can provide this answer, but encourage him to expand on it. Benjamin also wants to be accepted by others; he wants love from his family and friendship from those his own age. As he grows younger,

he wants to succeed in business. As he grows even *younger,* he wants to enjoy himself and have fun.

antagonist*:* the character, force, or circumstance that opposes the protagonist

*What is Benjamin Button's problem?*

*What blocks him from his goal? Is it a personal or impersonal force?*

*Is Benjamin Button able to conquer his opponent?*

NOTE TO INSTRUCTOR: The primary antagonist in the story is not any single character, but rather the strange force that has caused Benjamin to live backwards. His problem is that he is out of sync with the rest of the human race; he is out of sync because time is running backwards for him, and although he makes efforts to fit in (shaving his whiskers when he's younger, attempting to put on a soldier's uniform when he is an old man), these efforts never succeed.

conflict: the clash between protagonist and antagonist

*What does Benjamin Button do to fight against his tendency to age backwards?*

*Who else opposes Benjamin Button?*

NOTE TO INSTRUCTOR: The other people in Benjamin's life—his father, wife, and son—become personal embodiments of Benjamin's conflict with his fate. The true antagonist in the story is the impersonal process of aging backwards. Benjamin can never come face to face with this process and struggle with it, but he can (and does) experience direct conflict with his family members who are aging forward.

simile: a comparison that uses "like," "as," or similar words

NOTE TO INSTRUCTOR: You may suggest a short cut to the student: search for an online version of the story, and then use the search function on the browser to hunt for the words "like" and "as." See if similes follow these words. However, many of the similes in the story do not use "like" or "as." Ask the student to look most closely at the descriptions of people and places in order to find these.

"like old cronies" (Section 3)

"the lustreless colour of platinum" (Section 5)

"aromas that were like low, half-heard laughter" (Section 5)

"translucent as in the day" (Section 5)

"beautiful as sin" (Section 5)

"melted from him like a mantle of snow" (Section 5)

"eyes that were like bright blue enamel" (Section 5)

"the blue enamel of her eyes assumed the aspect of cheap crockery" (Section 7)

"faded like unsubstantial dreams" (Section 11)

"as though they had never been" (Section 11)

metaphor: a comparison that speaks of one thing in terms of another

NOTE TO INSTRUCTOR: These might include the following:

"harvest flowers breathed into the motionless air" (Section 5)

"carpeted for rods around" (Section 5)
"an almost chemical change seemed to dissolve and recompose" (Section 5)
"butterflied in black" (Section 5)
"her feet were glittering buttons" (Section 5)
"a honey-colored mist" (Section 5)
"a faint skirmish of gray hairs in her head" (Section 7)
"glittering years" (Section 11)

supporting character: a character who helps, supports, or hinders the protagonist or antagonist
*Which characters refuse to accept Benjamin's aging backwards?*
NOTE TO INSTRUCTOR: Although minor characters such as the Yale registrar and the army colonel oppose specific goals that Benjamin has (enrolling at Yale, rejoining the army), the focus in answering this question should be on characters who appear in more than one event from Benjamin's life—so, his family members (father, grandfather, wife, and son)

genre: a particular type or form of literature; works that use similar forms or have similar purposes
fantasy: a genre in which stories are set in a world that doesn't exist
*What's different about Benjamin Button's world?*
*Is that the only difference between his world and yours?*
NOTE TO INSTRUCTOR: This is a real-world story with a single fantasy element that affects only *one* person in it. You could think of it as a cross-genre story that falls between realistic and fantasy fiction.

story climax: the point of greatest tension or conflict
*At what point does Benjamin come most clearly into conflict with the force of aging?*
NOTE TO INSTRUCTOR: Because the focus of the story is on the inexorable aging process over time, there is not one single climactic moment. However, encourage the student to locate a point in the story where the aging process is the most poignant, or the most disturbing. Allow the student to offer any reasonable answer, as long as he can defend his choice. My choice would be the very end of the story—the time when birth and death become indistinguishable.

foreshadowing: giving the reader clues about what will happen later in the story
*In Section 4, what does the author tell you about Yale's rejection of Benjamin Button?*
*What happens later to Yale?*
*In Section 5, what age does Hildegarde say that she prefers?*
*What does she say about young men?*
*Since we know that Benjamin is getting younger all the time, what might we expect to happen as the years go by?*
NOTE TO INSTRUCTOR: Foreshadowing is a relatively minor technique in this story, but Yale's rejection of Benjamin leads to the defeat of their football team, and Hildegarde loses interest in Benjamin as he grows older. Both developments are hinted at earlier in the story.

episodic fiction: a series of self-contained stories, connected by common characters and/or an overall plot

*There are a number of different stories about Benjamin. What are three of them?*
*What similar episodes happen in Section 4 and Section 9?*
*What similar episodes happen in Section 3 and Section 11?*
*What similar episodes happen in Section 7 and Section 10?*

NOTE TO INSTRUCTOR: This story is not exactly episodic fiction, since the stories are not completely self-contained—they only make sense as part of the overall narrative arc of Benjamin's backwards aging. However, the story has some aspects of episodic fiction, in that Benjamin's individual experiences do all have a clear beginning, middle, and end structure.

The real purpose of this question is to point out that Fitzgerald has constructed mirroring episodes in Benjamin's life. He plays with his toys, goes to college, and enters the army in both his youth (old age) and his old age (youth). Fitzgerald is hinting that old age is sometimes a return to the habits and ways of thinking of childhood.

## STEP FOUR: **Write**

Student instructions for Step Four:

> Choose at least four of the literary terms you discussed with your instructor. For each one, write a brief paragraph of 2 to 4 sentences explaining how it applies to or is used in the story of Benjamin Button.
>
> When you're finished, show your work.

### HOW TO HELP THE STUDENT WITH STEP FOUR

The student's answers might resemble the following:

protagonist: the character who wants to get, become, or accomplish something

Benjamin Button wants to be normal. He wants to have his youth first and then his old age, enjoy his family and friends, and live life from the beginning to the end—just like everyone else.

antagonist: the character, force, or circumstance that opposes the protagonist

For some strange reason, Benjamin Button is living his life backwards. His destiny is to go through time in the opposite way, different from everyone else on earth, and there is nothing he can do to change this.

conflict: the clash between protagonist and antagonist

Benjamin Button makes some small efforts to look older when he is younger and vice versa. For example, when he is young but looks old, he dutifully plays with the toys his father brings, and when he is old but looks young, he tries to put on a uniform and join the army. But he can't do anything to conquer his backwards aging. Instead, he struggles with his father, his wife, and his son, who are embarrassed by him.

**simile: a comparison that uses "like," "as," or similar words**

Fitzgerald uses similes most often in his descriptions of people. Hildegarde is as "beautiful as sin" and she has eyes "like bright blue enamel."

**metaphor: a comparison that speaks of one thing in terms of another**

Fitzgerald occasionally uses metaphors in his descriptions. He says that Hildegarde has a "skirmish" of gray hair. Earlier, he writes that her feet were "glittering buttons."

**supporting character: a character who helps, supports, or hinders the protagonist or antagonist**

As Benjamin Button ages backwards, the members of his family are disturbed by both his appearance and his behavior. His father at first refuses to accept Benjamin's age and forces him to dress and act like a baby. His wife falls in love with him when he is eighteen and looks fifty—but as he grows younger, she tells him to stop aging and then moves away from him. His son is embarrassed by Benjamin, and harshly tells him to behave himself rather than being so undignified.

**genre: a particular type or form of literature; works that use similar forms or have similar purposes**

**fantasy: a genre in which stories are set in a world that doesn't exist.**

Although the story of Benjamin Button takes place in the real world, it has one major fantasy element—Benjamin's aging backwards. This fantasy element only changes Benjamin.

**story climax: the point of greatest tension or conflict**

The climax of the story comes at the very end. Benjamin finally comes face to face with the process that is causing him to age backwards at the moment of his death—which is identical to the moment of birth.

**foreshadowing: giving the reader clues about what will happen later in the story**

In Section 4, Fitzgerald hints that Yale will be sorry for rejecting Benjamin—which comes true when, many years later, Benjamin defeats Yale's football team while playing for Harvard. In Section 5, Hildegarde tells Benjamin that she prefers older men, which leads to her rejection of Benjamin once he appears to be a young man.

**episodic fiction: a series of self-contained stories, connected by common characters and/or an overall plot**

There are three episodes in the story that happen twice, once when Benjamin is younger and once when he is older. He tries to play with toys when he is young but appears to be an old man; he actually plays with them when he is older, but looks like a young boy. He joins the army in Section 7, and then tries to join it again in Section 10. Finally, he tries to go to Yale, and then eventually ends up going to Harvard when he is an old man (but appears to be in his twenties).

# Day Two: Research

Focus: Finding out what critics have already said

## STEP ONE: Understand the purpose of reading criticism (Student Responsibility)

In yesterday's work, you began to investigate some of the literary aspects of "The Curious Case of Benjamin Button." In the past, you've used this kind of investigation to help structure your critical essays about literature. Your compositions have discussed story structure, the roles characters play, and literary language.

That's one way to come up with an essay. But you can often create a more interesting essay by doing a little bit of research into what literary critics have said about the work.

This is a strategy I often use when I'm writing. First, I do my own reading and thinking and come up with some tentative ideas. Working through "The Curious Case of Benjamin Button," you should already have seen that you could write about the ways in which Benjamin goes through experiences twice, once as a young man and once as an old man; or you could write about how Benjamin's strange aging alienates his family members, one a time.

That's a good starting place—and you should *always* do your own preliminary work before you start reading other writers' opinions. But without consulting experts, you might not be able to move from these observations to a conclusion about Fitzgerald's overall purpose in writing the story. You might not be able to answer the question: What does the story tell us about the human condition? And you'll certainly miss interesting insights that might fit into and expand your own ideas.

So remember: You're researching for additional ideas, *not* using the work of critics to replace your own thinking.

## STEP TWO: Read the critics (Student Responsibility)

NOTE TO INSTRUCTOR: You may need to help the student locate these essays/excerpts online. This story was chosen in part because the criticism attached to it is clear, minimal, and simple to understand—a good introduction.

Later this year, I'll give you the task of *finding* literary criticism about your assigned story. But for this first exposure to critical essays, I'll simplify your task by providing you with references. (Plus this will save you time—since a movie based very loosely on "The Curious Case of Benjamin Button" came out recently, doing an online search for critical takes on the story brings up scores of pages about the movie instead.)

Read the following brief review essays and excerpts online, in the following order:

Jack Goodstein, "Book Review: *Tales of the Jazz Age* by F. Scott Fitzgerald." In blogcritics.org, Sunday, August 29, 2010 (http://blogcritics.org/book-review-tales-of-the-jazz/, accessed October, 2013).

William Skidelsky, "Classics corner: The Curious Case of Benjamin Button." In *The Guardian* online, Saturday, Feb. 14, 2009 (http://www.theguardian.com/books/2009/feb/15/benjamin-button-fitzgerald-brad-pitt, accessed October 2013).

Alice Hally Petry, *Fitzgerald's Craft of Short Fiction: The Collected Stories, 1920–1935*, pp. 86–88. http://www.books.google.com.

Once you go to the Google books home page, search for the following phrase: "Much more commonplace in Fitzgerald's early short fiction" (and don't forget the quote marks). This will land you right on page 86 of Petry's book. Read from this sentence on through pages 87 and 88, ending with "No wonder the socially insecure Fitzgerald so valued money."

## STEP THREE: **Take notes**

Student instructions for Step Three:

Now that you've read the critics, take notes on their observations.

Aim to write down *one* relevant remark that Goodstein makes, *two* relevant remarks that Skidelsky makes, and *four* relevant observations from Petry. (Here's a hint: at least one of Petry's useful statements is actually a quote from someone else.) You may either paraphrase or use direct quotes (properly surrounded with quotation marks, of course).

If you need help getting started, ask your instructor for an example of the sorts of notes you should be taking.

Show your work when you're finished.

### HOW TO HELP THE STUDENT WITH STEP THREE

The student's answers should resemble the following. The complete bibliographical information is not necessary in the student's notes, as long as each source is clearly identified.

If the student needs help getting started, show him the first two notes *only* from the Petry source, below.

While the first two sources are simple to read, the last may be a challenge. Encourage the student not to get bogged down in the details, but to look for individual statements about the story that make sense to him.

Jack Goodstein, "Book Review: *Tales of the Jazz Age* by F. Scott Fitzgerald." In blogcritics.org, Sunday, August 29, 2010 (http://blogcritics.org/book-review-tales-of-the-jazz/, accessed October, 2013).

"focuses on the problems in human relationships when faced with abnormality."

William Skidelsky, "Classics corner: The Curious Case of Benjamin Button." In *The Guardian* online, Saturday, Feb. 14, 2009 (http://www.theguardian.com/books/2009/feb/15/benjamin-button-fitzgerald-brad-pitt, accessed October 2013).

"belongs to that category of short story—Kafka's *The Metamorphosis* is the most celebrated example—in which an absurd conceit is established at the outset, and is then played out in a realist vein."

"a kind of conjuring trick, an exercise in forcing the impossible into the mundane."

Alice Hally Petry, *Fitzgerald's Craft of Short Fiction: The Collected Stories, 1920–1935*, pp. 86–88.

"an individual Fitzgerald character whose life encapsulates his era" (p. 86)

"The Buttons' dismay over the birth of their seventy-year-old baby reflects their sense of their position in the Old South . . . Fitzgerald is able to make a statement about the inconsistencies and cruelties of society at that time" (p. 87)

"Gery may be correct that . . . Fitzgerald is 'suggesting perhaps, in keeping with the earlier phases of [Benjamin's] adaptability, that a model for the American of the Twenties is found in the carefree and careless lifestyle of the child.'" (p. 87)

Possible that Fitzgerald "saw this new flexibility, however refreshing and potentially humane, as nonetheless symptomatic of a general breakdown in standards and morals" (p. 88)

## STEP FOUR: **Put the critical observations into your own words**

Student instructions for Step Four:

> Finish up today's work by stating, in your own words, what each critic says about the story. Write these paraphrases on your own paper. You'll use them over the next two days to write your critical essay.
>
> When you're finished, show your work to your instructor.

### HOW TO HELP THE STUDENT WITH STEP FOUR

Asking the student to paraphrase the critics is essential—so that you can be sure the student isn't simply copying down and parroting sentences that she doesn't understand!

If necessary, show the student the Petry quotes I gave as examples in Step Three, and ask her to compare them with my sample paraphrase below. Then ask her to paraphrase her own chosen quotes in the same way.

Her answers might resemble the following:

Goodstein says that the story is about the problems that people have with relationships when someone is out of the ordinary or abnormal.

Skidelsky says that the story begins with fantasy, but then is carried on in a realistic way, like Kafka's *The Metamorphosis*. It also takes an impossible situation and treats it as though it is everyday and normal.

Petry says that Benjamin Button's life represents the time in which he lived; the beginning of the story makes a statement about society in the South before the Civil War; Benjamin's life

as a child represents the average life of an American in the 1920s; and Fitzgerald saw this 1920s lifestyle as a symptom of a moral breakdown in society.

# Days Three and Four: Write

Focus: Writing an original essay of literary criticism

Rather than breaking down the writing of the final composition into days, use the next two days to go through the following series of steps.

Step One: Organize pre-writing notes by significance
Step Two: Organize the remaining notes
Step Three: First draft
Step Four: Incorporate quotes and additional details
Step Five: Revise
Step Six: Conclusion and title
Step Seven: Proofread

These steps may take the student some time and thought. Encourage her to stick with it; *good writing* is actually *good thinking*, and good thinking is hard work.

The student's final essay should be between 450 and 700 words, and should quote directly from at least one of the critical sources.

NOTE TO INSTRUCTOR: This series of steps aims to do something very difficult—to teach students who may not be intuitive writers how to organize original thoughts. Natural writers carry out these organizational steps as they take notes and think. The student instructions make the process explicit—which is why they may seem laborious and clunky.

Reassure the student that she will *not* need to do this every time she writes an essay of literary criticism. This assignment is, instead, intended to familiarize students—very clearly and deliberately—to the thought processes and organizational steps that go into writing an original analytical essay.

## STEP ONE: Organize your pre-writing notes by significance

Student instructions for Step One:

> By this point, you have already written about "The Curious Case of Benjamin Button" three times. You've written a brief narrative by significance, short explanations of the story's literary aspects, and summaries of critical opinions. These will serve as the foundations of this week's critical essay.

You should always do this sort of "pre-writing" when you are assigned a literary composition. Pre-writing forces you to think clearly about the story or poem you're examining. Pre-writing also gives you raw material that you can shape into a composition. Sitting down with a blank sheet of paper and no particular thoughts is a *terrible* way to begin writing a literary analysis essay. (And it's almost guaranteed to yield a truly awful composition.)

Read carefully through your narrative, short explanations, and critical summaries now.

Then, try to group each paragraph of your narrative by significance together with the short explanations and critical summaries that seem to go with them. Do not include your explanations about protagonist and antagonist in this assignment, though. Those explanations apply to the entire story, not simply to one group of events within it.

Here's an example: The first paragraph of my narrative by significance has, as its topic sentence, "Other people often reacted strongly to Benjamin." When I look down my short explanations, I see that my sentences about supporting characters have to do with the strong reactions of Benjamin's father, wife, and son to his aging. I also see that critic Goodstein points out the story's focus on the problems that a relationship can have when one person is out of the ordinary or abnormal. So I would group those things together.

If you're using a word processor, you can cut and paste. If you're using handwritten notes, you may want to physically cut apart the explanations and paragraphs and arrange them next to each other. Actually moving pieces of text around can help you to organize your thoughts.

Some of your short explanations might seem to go in more than one group. That's fine—put them in more than one place. You can finalize their placement during the writing and editing processes.

Some of your explanations and critical summaries may not seem to go anywhere. Put them in their own group.

## HOW TO HELP THE STUDENT WITH STEP ONE

Although the student is not required to show you her first groups of notes, if she needs prompting, you could show her one or more of the following. Her work on this step might resemble the following:

**Kept separate:**

protagonist: the character who wants to get, become, or accomplish something

Benjamin Button wants to be normal. He wants to have his youth first and then his old age, enjoy his family and friends, and live life from the beginning to the end—just like everyone else.

antagonist: the character, force, or circumstance that opposes the protagonist

For some strange reason, Benjamin Button is living his life backwards. His destiny is to go through time in the opposite way, different from everyone else on earth, and there is nothing he can do to change this.

**First group:**

Other people often reacted strongly to Benjamin. His father forced him to play with rattles and baby toys, when all Benjamin wanted to do was smoke cigars and read the *Encyclopedia Britannica*. His wife's father and all of her friends objected to their marriage because they believed Benjamin was too old for her. And later in his life, his son Roscoe was embarrassed by his age.

Goodstein says that the story is about the problems that people have with relationships when someone is out of the ordinary or abnormal.

conflict: the clash between protagonist and antagonist

Benjamin Button makes some small efforts to look older when he is younger and vice versa. For example, when he is young but looks old, he dutifully plays with the toys his father brings, and when he is old but looks young, he tries to put on a uniform and join the army. But he can't do anything to conquer his backwards aging. Instead, he struggles with his father, his wife, and his son, who are embarrassed by him.

supporting character: a character who helps, supports, or hinders the protagonist or antagonist

As Benjamin Button ages backwards, the members of his family are disturbed by both his appearance and his behavior. His father at first refuses to accept Benjamin's age and forces him to dress and act like a baby. His wife falls in love with him when he is eighteen and looks fifty—but as he grows younger, she tells him to stop aging and then moves away from him. His son is embarrassed by Benjamin, and harshly tells him to behave himself rather than being so undignified.

**Second group:**

Benjamin Button suffered from many failures because of his age. He could not go to college at eighteen, because the registrar and the other students thought he was a man in his fifties. When he finally did get to play college football, he became too young and weak by his senior year to stay on the team. When he was an older man, he could not rejoin the army because he seemed to be a small boy.

supporting character: a character who helps, supports, or hinders the protagonist or antagonist

As Benjamin Button ages backwards, the members of his family are disturbed by both his appearance and his behavior. His father at first refuses to accept Benjamin's age and forces him to dress and act like a baby. His wife falls in love with him when he is eighteen and looks fifty—but as he grows younger, she tells him to stop aging and then moves away from him. His son is embarrassed by Benjamin, and harshly tells him to behave himself rather than being so undignified.

**Third group:**

Benjamin also experienced successes. His wife fell in love with him because she thought he was an older man. His hardware business became very prosperous. He fought in the Spanish-American war and was treated as a hero. When he was fifty, he became a football star at Harvard.

foreshadowing: giving the reader clues about what will happen later in the story

In Section 4, Fitzgerald hints that Yale will be sorry for rejecting Benjamin—which comes true when, many years later, Benjamin defeats Yale's football team while playing for Harvard. In Section 5, Hildegarde tells Benjamin that she prefers older men, which leads to her rejection of Benjamin once he appears to be a young man.

**Notes that don't seem to belong in any group:**

simile: a comparison that uses "like," "as," or similar words

Fitzgerald uses similes most often in his descriptions of people. Hildegarde is as "beautiful as sin" and she has eyes "like bright blue enamel."

metaphor: a comparison that speaks of one thing in terms of another

Fitzgerald occasionally uses metaphors in his descriptions. He says that Hildegarde has a "skirmish" of gray hair. Earlier, he writes that her feet were "glittering buttons."

genre: a particular type or form of literature; works that use similar forms or have similar purposes

fantasy: a genre in which stories are set in a world that doesn't exist.

Although the story of Benjamin Button takes place in the real world, it has one major fantasy element—Benjamin's aging backwards. This fantasy element only changes Benjamin.

story climax: the point of greatest tension or conflict

The climax of the story comes at the very end. Benjamin finally comes face to face with the process that is causing him to age backwards at the moment of his death—which is identical to the moment of birth.

episodic fiction: a series of self-contained stories, connected by common characters and/or an overall plot

There are three episodes in the story that happen twice, once when Benjamin is younger and once when he is older. He tries to play with toys when he is young but appears to be an old man; he actually plays with them when he is older, but looks like a young boy. He joins the army in Section 7, and then tries to join it again in Section 10. Finally, he tries to go to Yale, and then eventually ends up going to Harvard when he is an old man (but appears to be in his twenties).

Skidelsky says that the story begins with fantasy, but then is carried on in a realistic way, like Kafka's *The Metamorphosis*. It also takes an impossible situation and treats it as though it is everyday and normal.

Petry says that Benjamin Button's life represents the time in which he lived; the beginning of the story makes a statement about society in the South before the Civil War; Benjamin's life as a child represents the average life of an American in the 1920s; and Fitzgerald saw this 1920s lifestyle as a symptom of a moral breakdown in society.

## STEP TWO: **Organize the remaining notes**

Student instructions for Step Two:

> After you finish Step One, glance down through your remaining notes—the ones that didn't seem to fit with your narrative by significance. Do any of them fall into groups by theme? If so, group them together.

Decide which of these remaining notes or groups of notes you'd like to write about. Try to choose at least one, but no more than three. (Remember, part of writing is deciding what to leave out. Including every bit of information would lead to a disorganized, messy essay.)

Give each note or group of notes a brief title (a phrase is fine) that reflects the main point or theme you'll be exploring.

Here's an example: When I did this assignment, I ended up with the following set of notes in my "remaining" category:

> fantasy: a genre in which stories are set in a world that doesn't exist
> Although the story of Benjamin Button takes place in the real world, it has one major fantasy element—Benjamin's aging backwards. This fantasy element only changes Benjamin.
>
> Skidelsky says that the story begins with fantasy, but then is carried on in a realistic way, like Kafka's *The Metamorphosis*. It also takes an impossible situation and treats it as though it is everyday and normal.

I grouped these two notes together and gave them the title "The story as fantasy."

Show your work when you're finished.

## HOW TO HELP THE STUDENT WITH STEP TWO

The student's answers might resemble the following.

I have struck through the notes I have decided not to include, and given titles to the notes I will be adding to my composition.

~~simile: a comparison that uses "like," "as," or similar words~~
~~Fitzgerald uses similes most often in his descriptions of people. Hildegarde is as "beautiful as sin" and she has eyes "like bright blue enamel."~~

~~metaphor: a comparison that speaks of one thing in terms of another~~
~~Fitzgerald occasionally uses metaphors in his descriptions. He says that Hildegarde has a "skirmish" of gray hair. Earlier, he writes that her feet were "glittering buttons."~~

### The story as fantasy

genre: a particular type or form of literature; works that use similar forms or have similar purposes

fantasy: a genre in which stories are set in a world that doesn't exist.

> Although the story of Benjamin Button takes place in the real world, it has one major fantasy element—Benjamin's aging backwards. This fantasy element only changes Benjamin.

Skidelsky says that the story begins with fantasy, but then is carried on in a realistic way, like Kafka's *The Metamorphosis*. It also takes an impossible situation and treats it as though it is everyday and normal.

**The climax of the conflict**

story climax: the point of greatest tension or conflict

> The climax of the story comes at the very end. Benjamin finally comes face to face with the process that is causing him to age backwards at the moment of his death—which is identical to the moment of birth.

episodic fiction: a series of self-contained stories, connected by common characters and/or an overall plot

~~There are three episodes in the story that happen twice, once when Benjamin is younger and once when he is older. He tries to play with toys when he is young but appears to be an old man; he actually plays with them when he is older, but looks like a young boy. He joins the army in Section 7, and then tries to join it again in Section 10. Finally, he tries to go to Yale, and then eventually ends up going to Harvard when he is an old man (but appears to be in his twenties).~~

~~Petry says that Benjamin Button's life represents the time in which he lived; the beginning of the story makes a statement about society in the South before the Civil War; Benjamin's life as a child represents the average life of an American in the 1920s; and Fitzgerald saw this 1920s lifestyle as a symptom of a moral breakdown in society.~~

## STEP THREE: **First draft**

Student instructions for Step Three:

> Now you'll produce the first draft of your essay. Don't worry about how your first draft sounds. It can be awkward, repetitious, and stilted. It's usually a bad idea to try to write and edit at the same time. If you're hearing a voice in your head telling you that your work needs improvement, that can paralyze you. Just write—you'll have plenty of time to revise and polish later on.
>
> Follow these general guidelines:
>
> 1. Your first paragraph should be an introduction to the story of Benjamin Button. It should state the name of the story, the author, and where and when it was first published. It should also include your one-sentence summary of the story (from last week's work).
> 2. Your second paragraph should summarize the information you supplied about the protagonist/antagonist clash in the story.
> 3. The next paragraphs should each explore one of the paragraphs from your narrative by significance, along with the accompanying notes.
> 4. The final paragraphs should explore the additional notes or groups of notes that you chose to include.
>
> Aim to have 400 to 600 words in this first draft. You do not need to show your work until the next step, but you may ask your instructor for input at any time.

## HOW TO HELP THE STUDENT WITH STEP THREE

**Although the student does not need to show you her work until the next step, an acceptable draft might resemble the following.**

**NOTE TO INSTRUCTOR: In many places I have simply copied the phrasing from my pre-writing notes. That's one helpful purpose of the pre-writing notes—some of your work is already done when you actually start writing. I will improve the phrasing when I revise in Step Four.**

In F. Scott Fitzgerald's "The Curious Case of Benjamin Button," Benjamin Button was born an old man, grew younger over the course of his life, and died as a newborn baby. The story was first published in the magazine *Collier's* on May 27, 1922.

Benjamin Button wants to be normal. He wants to have his youth first and then his old age, enjoy his family and friends, and live life from the beginning to the end—just like everyone else. For some strange reason, Benjamin Button is living his life backwards. His destiny is to go through time in the opposite way, different from everyone else on earth, and there is nothing he can do to change this.

Throughout his life, other people often reacted strongly to Benjamin. His father forced him to play with rattles and baby toys, when all Benjamin wanted to do was smoke cigars and read the *Encyclopedia Britannica*. Benjamin makes an effort to look younger—he dutifully plays with the toys his father brings. But he can't do anything to conquer his backwards aging. Instead, he struggles with his father, his wife, and his son, who are embarrassed by him. His wife's father and all of her friends objected to their marriage because they believed Benjamin was too old for her. And later in his life, his son Roscoe was embarrassed by his age, and harshly tells him to behave himself rather than being so undignified. The critic Goodstein says that Benjamin Button's story explores the problems that people have with relationships when someone is out of the ordinary or abnormal.

Benjamin Button suffered from many failures because of his age. He could not go to college at eighteen, because the registrar and the other students thought he was a man in his fifties. When he finally did get to play college football, he became too young and weak by his senior year to stay on the team. When he was an older man, he could not rejoin the army because he seemed to be a small boy. And his wife falls in love with him when he is eighteen and looks fifty—but as he grows younger, she tells him to stop aging and then moves away from him.

Benjamin also experienced successes. His wife fell in love with him because she thought he was an older man. His hardware business became very prosperous. He fought in the Spanish-American War and was treated as a hero. When he was fifty, he became a football star at Harvard. F. Scott Fitzgerald hints, when Benjamin is rejected by Yale, that Yale will be sorry—and this comes true when Benjamin destroys Yale's football team, thirty years later.

Although the story of Benjamin Button takes place in the real world, it has one major fantasy element—Benjamin's aging backwards. This fantasy element only changes Benjamin. The critic Skidelsky says that the story begins with fantasy, but then is carried on in a realistic way, like Kafka's *The Metamorphosis*. It also takes an impossible situation and treats it as though it is everyday and normal.

The climax of the story comes at the very end. Benjamin finally comes face to face with the process that is causing him to age backwards at the moment of his death—which is identical to the moment of birth.

## STEP FOUR: **Incorporate quotes and additional details**

### Student instructions for Step Four:

Now that you've got words on paper, go back through your essay with an eye to providing details that will support your statements, along with direct quotes where appropriate.

First, look for the paragraphs where you mentioned the critical commentaries from Day Two. For each critic you use, provide a direct quote (properly footnoted) that either replaces or supplements your own paraphrase. Use the notes you took in Day Two.

Second, glance back through the list of events you made in Day Four of last week's work. Not all of those events made it into your narrative by significance. Do any of them illustrate or clarify the paragraphs you've written? Is it worth describing any of them briefly as a way to make your essay more convincing? Find at least one event that can be brought into your essay. You may need to go back to the story itself to fill in the details.

Here's an example. One of my paragraphs based on the narrative by significance was about the successes that Benjamin Button had during his life. The rough draft paragraph looked like this:

> Benjamin also experienced successes. His wife fell in love with him because she thought he was an older man. His hardware business became very prosperous. He fought in the Spanish-American War and was treated as a hero. When he was fifty, he became a football star at Harvard. F. Scott Fitzgerald hints, when Benjamin is rejected by Yale, that Yale will be sorry—and this comes true when Benjamin destroys Yale's football team, thirty years later.

when I went back through my list of events, I realized that the following event:

Benjamin took up golf and dancing

was also a success. I remembered that the story said he was a great success at golf and mastered all the popular dances, so I went back to the text itself and found this paragraph:

> Benjamin's growing unhappiness at home was compensated for by his many new interests. He took up golf and made a great success of it. He went in for dancing: in 1906 he was an expert at "The Boston," and in 1908 he was considered proficient at the "Maxixe," while in 1909 his "Castle Walk" was the envy of every young man in town.

Here's how I revised my paragraph (additions in bold type):

> Benjamin also experienced successes. His wife fell in love with him because she thought he was an older man. His hardware business became very prosperous. He fought in the Spanish-American War and was treated as a hero. When he was fifty, he became a football star at

> Harvard. F. Scott Fitzgerald hints, when Benjamin is rejected by Yale, that Yale will be sorry—and this comes true when Benjamin destroys Yale's football team, thirty years later. **He finally began to play golf in his fifties and was a "great success," and when he took an interest in dancing, his skill was "the envy of every young man in town."**

Third, skim back through the text of "The Curious Case of Benjamin Button," looking for direct quotes from the story, details, bits of dialogue, or anything else that will bring your composition to life. Aim to include at least three direct quotes from the story in your essay.

NOTE: If you are quoting directly from the story, you do not need to include a footnote, just quotation marks.

Be sure to construct a Works Cited page.

Show your work when you're finished.

## HOW TO HELP THE STUDENT WITH STEP FOUR

The student's work might resemble the following. The additional quotes and details are in bold type.

In F. Scott Fitzgerald's "The Curious Case of Benjamin Button," Benjamin Button was born an old man, grew younger over the course of his life, and died as a newborn baby. The story was first published in the magazine *Collier's* on May 27, 1922.

Benjamin Button wants to be normal. He wants to have his youth first and then his old age, enjoy his family and friends, and live life from the beginning to the end—just like everyone else. For some strange reason, Benjamin Button is living his life backwards. His destiny is to go through time in the opposite way, different from everyone else on earth, and there is nothing he can do to change this. **His wife tells him that he "should have enough pride to stop it." His son orders him to "turn right around and start back the other way . . . behave yourself!" But there is nothing Benjamin can do.**

Throughout his life, other people often reacted strongly to Benjamin. His father forced him to play with rattles and baby toys, when all Benjamin wanted to do was smoke cigars and read the *Encyclopedia Britannica.* Benjamin makes an effort to look younger—he dutifully plays with the toys his father brings. But he can't do anything to conquer his backwards aging. Instead, he struggles with his father, his wife, and his son, who are embarrassed by him. His wife's father and all of her friends objected to their marriage because they believed Benjamin was too old for her. And later in his life, his son Roscoe was embarrassed by his age, and harshly tells him to behave himself rather than being so undignified. The critic Jack Goodstein says that Benjamin Button's story explores the problems that people have with ~~relationships when someone is out of the ordinary or abnormal~~ "human relationships when faced with abnormality."[1]

Benjamin Button suffered from many failures because of his age. He could not go to college at eighteen, because the registrar and the other students thought he was a man in his fifties. When he finally did get to play college football, he became too young and weak by his senior year to stay on the team. When he was an older man, he could not rejoin the army because he seemed to be a small boy. And his wife falls in love with

him when he is eighteen and looks fifty—but as he grows younger, she tells him to stop aging and then moves away from him. **At the same time, he began to wonder "what possible fascination she had ever exercised over him."**

Benjamin also experienced successes. His wife fell in love with him because she thought he was an older man. His hardware business became very prosperous. He fought in the Spanish-American War and was treated as a hero. When he was fifty, he became a football star at Harvard. F. Scott Fitzgerald hints, when Benjamin is rejected by Yale, that Yale will be sorry—and this comes true when Benjamin destroys Yale's football team, thirty years later. **He finally began to play golf in his fifties and was a "great success," and when he took an interest in dancing, his skill was "the envy of every young man in town."**

Although the story of Benjamin Button takes place in the real world, it has one major fantasy element—Benjamin's aging backwards. This fantasy element only changes Benjamin. ~~The critic~~ In *The Guardian,* William Skidelsky says that the story begins with fantasy, but then is carried on in a realistic way, like Kafka's *The Metamorphosis*. It **is "a kind of conjuring trick, an exercise in forcing the impossible into the mundane."**[2] ~~also takes an impossible situation and treats it as though it is everyday and normal.~~

The climax of the story comes at the very end. Benjamin finally comes face to face with the process that is causing him to age backwards at the moment of his death—which is identical to the moment of birth.

[1]Jack Goodstein, "Book Review: *Tales of the Jazz Age* by F. Scott Fitzgerald." In blogcritics.org, Sunday, August 29, 2010 (http://blogcritics.org/book-review-tales-of-the-jazz/), accessed October, 2013.
[2] Skidelsky, William. "Classics corner: The Curious Case of Benjamin Button." In *The Guardian* online, Saturday, Feb. 14, 2009. (http://www.theguardian.com/books/2009/feb/15/benjamin-button-fitzgerald-brad-pitt (accessed October 2013).

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## STEP FIVE: **Revise**

### Student instructions for Step Five:

> You should let your rough draft sit for at least a couple of hours before revising. Overnight is better.

Now you'll go back through the rough draft. You have two tasks: make sure that the paragraphs are in the right order, and fix your sentences.

First, make sure that the events in your paper are in an order that flows smoothly forward. This is a difficult skill to explain, so here's an example. When I wrote my rough draft, I put my paragraphs in the following order:

Introduction
Protagonist/antagonist
The three paragraphs based on the narrative by significance
    The strong reactions of others to Benjamin Button
    His failures
    His successes
The two paragraphs of additional notes
    The story as fantasy
    The climax of the story

When I read back through the draft, I realized that the paragraphs about failure and successes both end up with events that happen near the end of Benjamin's life—and that my paragraph about the climax of the story is also about the end of Benjamin's life. I wanted to go straight from the failures and successes paragraphs to the final paragraph about the end. The "story as fantasy" paragraph was in the way.

Here's the solution: I moved it. It talks about the entire story, as a whole, so it seemed to fit better right at the beginning of the composition, where (in the introduction) I'm talking about the story as a whole. Like this:

Introduction
The story as fantasy
Protagonist/antagonist
The three paragraphs based on the narrative by significance
    The strong reactions of others to Benjamin Button
    His failures
    His successes
The climax of the story

This way, the composition ends with Benjamin Button's death—just like the story. and it begins with two paragraphs that talk about the overall story.

Now for your second task: Read the individual sentences carefully. Make sure that your tense is consistent. Eliminate unnecessary words and repetition. Fix pronoun references that don't quite work. Replace broad, generic words with sharp, effective words.

You do not need to show your work until you have proofread it in Step Seven, but you may ask your instructor for input at any time.

## HOW TO HELP THE STUDENT WITH STEP FIVE

Although the student does not need to show you his work until it is proofread, you may wish to show him one or more of the following paragraphs. The bolded words indicate revised and moved text.

In F. Scott Fitzgerald's "The Curious Case of Benjamin Button," Benjamin Button **is** born an old man, **grows** younger over the course of his life, and **dies** as a newborn baby. The story was first published in the magazine *Collier's* on May 27, 1922.

**Although the story of Benjamin Button takes place in the real world, it has one major fantasy element—Benjamin's aging backwards. This fantasy element only changes Benjamin.** ~~**The critic**~~ **In *The Guardian,* William Skidelsky says that the story begins with fantasy, but then is carried on in a realistic way, like Kafka's *The Metamorphosis*. It is "a kind of conjuring trick, an exercise in forcing the impossible into the mundane."1**

Benjamin Button wants to be normal. He wants to have his youth first and then his old age, enjoy his family and friends, and live life from the beginning to the end—just like everyone else. **But** for some strange reason, Benjamin Button is living his life backwards. His destiny is to go through time in the opposite way, different from everyone else on earth. ~~*and there is nothing he can do to change this.*~~ His wife tells him that he "should have enough pride to stop it." His son orders him to "turn right around and start back the other way . . . behave yourself!" But there is nothing Benjamin can do **to change this**.

Throughout ~~his~~ **Benjamin's** life, other people ~~often~~ react~~ed~~ strongly to **him** ~~Benjamin~~. His father force**s** him to play with rattles and baby toys, when all Benjamin want**s** to do **is** smoke cigars and read the *Encyclopedia Britannica*. Benjamin makes an effort to look younger—he dutifully plays with the toys his father brings. But ~~he can't do anything to conquer his backwards aging. Instead,~~ he struggles with his father, his wife, and his son, who are embarrassed by him. His wife's father and all of her friends object**ed** to their marriage because they **believe** Benjamin **is** too old for her. And later in his life, his son Roscoe **is** embarrassed by his age, and harshly tells him to behave himself rather than being so undignified. The critic **Jack** Goodstein says that Benjamin Button's story explores the problems that people have with ~~relationships when someone is out of the ordinary or abnormal~~ **"human relationships when faced with abnormality."**[2]

Benjamin Button **suffers** from many failures because of his age. He **cannot** go to college at eighteen, because the registrar and the other students **think** he **is** a man in his fifties. When he finally **does** get to play college football, he **becomes** too young and weak by his senior year to stay on the team. ~~When he was~~ **As** an older man, he **cannot** rejoin the army because he **seems** to be a small boy. And his wife falls in love with him when he is eighteen and looks fifty—but as he grows younger, she tells him to stop aging and then moves away from him. At the same time, he begins to wonder "what possible fascination she had ever exercised over him."

Benjamin also **succeeds in life** ~~**experienced successes.**~~ His wife **falls** in love with him because she **thinks** he **is** an older man. His hardware business **becomes** very prosperous. He **fights** in the Spanish-American War and **is** treated as a hero. When he **is** fifty, he **becomes** a football star at Harvard. F. Scott Fitzgerald hints, when Benjamin is rejected by Yale, that Yale will be sorry—and this comes true when Benjamin destroys Yale's football team, thirty years later. He finally **begins** to play golf in his fifties and **is** a "great success," and when he **takes** an interest in dancing, his skill **is** "the envy of every young man in town."

The climax of the story comes at the very end, **when** Benjamin finally comes face to face with the process that is causing him to age backwards at the moment of his death. **At his death,** which is identical to the moment of birth, **he loses all sense of his identity.**

[1]William Skidelsky, "Classics corner: The Curious Case of Benjamin Button." In *The Guardian* online, Saturday, Feb. 14, 2009. (http://www.theguardian.com/books/2009/feb/15/benjamin-button-fitzgerald-brad-pitt (accessed October 2013).

[2]Jack Goodstein, "Book Review: *Tales of the Jazz Age* by F. Scott Fitzgerald." In Blogcritics.org, Sunday, August 29, 2010 (http://blogcritics.org/book-review-tales-of-the-jazz/), accessed October, 2013.

## STEP SIX: **Conclusion and title**

Student instructions for Step Six:

> You've already written an introduction for your essay by providing a paragraph that gives the essential information about the story. However, your essay doesn't yet have a conclusion.
>
> You have learned that a useful conclusion can summarize, give a personal reaction, or ask a question. In the case of a literary essay, the strongest conclusion is one that states your final understanding of the story—your take on what the story is about, means, or symbolizes. Write a two-sentence paragraph now, explaining what you think is the central idea or message of the story. You can agree with one of the critics, state a different opinion, or tell the reader that you think F. Scott Fitzgerald really didn't do his best work on this one.
>
> When you've finished your conclusion, come up with a single phrase that sums your conclusion up, and turn it into a title, like this:
>
> "The Curious Case of Benjamin Button": [your phrase]
>
> If you can't figure out what to write, ask your instructor.

### HOW TO HELP THE STUDENT WITH STEP SIX

If the student does not understand the instructions, show him my sample conclusion and title below.

By telling Benjamin Button's story backwards, F. Scott Fitzgerald forces the reader to pay attention to the difficulties and problems of everyday life. We all experience strong reactions from others, as well as successes and failures. Benjamin Button's life is not so different from ours—except that it is lived from the end to the beginning.

"The Curious Case of Benjamin Button": An Ordinary Life Lived Backwards

## STEP SEVEN: **Proofread**

Student instructions for Step Seven:

> Before handing your essay to your instructor, carry out the following steps.
>
> 1) Make sure that your essay is between 450 and 700 words.
> 2) Check to see that your first paragraph contains the title, author, date, and place of publication of the story.
> 3) Make sure that the following paragraphs discuss each paragraph of your narrative by significance as well as at least one group of additional notes.
> 4) Check that you have quoted from the story directly at least three times.
> 5) Make sure that you have quoted at least one critic directly, with appropriate footnote.
> 6) Read your conclusion. Have you summarized your final understanding of the story?
> 7) Read your paper out loud, listening for awkward or unclear sections and repeated words. Rewrite awkward or unclear sentences so that they flow more naturally.
> 8) Listen for information that is repeated more than once. Eliminate repetition of ideas.
> 9) Read through the paper one more time, looking for sentence fragments, run-on sentences, and bland, generic words. Correct fragments and run-on sentences. Listen for unnecessary repetition.
> 10) Check your spelling by looking, individually, at each word that might be a problem.
> 11) Check the formatting of your footnotes and your Works Cited page.
> 12) Read your title out loud. Does it sum up your final paragraph in a single phrase?

### HOW TO HELP THE STUDENT WITH STEP SEVEN

Check the student's work using the following rubric. A finalized version of the sample essay follows.

## Week 9 Rubric
## Original Essay in Literary Analysis

### Organization:

1. The entire composition should be 450 words in length but no longer than 700 words.
2. The introductory paragraph should state the title, author, date, and place of publication of the story.
3. The following paragraphs should:
    a. Sum up the protagonist/antagonist of the story.
    b. Discuss each paragraph of the narrative by significance, with direct quotes and examples from the story.
    c. Discuss at least one other idea or set of ideas in the story.
    d. Include at least one direct quote from a critic.
    e. Quote directly from the story at least three times.
4. The conclusion should sum up the student's final understanding of the story's meaning or purpose.
5. The composition's title should reflect the theme of the conclusion.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.
8. Properly formatted footnotes should be used where appropriate and a Works Cited section should follow.

## "The Curious Case of Benjamin Button": An Ordinary Life Lived Backwards

In F. Scott Fitzgerald's "The Curious Case of Benjamin Button," Benjamin Button is born an old man, grows younger over the course of his life, and dies as a newborn baby. The story was first published in the magazine *Collier's* on May 27, 1922.

Although the story of Benjamin Button takes place in the real world, it has one major fantasy element—Benjamin's aging backwards. This fantasy element only changes Benjamin. In *The Guardian,* William Skidelsky says that the story begins with fantasy, but then is carried on in a realistic way, like Kafka's *The Metamorphosis*. It is "a kind of conjuring trick, an exercise in forcing the impossible into the mundane."[1]

Benjamin Button wants to be normal. He wants to have his youth first and then his old age, enjoy his family and friends, and live life from the beginning to the end—just like everyone else. But for some strange reason, Benjamin Button is living his life backwards. His destiny is to go through time in the opposite way, different from everyone else on earth. His wife tells him that he "should have enough pride to stop it." His son orders him to "turn right around and start back the other way . . . behave yourself!" But there is nothing Benjamin can do to change this.

Throughout Benjamin's life, other people react strongly to him. His father forces him to play with rattles and baby toys, when all Benjamin wants to do is smoke cigars and read the *Encyclopedia Britannica*. Benjamin makes an effort to look younger—he dutifully plays with the toys his father brings. But he struggles with his father, his wife, and his son, who are embarrassed by him. His wife's father and all of her friends object to their marriage because they believe Benjamin is too old for her. And later in his life, his son Roscoe is embarrassed by his age, and harshly tells him to behave himself rather than being so undignified. The critic Jack Goodstein says that Benjamin Button's story explores the problems that people have with "human relationships when faced with abnormality."[2]

Benjamin Button suffers from many failures because of his age. He cannot go to college at eighteen, because the registrar and the other students think he is a man in his fifties. When he finally does get to play college football, he becomes too young and weak by his senior year to stay on the team. As an older man, he cannot rejoin the army because he seems to be a small boy. And his wife falls in love with him when he is eighteen and looks fifty—but as he grows younger, she tells him to stop aging and then moves away from him. At the same time, he begins to wonder "what possible fascination she had ever exercised over him."

Benjamin also succeeds in life. His wife falls in love with him because she thinks he is an older man. His hardware business becomes very prosperous. He fights in the Spanish-American War and is treated as a hero. When he is fifty, he becomes a football star at Harvard. F. Scott Fitzgerald hints, when Benjamin is rejected by Yale, that Yale will be sorry—and this comes true when Benjamin destroys Yale's football team, thirty years later. He finally begins to play golf in his fifties and is a "great success," and when he takes an interest in dancing, his skill is "the envy of every young man in town."

The climax of the story comes at the very end, when Benjamin finally comes face to face with the process that is causing him to age backwards at the moment of his death. At his death, which is identical to the moment of birth, he loses all sense of his identity.

By telling Benjamin Button's story backwards, F. Scott Fitzgerald forces the reader to pay attention to the difficulties and problems of everyday life. We all experience strong reactions from others, as well as successes and failures. Benjamin Button's life is not so different from ours—except that it is lived from the end to the beginning.

[1]William Skidelsky, "Classics corner: The Curious Case of Benjamin Button." In *The Guardian* online, Saturday, Feb. 14, 2009. (http://www.theguardian.com/books/2009/feb/15/benjamin-button-fitzgerald-brad-pitt (accessed October 2013).

[2]Jack Goodstein, "Book Review: *Tales of the Jazz Age* by F. Scott Fitzgerald." In Blogcritics.org, Sunday, August 29, 2010 (http://blogcritics.org/book-review-tales-of-the-jazz/), accessed October, 2013.

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# Week 10: Instructional Sequence

This week, the student will take a break from the sort of writing that requires research and notes. Instead, he'll practice a new kind of writing: the instructional sequence.

The instructional sequence is a useful exercise for the developing writer because it requires *very* clear organization and straightforward writing. No pictures are allowed!

The student will need a deck of cards for this week's work.

## Day One: Introduction to Instructional Sequence

Focus: Reading and following an instructional sequence

### STEP ONE: Read the instructional sequence (Student Responsibility)

Today, you won't need to write anything. Instead, you'll master an instructional sequence and put it to use.

Read carefully through the following trick, described in Richard Kaufman's *Knack Magic Tricks: A Step-by-Step Guide to Illusions, Sleight of Hand, and Amazing Feats* (Morris Book Publishing, 2010), pp. xii-1. The original text is illustrated with photographs, but the sequence is so clear that you don't really need them. The text in brackets has been inserted by me where a photograph seemed to make the sequence a little easier to follow.

★

### STEP TWO: Practice the instructional sequence (Student Responsibility)

Go through the steps above privately until you feel confident in the trick, always turn over the kings and aces as described, and don't need to look at the instructions.

## STEP THREE: **Perform!**

Student instructions for Step Three:

> Now try the trick out on your instructor (or sibling).

### HOW TO HELP THE STUDENT WITH STEP THREE

Your job is to be the spectator. Let the student try the card trick out on you, and be properly amazed.

If the trick doesn't work the first time through, you may want help the student find another spectator to try it on.

# Day Two: Analyzing the *Topos*

Focus: Understanding the form of an instructional sequence

## STEP ONE: **Analyzing the *topos***

Student instructions for Step One:

> This example of an instructional sequence has three elements. They are:
>
> Introductory paragraph: An overview of what the instructions will accomplish
> Steps of the instructions: A step-by-step guide to carrying out the task
> Results: A description of what happens once you carry out the instructions
>
> Read again through the sequence, reprinted below. On each blank space, write down "Introduction," "_____ step" (first step, second step, third step, etc.), or "Result."
> When you're finished, show your work to your instructor.

### HOW TO HELP THE STUDENT WITH STEP ONE

The student's answers should resemble the following:

## Four Kings Found

Introduction

Let's start with something simple—a trick that doesn't require you to do anything but set up a few cards in advance, then give instructions to the spectator. The great thing about this trick is that the very act of dealing psychologically misdirects the audience. In other words, what they do leads their thoughts in a direction other than the actual method.

First step

Set up a deck as follows, from the top down (all cards face down): Four indifferent cards [any cards that don't matter to the trick, so anything except kings or aces], four kings, four aces, the rest of the deck.

Result

Second step

With the deck held face-down, explain that you are going to demonstrate what you would like the spectator to do in a moment as you begin to deal cards alternately into two piles side by side on the table (left, right, left, right, for example).

Third step

[Now d]eal two cards [alternating left and right] into each pile, then gather those four cards and put them on the bottom of the deck. (You have eliminated the four indifferent cards from play, and the kings are now on top of the deck.)

Result

Fourth step

Hand the deck to the spectator and say, "Begin dealing cards into two piles as I did." Count silently; after at least eight cards have been dealt (the kings and aces), say, "Feel free to stop at any point."

Fifth step

When the spectator stops dealing, say, "Are you satisfied? You can drop a few more down . . ." Either way, the aces and kings—the only cards you care about—are already on the table.

Result

Sixth step

Place the rest of the deck aside. Square the two piles. Gesture towards one of the piles and ask the spectator to divide it into two packets following the established dealing procedure. In other words, he is to create two piles by dealing the cards alternately from one to the other.

Result

Seventh step

When that's completed, have the spectator divide the second large pile into the smaller packets in the same way, by dealing [alternately from one to another]. That will leave four packets of about equal size. there is a king on top of each pile with an ace beneath.

Result

Eighth step

Slowly turn over the top card of each packet to reveal the kings. [Place each king next to the pile from which it came.] Allow time for the spectator to enjoy what just happened. Continue, "Your turn. Snap your fingers once over each packet, then turn over the top card of each one." When the spectator follows your instructions, he'll be astonished to turn over the four aces.

Result

## STEP TWO: **Understand the elements of the** topos **(Student Responsibility)**

NOTE TO INSTRUCTOR: Make sure that the student reads the following *carefully*. You may want to require the student to read aloud.

All three elements of the *topos* have an important purpose.

The introductory paragraph gives the reader a basic understanding of the goal—the final product. In the case of "Four Kings Found," the introduction makes clear that the actual manipulations of the cards are only one part of the trick. The inclusion of the spectator in dividing and dealing out the cards and the conversation you have *with* the spectator are the all-important second part of the trick—because both of those things distract the spectator from what you're actually doing with the deck.

The step-by-step instructions lead the reader, sequentially, through the important steps. Notice the frequent use of "command" sentences—sentences with understood subjects:

> [You] Place the rest of the deck aside.

The results are equally vital, because they allow the reader to check up on herself by comparing what *she's* managed to produce (by following your instructions) to what *you've* produced.

It can be incredibly frustrating to be given instructions that don't include all three of these elements, or that don't explain clearly enough what should be done in each step. (Have you ever tried to put together a model or piece of furniture, or hook up a piece of electronic equipment, with badly written instructions?) When you're writing instructions, you should aim to give clear instructions *and* results.

Read the following instructions, which are adapted slightly from a very sketchy set of directions for baking rainbow-colored cupcakes.

Mix up a box of cake mix. White is better than yellow.
Divide the batter into separate bowls.
Add your food coloring.
Line your muffin pan with cupcake wrappers.
Using a fork or spoon, drizzle each color on top of the next. Don't try to spread the colors out (it will make them mix together).
Bake them as directed on your cake mix. Let them cool and frost them if you want to.

What's wrong with these instructions? There are step-by-step instructions—but no introduction, and no results. And the instructions don't give important details (such as—how many bowls?)

Compare them with my rewrite, below, which contains the missing elements in bold type.

**Cupcake batter can be divided, colored with food coloring, and then layered into cupcake wrappers before baking. When you peel the wrapper away from the finished product, you will find alternating layers of color all the way through the cupcake.**

Mix up a box of cake mix. White is better than yellow**, since a deep yellow batter can change the appearance of your food colorings (for example, putting blue food coloring into yellow batter can turn your batter green). White cake mixes often call for egg whites and oil instead of whole eggs and butter.**

**Choose your food colorings.** Divide the batter into separate bowls, **one bowl for each color. You should end up with at least three separate colors.**

Add your food coloring **to each bowl and stir until the color is completely blended in.**

Line your muffin pan with cupcake wrappers.

Using a fork or spoon, drizzle each color on top of the next. Don't try to spread the colors out (it will make them mix together). **When you're finished, each muffin cup should be 3/4 full and contain at least three different layers of cupcake batter.**

Bake them as directed on your cake mix. Let them cool and frost them if you want to.

Are these instructions a little easier to follow?

## STEP THREE: Examine another example of the *topos*

Student instructions for Step Three:

The following instructions are slightly condensed from the first chapter of a classic 19th-century guide to pressing flowers, *Leaf and Flower Pictures and How to Make Them,* published only under the initials "H. B." (In those days, it was sometimes thought unladylike to claim credit for your own work!) It was first published in 1860 by Anson D. F. Randolph, New York.

Read through the instructions carefully.

⋆

Now, go back through the instructions. Write "Introduction" next to the introductory paragraph. Number the step-by-step instructions by writing in your text. Underline any sentences that give you the results of the instructions.

Show your work to your instructor when you're finished.

### HOW TO HELP THE STUDENT WITH STEP THREE

There are judgment calls in this assignment; for example, you could say that the second paragraph contains three separate instructions (1. Gather small leaves. 2. Gather autumn leaves right after they change color. 3. Gather many green and yellow leaves for contrast). Accept any reasonable answers. The goal of the exercise is to encourage the student to pay close attention to the form of acceptable instructions, not to force the student to come up with the exact answers that I have marked below.

Introduction

This little book is intended to place within the reach of all the ability to add beauty to the home, by making and drying collections of all sorts of leaves, mosses, grasses, flowers, and lichens. It will add greatly to the pleasure of being outdoors if, in every walk you take from May to October, you carry home some leaf, or flower, or spike of grass to add to your treasures.

1) Gather small leaves of every sort: from the trees, the shrubs, the brambles, the weeds by the roadside, and from the undergrowth of the forest. The greater variety you can have in the size of the leaf, the better. Autumn leaves should be gathered as soon as possible after they change color. Remember to press many green and yellow leaves, for contrasts.

2) Take any old book, the less stiff, and the more soft, the better; for then it will drink in or absorb the moisture from the leaves. It must be a book you do not value, for the dampness that it will absorb from the flowers

and leaves will make the paper yellow and also soften the covers.

3) With an old soft towel, wipe all dust and dampness carefully from both sides of your leaves. 4) Then lay them flat, either singly or in little branches of three and four upon one stem. Begin at the *end* of your book. Lay in as many leaves as the page will hold without overlapping any. 5) Now take between twelve and twenty pages of the book, and press them down carefully over your green leaves. Be sure that the leaves remain uncurled, with unfolded edges. 6) Then, lay in another layer of leaves, and so on until your book is filled. 7) Then, take one or two long strong strings, and pass them many times around the book, both from bottom to top, and from side to side, and as near the edges as possible. Tie the string tightly. Now the leaves of the book cannot be disturbed; even if you play football with it, the leaves will come out straight and in good order. Until you untie the book, the leaves within it will be preserved for years to come, and can be kept until you are ready to use them.

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

Copy the following onto a blank sheet of paper in the Reference section of your Composition Notebook. Pay close attention to the suggested sequence of steps!

Instructional Sequence

Definition: A sequence explaining how to perform an act, or how to make, do, or assemble something

| Procedure | Remember |
|---|---|
| 1. List, in order, the tasks that the reader must carry out.<br>2. Wherever possible, describe the results of each task.<br>3. Provide an introduction that explains the final goal or result of the entire sequence. | 1. Be sure to give quantities, numbers, and other specific details wherever possible.<br>2. Use "command" sentences with understood subjects freely. |

# Day Three: Writing an Instructional Sequence

Focus: Writing an effective instructional sequence

Today's assignment is simple, but requires skill. The student will write an instructional sequence, explaining to someone else (probably you) how to do, make, or perform something

that the student already knows how to do, make, or perform. Then, the student will test the effectiveness of the sequence by handing it over to someone else—and watching to see if the instructions work.

The student should read through all five steps before beginning.

## STEP ONE: Choose your topic

Student instructions for Step One:

> As you decide which topic to choose, think about the following.
>
> 1) Your topic should be something that you already have some familiarity with. It can be a series of steps that you know how to do *very* well (perform the first phrase of "Mississippi River" on the violin; crochet a line of single crochet stitches; play the card game Hearts). Or it can be something that you have done at least once successfully—even if you need to research the exact steps (fold an origami dragon; poach a perfect soft egg; activate a new cell phone).
>
> 2) Your reader should be able to follow/test the instructions in 30 minutes or less. So "Crochet a line of single crochet stitches" is appropriate; "Crochet a granny-square afghan" is too big. (And "poach an egg" is fine, but "roast a whole duck" is probably a little too extravagant—unless your instructor is in full agreement about being your guinea pig for a larger task.)
>
> 3) Your final sequence must be at least 200 words in length and contain at least six separate steps, so don't choose anything *too* simple.
>
> 4) You can't draw pictures! You have to use *words only*.
>
> Check your topic with your instructor before you move on to Step Two. If you simply can't come up with a topic, ask your instructor for help.

### HOW TO HELP THE STUDENT WITH STEP ONE

The student's topic should not be too small (e.g., "Tie a shoe") because the final composition must be at least 200 words and six steps in length. On the other hand, if the topic is too complex, you won't be able to carry the instructions in 30 minutes or less. You may need to help the student expand or contract the topic to fit these requirements.

If the student simply can't come up with a topic, read through the following suggestions with him to spark his imagination.

How to celebrate some aspect of a holiday
How to play a game: a board game, card game, or party game
How to perform some aspect of a sport: hit a softball, carry out a *pas de bourrée*, dribble a soccer ball
How to make a dish: not just lists of ingredients, but involving a *cooking procedure*
How to perform an outdoor task: start a compost pile, change the oil on a car, plant a tree
How to do an inside task: set a holiday table, teach a dog to sit, replace a fuse
How do something on the computer—use a program, troubleshoot a problem, or find necessary information
How to do something creative: write a haiku, draw a cartoon character, make and upload a Youtube video

As a last resort, you could help him browse through the website www.wikihow.com. Use this only to brainstorm topics—*not* to copy steps of directions!

## STEP TWO: List the steps of the sequence (Student Responsibility)

Don't start straight in on the introduction! Instead, walk through the process that you want your reader to follow, either in your head or for real. List each step in a numbered list as you go.

## STEP THREE: Fill in results where possible (Student Responsibility)

Now ask yourself: Where will the reader want to know, "Did I do that right?"

Read through each step of your sequence. Can you follow any of these steps with a brief description of the results? At what point in the sequence will the reader go astray if he's done the previous step incorrectly? Insert one- to two-sentence descriptions in each place where appropriate.

## STEP FOUR: Write introductory paragraph and finalize composition (Student Responsibility)

At this point, you should have a numbered list with one to two sentences of results following several of the numbered points. Cut the numbers and turn your sequence into two or more paragraphs of readable prose. As you can see from Day Two's examples, a single paragraph can contain more than one step in the sequence.

Finish up by writing your introductory paragraph. It should sum up the purpose, goal, or final end of the instructions and should be at least two sentences long.

## STEP FIVE: Test!

Student instructions for Step Five:

For an instructional sequence, the true test isn't how beautiful your writing is—the test is whether someone can *follow* your instructions without getting confused.

Hand your instructions over to a parent, sibling, teacher, or friend. Your reader *cannot already know* how to do or perform the subject of your instructions.

What happens?

You can't provide *any other* feedback, help, or tips. And you can't say, "Why are you confused? My directions are perfectly clear." The reader is always right! Which means that "I don't understand this!" means "Your instructions are not well written!" If your reader gets confused, you'll have to take your instructions back and rewrite them. *No verbal explanations or demonstrations permitted!*

Good luck . . .

### HOW TO HELP THE STUDENT WITH STEP FIVE

You may check the student's work using the following rubric. However, the *real* test of the instructional sequence is whether or not the student's chosen reader can follow the instructions successfully!

#### Week 10 Rubric
#### Instructional Sequence

**Organization:**

1. The entire composition should be at least 200 words in length.
2. It should begin with an introductory paragraph, giving the reader an overall view of the goals and final result of the instructions.
3. There should be at least six separate instructional steps.
4. The results of these steps should be described at least three times.
5. A reader should be able to follow the sequence to the end and successfully complete its instructions.

**Mechanics:**

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Typed compositions should be double-spaced.

## Day Four: Copia Review III
## Varying by Equivalence

Focus: Reviewing how to turn positives into negatives and vice versa

The student will probably need to use the thesaurus to complete today's work.

## STEP ONE: Review transformations (Student Responsibility)

In the last level of this course, you learned how to make the same statement in two ways—both positively and negatively. Review the chart below:

| Positive Statements | Negative Statements |
|---|---|
| He was in first place. | He was not among the last. |
| There is much deceit. | There is no lack of deceit. |
| Her hearing is excellent. | She is not at all deaf. |
| I approve. | I am unable to disapprove. |

Each positive statement can be phrased as a negative, and vice versa. This is called *varying by equivalence*.

Transforming a single positive (or negative) modifier (an adjective or adverb) into its opposite might mean changing a single word. But it might also require that a single-word modifier becomes a phrase.

| | |
|---|---|
| He had a secret desire to be a superhero. | *Positive* |
| He had an unrevealed desire to be a superhero | *Negative* |
| He had a desire, not known to anyone, to be a superhero. | *Negative* |

Remember that "positive" and "negative" do not carry any shade of "good" or "bad" in this context. A negative statement or word is simply one that states the nonexistence, or negation, of an emotion, state of mind, or state of being (*un*revealed, *not* known).

To find a variation by equivalence, first decide if your expression is positive or negative.

I gave an unsubtle sigh. *Negative*

For a negative expression, cut the negation and use a thesaurus or dictionary to look up the *antonym* of the resulting word.

~~un~~subtle *hard, harsh, noisy, blatant, strident*

Pick your favorite.

I gave a noisy sigh.

For a positive expression, look up the antonym and insert a negation in front of it.

The horse gave a joyful kick of his heels.
joyful *miserable, crestfallen, despairing, sorrowful, wretched*
The horse, not at all crestfallen, gave a kick of his heels.

## STEP TWO: Provide new examples

### Student instructions for Step Two:

To demonstrate your understanding, complete a new set of the examples by filling in the blanks on the following chart.

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

positive statement ⟷ negative statement

The wind howled loudly.
The wind howled _____.

I ran _____.
I ran with ease.

## HOW TO HELP THE STUDENT WITH STEP TWO

The student's answers might resemble the following. Accept any reasonable answers.

positive statement ⟷ negative statement

The wind howled loudly.
The wind howled not inaudibly.

I ran without effort.
I ran with ease.

## STEP THREE: Practice transformations

Student instructions for Step Three:

> The sentences below are adapted from "The Fall of the House of Usher," a famous short story by Edgar Allen Poe. On your own paper, rewrite each underlined word, phrase, or statement so that positives become negatives and negatives become positives—just as Poe first wrote them.
>
> A *tarn* is a mountain lake formed by the activity of a glacier.
>
> When you are finished, ask your instructor to show you Poe's original sentences. How close were you?

## HOW TO HELP THE STUDENT WITH STEP THREE

Poe's original sentences are below. The phrases and words the student was asked to transform are bolded. Accept any reasonable answers. Be sure to let the student read the original sentences after he finishes his own work.

I regarded her with an utter astonishment **not unmingled** with dread—and yet I found it impossible to account for such feelings.

They must have been, and were, in the notes, as well as in the words of his wild fantasias (for he **not unfrequently** accompanied himself with rhymed verbal improvisations), the result of that intense mental collectedness and concentration to which I have previously alluded as observable only in particular moments of the highest artificial excitement.

Our glances, however, rested **not long** upon the dead—for we could not regard her unawed.

These appearances, which bewilder you, are merely **electrical phenomena not uncommon**—or it may be that they have their ghastly origin in the rank miasma of the tarn.

There was an iciness, a sinking, a sickening of the heart—an **unredeemed** dreariness of thought which no goading of the imagination could torture into aught of the sublime.

And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a **strange** fancy—a fancy so ridiculous, indeed, that I but mention it to show the **vivid** force of the sensations which oppressed me.

Much that I encountered on the way contributed, I know not how, to heighten the **vague** sentiments of which I have already spoken.

It was, indeed, a tempestuous yet sternly beautiful night, and one **wildly singular** in its terror and its beauty.

The silken hair, too, had been suffered to grow **all unheeded**, and as, in its wild gossamer texture, it floated rather than fell about the face, I could not, even with effort, connect its Arabesque expression with any idea of simple humanity.

No sooner had these syllables passed my lips, than—as if a shield of brass had indeed, at the moment, fallen heavily upon a floor of silver—I became aware of a distinct, hollow, metallic, and clangorous, yet **apparently muffled** reverberation.

# Appendix I

# TOPOI

### Chronological Narrative of a Past Event

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

Procedure

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

Remember

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

### Chronological Narrative of a Scientific Discovery

**Definition: A narrative telling what steps or events led to a discovery, and in what sequence**

Procedure

1. Ask, *What steps or events led to the discovery?*
2. Ask, *In what sequence did these steps or events happen?*
3. Create main points by placing the answers in chronological order.

Remember

1. May need a background paragraph explaining the circumstances that existed before the discovery.
2. Make use of time words.
3. If possible, quote directly from the scientist's own words.

### Description of a Place

**Definition: A visual description of a physical place**

Procedure

1. Ask, *What specific purpose should this description fulfill?*
2. Choose a point of view.

Remember

1. Make use of space and distance words and phrases.
2. Consider using vivid metaphors and similes.

## Scientific Description

**Definition: A visual and structural description of an object or phenomenon**

| Procedure | Remember |
|---|---|
| 1. Describe each part of the object or phenomenon and tell what it is made from. | 1. Consider using figurative language to make the description more visual. |
| 2. Choose a point of view. | 2. Consider combining points of view. |

## Description of a Person

**Definition: A description of selected physical and non-physical aspects of a person**

| Procedure | Remember |
|---|---|
| 1. Decide on which aspects will be included. They may include:<br>Physical appearance<br>Sound of voice<br>What others think<br>Portrayals<br>Character qualities<br>Challenges and difficulties<br>Accomplishments<br>Habits<br>Behaviors<br>Expressions of face and body<br>Mind/intellectual capabilities<br>Talents and abilities<br>Self disciplines<br>Religious beliefs<br>Clothing, dress<br>Economic status (wealth)<br>Fame, notoriety, prestige<br>Family traditions, tendencies | 1. Descriptions can be "slanted" using appropriate adjectives.<br>2. An overall metaphor can be used to organize the description and give clues about character. |

## Biographical Sketch

**Definition: A chronological summary of the important events in a person's life combined with description of aspects of the person**

| Procedure | Remember |
|---|---|
| 1. Decide on the life events to list | 1. The main focus can be on the |

in the chronological summary.
2. Choose aspects from the Description of a Person chart to include.

subject's work/accomplishments.
   a. Listed chronologically
   b. Listed by subject/topic

**Sequence: Natural Process**

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

Procedure

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

Remember

**Sequence: History**

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

Procedure

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

Remember

**Explanation by Comparison/Contrast**

**Definition: A comparison of similarities and differences**

Procedure

1. Decide which aspects of the subjects are the same, and which are different.
2. Choose a method for comparing and contrasting.
   a. Point-by-point
   b. Subject-by-subject

Remember

1. Use both methods to give variety.

**Explanation by Definition: Natural Object or Phenomenon**

**Definition: An explanation of properties, function, and genus**

Procedure

1. Answer the following questions:

Essential Properties and Accidental Properties

What did it look like?
How did it behave?
What senses come into play as you observe it?
What do those senses reveal?
Is your observation passive (watching/listening) or active (experimenting/collecting/probing)?
What sorts of measurements (temperature, quantity, time, etc.) are necessary to your observation?
What does it resemble?
What is it made of?
What sort of structure does it have?
What is its extent in space?
What is its extent in time?
Which properties are essential?
Which are accidental?

Function

How does it work or behave?
Will a descriptive sequence help the reader understand how it works? What would the sequence describe?
Is its behavior predictable or unpredictable?
Does it work/behave differently under different circumstances?
At different times?
Can its behavior be divided into phases?
What separates the phases?
Is there a cause or trigger for its behavior?
What is the time frame for its behavior?
Where does the behavior take place?
Who/what needs it or uses it?
Is anything dependent on it?
Is it dependent on anything else?
Who/what affects its working/behavior?
For what purposes?

Remember

1. Not all questions need to be answered.
2. Selection of genus can be based on either properties or function.
3. Temporal comparison (describing the same thing at two different points in time) can be used to develop your answers.

Is there more than one purpose?
Does the purpose change at different times?
Is the purpose dependent on any other conditions?

Genus

What other objects or phenomenon can it be grouped with?
What are the qualities that lead you to group them together?
What name can you give this group?
In what significant ways is it different from the others in its group?

**Explanation by Definition: Historical Object, Event, Place, or People Group**

**Definition: An explanation of properties, function, and genus**

Procedure

1. Answer the following questions:

Shared and Unique Properties

What did it look like?
How did it behave?
What did it resemble?
What was it made of?
What sort of structure did it have?
What was its extent in space?
Where did it take place or exist?
What was its extent in time?
Did it repeat or continue into modern times? How has it changed over time?
What large group of other phenomena can it be assigned to?
What smaller group of other phenomena can it be assigned to?
What qualities does it share with no other phenomena?

Function

How did it work, behave, or unfold? Will a descriptive sequence help the

Remember

1. Not all questions need to be answered.
2. Answers to genus and properties may overlap.
3. Always try to explain significance.
4. The definition can include one or more paragraphs of temporal comparison (the comparison of properties, function, and/or genus at different points in time).

reader understand how it worked?
What would the sequence describe?
Was its behavior predictable or unpredictable?
Did it work/behave differently under
different circumstances?
At different times?
Can its behavior or sequence be divided
into phases?
What separates the phases?
Was there a cause or trigger for the event?
What was the time frame for its behavior
or significance?
Where did the behavior take place?
Who/what needed it, used it, or was
affected by it?
What effects did it have on the surrounding
events/people?
What events led up to it?
What events occurred because of it?
For what purposes or reasons?
Is there more than one purpose or reason?
Did the purpose or reason change at
different times?
Was the purpose or reason dependent
on any other conditions?
What is its significance? Why do we remember it?
What did it change?
Did it create/become a major turning point?
Did later phenomena use it or depend on it?

Genus

What other objects, events, people, or places
can it be grouped with?
What are the qualities that lead you to group
them together?
What name can you give this group?
In what significant ways is it different from
the others in its group?

## Temporal Comparison: History

**Definition: A comparison between the earlier and later stages of the same historical phenomenon**

Procedure

1. Begin with a brief introduction to the phenomenon.
    a. May include a summary of its current state.
    b. Can briefly mention important aspects.
2. Describe at least one earlier stage of its development.
    a. Properties
    b. Function
    c. Genus
3. Describe the transition to its current form.
    a. May involve a chronological narrative of historical events.
    b. May involve a historical sequence.
4. Describe the current form of the phenomenon.

Remember

1. Can include more than one earlier stage of development.
2. Can either be organized point by point or subject by subject.

## Temporal Comparison: Science

**Definition: A comparison between the earlier and later stages of the same natural object or phenomenon**

Procedure

1. Compare aspects of the subject at different stages of a regular life cycle.
2. Compare aspects before and after a natural change unique to the subject.
    a. May include description of changes that occur in a regular cycle.
    b. May include explanation of why the change occurs.

Remember

1. Often occurs as part of a longer composition.
2. Can either be organized point by point or subject by subject.

### Narrative by Significance of a Past Event

**Definition: A narrative telling what happened in the past, organized by the importance of each event**

Procedure

1. Ask *Who did what to whom? (*Or, *What was done to what?)*
2. Create main points by identifying the most important/central events.
3. Create subpoints by asking, *What did these events cause or lead to?* or *What caused these events to happen?*
4. Add details about the subpoints.

Remember

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

### Instructional Sequence

**Definition: A sequence explaining how to perform an act, or how to make, do, or assemble something**

Procedure

1. List, in order, the tasks that the reader must carry out.
2. Wherever possible, describe the results of each task.
3. Provide an introduction that explains the final goal or result of the entire sequence.

Remember

1. Be sure to give quantities, numbers, and other specific details wherever possible.
2. Use "command" sentences with understood subjects freely.

### Experimental Sequence

**Definition: A sequence explaining how to carry out a scientific experiment testing a hypothesis**

Procedure

1. Provide necessary background information.
2. State the hypothesis.
3. Provide a list of materials.
4. Clearly describe each step of the experiment.
5. Conclude with a description of the expected outcome.

Remember

1. Background information may include explanations by definition, theories, or principles.
2. The hypothesis should take the form of an "if . . . then" statement.

## Explanation by Cause and Effect in History

### Definition: A description of a historical event or phenomenon that explains origin, cause, results, and effects

| Procedure | Remember |
|---|---|
| 1. Introduce the historical event by giving important facts. | 1. The introduction may draw on the shared aspects of the definition. |
| 2. Explain the origin or cause of the most important events. | 2. Answer the question *who* and *what* in each paragraph. |
| 3. Describe difficulties or complications and what causes/resolves them. | 3. The conclusion may draw on more specific and unique aspects of the definition. |
| 4. Explain the results of the event. | 4. The explanation by cause and effect may include chronological narrative, but does not necessarily follow strict chronological order. |

## Explanation by Cause and Effect in Science

### Definition: A description of a natural event or phenomenon that explains origin, cause, and effects

| Procedure | Remember |
|---|---|
| 1. Define the event or phenomenon. | 1. The definition may explain properties, function, and/or genus. |
| 2. Explain the overall cause of the event or phenomenon as a whole. | 2. The variations should explain the phenomenon at different times and/or places. |
| 3. Explain the causes of specific aspects or particular variations. | 3. Use specific examples. |
| 4. Explain what the event or phenomenon causes. | 4. The explanation may include the retelling or dramatic imagining of a connected event. |

# Appendix II

# LITERARY TERMS

hero/heroine: a central character with admirable qualities
protagonist: the character who wants to get, become, or accomplish something
antagonist: the character, force, or circumstance that opposes the protagonist
villain: an antagonist with evil motives
conflict: the clash between protagonist and antagonist
simile: a comparison that uses "like," "as," or similar words
metaphor: a comparison that speaks of one thing in terms of another
synecdoche: a kind of metaphor that uses a part to represent the whole
inversion (plot): an unexpected revelation that reverses the meaning or action of the story
surprise story: a story that uses inversion to change the reader's point of view
supporting character: a character who helps, supports, or hinders the protagonist or antagonist
genre: a particular type or form of literature; works that use similar forms or have similar purposes
fantasy: a genre in which stories are set in a world that doesn't exist
stanza: a group of lines in a poem
onomatopoeia: when a word sounds like its meaning
alliteration: when words begin with the same sound or sounds
meter: the rhythmical pattern of a poem
foot: a set of syllables that follows a certain pattern of stress and unstress
rhyme scheme: a pattern of repeating rhyme marked with letters of the alphabet
sonnet: a 14-line poem written in iambic pentameter
ballad: a poem that tells a story, usually a heroic or tragic one
pivot point: the moment at which the main character changes goals, wants, or direction
story climax: the point of greatest tension or conflict
foreshadowing: giving the reader clues about what will happen later in the story
episodic fiction: a series of self-contained stories, connected by common characters and/or an overall plot

# Appendix III

## SENTENCE VARIETY CHART

| | |
|---|---|
| descriptive adjectives ⟷ nouns | an eloquent man<br>a man of eloquence |
| passive verb ⟷ active verb | The king ruled his kingdom.<br>The kingdom was ruled by its king. |
| indirect object ⟶ object of the preposition | The mother gave the baby a bottle.<br>The mother gave a bottle to the baby. |
| infinitives ⟷ participles | The truth needs saying.<br>The truth needs to be said. |
| main verb ⟷ infinitive | I usually plan ahead.<br>I usually need to plan ahead.<br>I usually manage to plan ahead. |
| adjective ⟶ intensified adjective | The sun was bright.<br>The sun was incandescent. |
| adjective ⟶ added adjective | He leaped into the cold water.<br>He leaped into the cold and murky water OR<br>He leaped into the cold, murky water. |

| | |
|---|---|
| word ⟶ phrase describing what the word is or does | |
| metaphor | letter ⟶ words from your pen<br>letter ⟶ pearls of wisdom |
| kenning | sea ⟶ whale road |

| | | |
|---|---|---|
| positive statement ⟷ negative statement | | Her eyesight is excellent.<br>She is not at all shortsighted. |
| | | I am not at all unhappy.<br>I am filled with joy. |
| positive modifier ⟷ negative modifier | | He was cheerful this morning.<br>He was not unhappy this morning. |
| | | She drove quickly.<br>She drove in no way slowly. |

# Appendix IV

# INTRODUCTIONS AND CONCLUSIONS

## Introductions

1. Introduction by Summary
   One or more sentences that tell the reader what the composition is about and what its most central conclusion will be

2. Introduction by History
   a. Information about past attitudes towards the subject
   b. Description of how some aspect of the subject has changed or developed over time
   c. Brief scene from history

3. Introduction by Anecdote
   a. A story drawn from personal experience
   b. An invented scene, based on your knowledge of the subject

## Conclusions

1. Conclusion by Summary
   Write a brief summary of the most important information in the passage, including specific details.

2. Conclusion by Personal Reaction
   a. Personal statement
   b. Your opinion about the material
   c. Your own experience with the subject

3. Conclusion by Question
   Ask the reader to react to the information.

4. Conclusion by Prediction
   Sum up the current state of the phenomenon and predict its future.

# Appendix V

# TIME & SEQUENCE WORDS

## For chronological narratives

**Words for events that happen before any others**
First
At first
In the beginning
Before

**Words for events that happen at the same time**
When
At that point
At that moment
While

**Words for an event that happens very soon after a previous event**
When
As soon as
Soon
Shortly/shortly afterwards
Presently
Before long
Not long after
Immediately

**Words for an event that happens after a previous event—but you're not exactly sure whether a long or short period of time elapsed first**
Next
Afterward
After
After some time
Subsequently
Following/ following that
Furthermore
Then

**Words for an event that happened long after another event**
Eventually
Later/ later on
Finally

**Words for an event that happened after another event—AND was caused by the previous event**
As a result
As a consequence
Since
Because
Seeing that

## SPACE AND DISTANCE WORDS/ PHRASES

**For descriptions**

**Orientation**
To (on) the right (side)
To (on) the left (side)
Above
Below
To/From the north/south/east/west of
On the one side/On the other side
In/at the middle of
In/at the center of
Around

**Close relationship**
By
Near (by)
Close (by)
Next to
At

**Distant relationship**
At a (in the) distance
Off
Far off (away)
Around (round)
About
Beyond
Further (farther)
Further away (on)
Until

**Vertical relationship**
Above
Below
Beyond
On
Up/upon
Over
Under
Up from (to/into)
Down
Down from (on/to/into)
Higher/higher than
Lower/lower than

**Horizontal relationship**
Back
Forward
Past
Before
In front of
From
Across
On (to/onto/on and on)
Into
Out (of)
By
Between
On either side (of)
Opposite

**Interlocking relationship**
Through
Into
In
Inside
With
Within
Without
Outside (outside of/outside)
Filled with
Around
Surrounding/surrounded by

**Indeterminate relationship**
Where
There
With
Without
A distance from
On the one/other side
On and on

# Appendix VI

# POINTS OF VIEW

**FOR PLACE DESCRIPTIONS**

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

**FOR SCIENTIFIC DESCRIPTIONS**

1. Removed from the object or phenomenon
2. Present with the object or phenomenon

# APPENDIX VII

# WEEKLY RUBRICS

## Week 2 Rubric
## Description of a Person and Chronological Narrative

### Organization:

1. The entire composition should be 250–500 words in length.
2. There should be three paragraphs.
    a. Two paragraphs should describe the subject.
        i. At least three aspects of the person should be described.
        ii. One of the descriptive paragraphs must have a topic sentence.
        iii. The first paragraph of the composition must be a descriptive paragraph.
        iv. The student may not use any of the following words: *nice, good, bad, beautiful, lovely, attractive, handsome, pretty, ugly, sparkling, twinkling, soft, loud, famous, poor, rich, smart,* and *dumb.*
    b. One paragraph should relate to an event or experience in chronological order.
        i. Events should be in chronological order.
        ii. The paragraph should have a topic sentence.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.

## Weeks 4 and 5 Independent Composition, Basic Rubric

### Organization

1 At least two *topoi* should be used.
2 The composition should be at least 800 words long.
3 There should be an introduction and conclusion, both in separate paragraphs.
4 At least three sources should be cited.
5 At least three paragraphs should contain strong topic sentences.
6 The paper should have a title that conveys a sense of the paper's content.

### Mechanics

1 Each sentence should make sense on its own when read aloud.
2 There should be no sentence fragments or run-on sentences.
3 All words should be spelled correctly.
4 The first line of each paragraph should be properly indented.
5 Verb tense should be consistent throughout.
6 Direct quotes should be properly formatted.
7 Footnotes and Works Cited page should be properly formatted.

## Week 6 Rubric
## Narrative by Significance in History

### Organization:

1. The entire composition should be 150-250 words in length.
2. The paragraph should begin with a clear topic sentence.
3. The paragraph should contain at least three clearly stated subpoints.
4. Each subpoint should be followed by at least three specific happenings or details.
5. The subpoint about the results of the invasion should come at the end of the paragraph.
6. Time words should be used when appropriate.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.
8. Properly formatted footnotes should be used where appropriate and a Works Cited section should follow.

## Week 7 Rubric
## Narrative by Significance in History

### Organization:

1. The entire composition should be 350 words in length and at least three paragraphs.
2. The composition should begin with a clear theme statement, either standing on its own or incorporated into another paragraph.
3. The composition should contain at least three clearly stated subpoints, either in separate paragraphs or combined.
4. Each subpoint should be followed by at least two specific happenings or details.
5. Time words should be used when appropriate.
6. The composition's title should reflect the theme of the essay.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.
8. Properly formatted footnotes should be used where appropriate and a Works Cited section should follow.

## Week 9 Rubric
## Original Essay in Literary Analysis

### Organization:

1. The entire composition should be 450 words in length but no longer than 700 words.
2. The introductory paragraph should state the title, author, date, and place of publication of the story.
3. The following paragraphs should:
    a. Sum up the protagonist/antagonist of the story.
    b. Discuss each paragraph of the narrative by significance, with direct quotes and examples from the story.
    c. Discuss at least one other idea or set of ideas in the story.
    d. Include at least one direct quote from a critic.
    e. Quote directly from the story at least three times.
4. The conclusion should sum up the student's final understanding of the story's meaning or purpose.
5. The composition's title should reflect the theme of the conclusion.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.
8. Properly formatted footnotes should be used where appropriate and a Works Cited section should follow.

## Week 10 Rubric
## Instructional Sequence

### Organization:

1. The entire composition should be at least 200 words in length.
2. It should begin with an introductory paragraph, giving the reader an overall view of the goals and final result of the instructions.
3. There should be at least six separate instructional steps.
4. The results of these steps should be described at least three times.
5. A reader should be able to follow the sequence to the end and successfully complete its instructions.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Typed compositions should be double-spaced.

## Week 11 Rubric
## Experimental Sequence

### Organization:

1. The composition begins with one or more paragraphs giving definitions, principles, or other important information about the theory or observations being explored.
2. The next paragraph states the student's hypothesis. This does not need to be in the format "if . . . then," but it must express what *should* happen *if* the theory or explanation is correct.
3. The next section lays out directions to the reader about how to test the hypothesis. It must include:
   a. A materials list.
   b. Clear step-by-step directions, based on the student's own experimental experience, about how to conduct the experiment.
4. The composition concludes with a paragraph explaining the predicted outcome. Like the text in Day One, this paragraph should be directed to a reader who has not yet done the experiment and should explain what the reader *will* see once the experiment is complete.
5. The title should clearly express the topic of the composition.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Typed compositions should be double-spaced.

## Week 13 Rubric
## Explanation by Cause and Effect in History

### Organization:

1 The entire composition should be at least 450 words and no longer than 800. It should have at least five paragraphs.
2 The composition should begin with an introductory paragraph summing up the central events of the Battle of Hastings and defining the important people and phenomena involved.
3 The second and third paragraphs should explain the causes of two important groups of events leading to the Battle of Hastings. Each should contain one direct quote. (The student may also choose to divide a long paragraph into two.)
4 The next paragraph should cover complications or difficulties related to the battle.
5 The final paragraph should explain the results of the battle. It should contain at least one direct quote.
6 The composition's title should reflect the theme of the essay.
7 At least four sources should be cited.
8 Appropriate transitions should be provided between paragraphs.

### Mechanics:

1 Each sentence should make sense on its own when read aloud.
2 Possessive forms should be written properly.
3 Verb tense should be consistent throughout.
4 Subjects and verbs must be in agreement.
5 Antecedents of pronouns should be clear.
6 Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7 Typed compositions should be double-spaced.
8 Properly formatted footnotes should be used and a Works Cited section should follow.

## Week 14 Rubric
## Independent Project:
## Explanation by Cause and Effect in History

### Organization:

1. The entire composition should be at least 450 words and no longer than 800. It should have at least five paragraphs.
2. The composition should begin with an introductory paragraph summing up the central facts of the event or phenomenon and defining the important people or things involved.
3. The next paragraphs should explain the causes of two important groups of events leading to the event/phenomenon. Each should contain one direct quote.
4. The next paragraph should cover complications or difficulties. It should contain a direct quote.
5. The final paragraph should explain the results of the event. It should contain at least one direct quote.
6. The composition's title should reflect the theme of the essay.
7. At least four sources should be cited.
8. Appropriate transitions should be provided between paragraphs.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.
8. Properly formatted footnotes should be used and a Works Cited section should follow.

## Week 16 Rubric
## Original Essay in Literary Analysis of a Poem

### Organization:

1. The entire composition should be at least 500 words in length.
2. The introductory paragraph should state the title, author, date, and place of publication of the poem, and should include a one-sentence summary of the poem's plot.
3. The following paragraphs should:
   a. Summarize the story of the poem.
   b. Discuss at least two different aspects of the poem.
   c. Cite at least two sources.
   d. Quote from the poem at least four times.
4. The conclusion should sum up the student's final understanding of the poem's meaning or purpose.
5. The composition's title should reflect the theme of the conclusion.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.
8. Poem citations should be properly formatted (with forward slashes for two lines, or with properly indented lines for three or more lines).
9. Properly formatted footnotes should be used where appropriate and a Works Cited section should follow.

## Week 17 Rubric
## Rewriting an Explanation by Cause and Effect

### Organization:

1. The entire composition should have either six or seven sections. The additional retelling can either be incorporated into an existing section (as in the example above) or included as a separate section.
2. Each section should cover the appropriate topic, sub-topics, and details listed on the outline.
3. The entire composition should be at least 500 words in length. The sections should follow the length guidelines given in the student instructions:

| *Section* | *Original word count* | *Your word count* |
|---|---|---|
| I. | 46 | At least 30 words |
| II. | 76 | At least 50 words |
| III. | 77 | At least 50 words |
| IV. | 256 | At least 150 words |
| V. | 156 | At least 75 words |
| VI. | 186 | At least 100 words |

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.

## Week 18 Rubric
## Explanation by Cause and Effect in Science

### Organization:

1. The entire composition should be at least 400 words and no longer than 600.
2. The composition should begin with a definition of migration and a summary of the general causes of animal migration as a whole.
3. The composition should discuss at least two (three is better) specific types of animal migration and explain the causes of each.
4. The composition should conclude with a paragraph discussing the results of migration on the places to which animals migrate.
5. A brief narrative, describing how migration might look to an onlooker, should be provided at an appropriate place.
6. The composition's title should reflect the theme of the essay.
7. At least four sources should be cited.
8. Appropriate transitions should be provided between paragraphs.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.
8. Properly formatted footnotes should be used and a Works Cited section should follow.

## Week 19 Rubric
## Explanation by Cause and Effect in Science

### Organization:

1. The entire composition should be at least 400 words and no longer than 700.
2. The composition should begin with a definition of the topic.
3. The composition should continue with a summary of the general causes of the topic as a whole.
4. The composition should then discuss at least two (three is better) specific examples of the topic and explain the causes of each.
5. The composition should conclude with a paragraph discussing the results of the topic.
6. Optional: A brief narrative, describing how some aspect of the topic might look to an onlooker, may be provided at an appropriate place.
7. The composition's title should reflect the theme of the essay.
8. At least three sources should be cited.
9. Appropriate transitions should be provided between paragraphs.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.
8. Properly formatted footnotes should be used and a Works Cited section should follow.

## Week 21 Rubric
## Movie Review

### Organization:

1. The composition should include:
   a. A sentence or two setting the movie into the context of other films.
   b. A brief plot summary that doesn't give away the ending.
   c. Both positive and negative comments.
   d. A final evaluation that gives personal reaction and makes a recommendation to the reader.
2. The composition should describe at least two specific moments in the film (scenes, lines of dialogue, or technical observations).

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.

## Week 22 Rubric
## Chronological Narrative and Place Description with Triple Repetition

### Organization:

1. The entire composition should be at least 600 words long.
2. The composition should begin with an introduction by summary that is at least 75 words long.
3. The composition should continue with a chronological narrative of a past event.
    a. The narrative should include at least one "recap" where the composition goes back in time.
4. The composition should include a place description.
    a. The description must have a specific point of view.
    b. The description must use words and metaphors or similes to produce a specific effect on the reader.
5. The composition should conclude with a paragraph that predicts the future of the subject.
6. There should be at least one place where the same verb, subject, object, or other sentence element is repeated in order to create emphasis.
7. Appropriate transitions should be provided between paragraphs.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.

## Week 23 Rubric
## Chronological Narrative and Place Description

### Organization:

1. The entire composition should be at least 400 words long.
2. The composition should begin with an introduction by summary and end with a conclusion by prediction. These may be either sentence or paragraph-length.
3. The composition should contain a chronological narrative of a past event.
    a. The narrative should include at least one "recap" where the composition goes back in time.
4. The composition should include a place description.
    a. The description must have a specific point of view.
    b. The description must use words and metaphors or similes to produce a specific effect on the reader.
5. The composition should have a title and Works Cited page.
6. The student should cite at least three sources and quote directly from at least one.
7. There should be at least one place where the same verb, subject, object, or other sentence element is repeated in order to create emphasis.
8. Appropriate transitions should be provided between paragraphs.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.
8. Footnotes and Works Cited entries should be properly formatted.

## Basic Rubric, Weeks 25 through 27

### Organization

1. At least two *topoi* should be used.
2. The composition should be at least 400 words long.
3. There should be an introduction and conclusion. These should not have the same form; they can be either single sentences incorporated into existing paragraphs, or separate paragraphs.
4. At least two sources should be cited.
5. The paper should have a title that conveys a sense of the paper's content.

### Mechanics

1. Each sentence should make sense on its own when read aloud.
2. There should be no sentence fragments or run-on sentences.
3. All words should be spelled correctly.
4. The first line of each paragraph should be properly indented.
5. Verb tense should be consistent throughout.
6. Direct quotes should be properly formatted.
7. Footnotes and Works Cited page should be properly formatted.

## Week 29 Rubric
## Original Essay in Literary Analysis
## Comparing Two Works

### Organization:

1. The entire composition should be at least 600 words in length.
2. The introductory paragraph should mention either both authors OR both works, and explain some reason why they belong together.
3. The following paragraphs should:

    a. Discuss each work separately.
    b. Explore the similarities and/or differences between them.
    c. Quote from at least four critical works, with footnotes.

4. The conclusion should sum up the student's final understanding of the meaning or purpose of both works.
5. The composition's title should reflect the theme of the conclusion.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.
8. Properly formatted footnotes should be used where appropriate and a Works Cited section should follow.

## Week 31 Rubric
## Independent Project in Literary Criticism

### Organization:

1. The entire composition should be at least 450 words in length.
2. The introductory paragraph should mention the title, author, date and place of publication of the work, and should provide a brief summary.
3. The following paragraphs should discuss at least three critical elements of the work.
4. The essay should quote the work directly at least twice.
5. The work should reference at least two critical studies. One of these studies must be quoted directly; the other may be paraphrased.
6. The conclusion should sum up the student's final understanding of the meaning, purpose, or theme of the works.
7. The composition's title should reflect the theme of the conclusion.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. Possessive forms should be written properly.
3. Verb tense should be consistent throughout.
4. Subjects and verbs must be in agreement.
5. Antecedents of pronouns should be clear.
6. Unnecessary repetition of the same nouns, adjectives, and proper names should be avoided.
7. Typed compositions should be double-spaced.
8. Properly formatted footnotes should be used where appropriate and a Works Cited section should follow.

## Week 32 Rubric
## Rewriting a Classic Essay

### Organization:

1. The composition should have five sections.
2. The first section should be at least 100 words long and should contrast the skilled camper with the incompetent camper.
3. The second section should be at least 95 words long. It should explain the origin of insects (created by the devil) and should then instruct the reader in how to use citronella to keep bugs away.
4. The third section should be at least 100 words long. It should instruct the reader to bring plenty of blankets, put some of them beneath, and to use mosquito net instead of a tent on one-day camps.
5. The fourth section should be at least 250 words long. It should cover the three types of equipment needed, and contrast the beginner method of cooking trout with the proper method—over coals, with bacon. It should then discuss how to make pancakes and pies.
6. The final section can be one sentence or more, but should be at least 15 words long. It should define a "woodsman" as someone who is comfortable eating and sleeping in the woods.

### Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. There should be no sentence fragments or run-on sentences.
3. All words should be spelled correctly.
4. The first line of each paragraph should be properly indented.
5. Verb tense should be consistent throughout.

# Week 33 Rubric
# Modelling an Original Composition on a Classic Essay

## Organization:

1. The composition should have be at least 500 words long and should have five sections.
2. The first section should be the introduction. It should explain the goal of the entire sequence, include an anecdote, and compare/contrast a competent/incompetent practitioner of the skill being taught.
3. The second, third, and fourth sections should give steps and desired results for three related sub-topics or skills.
4. The composition should include a second comparison/contrast at a place of the student's choice.
5. The composition should include an original *pourquoi* story (at least two sentences in length).
6. The steps should include direct commands to the readers.
7. The steps should give specific details and/or quantities.
8. The student should use all three persons (I/we, you, and he/she/it/noun ("a man," "a camper," "the guitarist," etc.) at least once.
9. The conclusion should state the student's personal opinion.

## Mechanics:

1. Each sentence should make sense on its own when read aloud.
2. There should be no sentence fragments or run-on sentences.
3. All words should be spelled correctly.
4. The first line of each paragraph should be properly indented.
5. Verb tense should be consistent throughout.

## Weeks 33 through 36 Final Project Basic Rubric

### Organization

1. At least three *topoi* should be used. At least one should be narration by significance, instructional sequence, experimental sequence, or explanation by cause and effect.
2. The composition should be at least 1,500 words long.
3. There should be an introduction and conclusion, both in separate paragraphs.
4. At least four sources should be cited. Two of those citations should involve direct quotes.
5. At least two paragraphs should contain strong topic sentences.
6. The essay should have a title that conveys a sense of the essay's content.

### Mechanics

1. Each sentence should make sense on its own when read aloud.
2. There should be no sentence fragments or run-on sentences.
3. All words should be spelled correctly.
4. The first line of each paragraph should be properly indented.
5. Verb tense should be consistent throughout.
6. Direct quotes should be properly formatted.
7. Footnotes and Works Cited page should be properly formatted.

# Appendix VIII

# GENERAL RUBRICS

**Chronological Narrative of Past Events:**
**Organization**

1. Events should be in chronological order.
2. Time words should be used to create transitions.
3. A clear theme should be used to sort through and choose events.
4. Dialogue may be used.

**Chronological Narrative of Scientific Discovery**
**Organization**

1. Events should be in chronological order.
2. The paragraph giving "background information" should be the first or second paragraph in the composition.
3. Time words should be used.
4. If possible, the scientist's own words should be quoted.

**Description of a Place**
**Organization**

1. The description should use appropriate adjectives and verbs to convey the purpose of the description.
2. Space and distance words and phrases should be used.
3. Point of view should remain consistent: from above, from inside, from one side or angle, OR moving through/around.
4. A vivid metaphor or simile should be used when possible.

**Scientific Description**
**Organization**

1. The description should make use of one or both points of view: removed, present.
2. Present point of view descriptions should incorporate at least three of the five senses: sight, sound, smell, taste, feeling.

3. Removed point of view descriptions should describe each part of the object or phenomenon and tell what it is made of.
4. At least one metaphor or simile may be used.
5. The description should cover each part of the object or phenomenon.

**Description of a Person**
**Organization**

1. The description should include at least five, but no more than eight of the aspects listed on the Description of a Person chart.
2. The description may be slanted in a positive or negative direction.
3. A governing metaphor may be used to organize the description.

**Biographical Sketch**
**Organization**

1. The sketch should include selected aspects from the Description of a Person chart.
2. The focus may be on:
    a. Life events, listed chronologically
    b. The subject's work/accomplishments, listed chronologically
    c. The subject's work/accomplishments, listed by subject/topic

**Sequence: Natural Process**
**Organization**

1. Each step in the process should be described in order.
2. Ideas or images from the source material should be footnoted. Scientific facts do not need footnotes.
3. One or more of the following must be included:
    a. Introduction/summary
    b. Scientific background
    c. Repetition of the process

**Sequence: History**
**Organization**

1. The sequence should begin with a clear description of the parts that make up the process, machine, or cycle.
2. Next, the sequence should provide a clear step-by-step description of how it works.
3. The sequence may include one or more of the following:
    a. Introduction
    b. Historical background
    c. Results or consequences

**Explanation by Comparison/Contrast**
**Organization**

1. The explanation should compare and contrast two or more subjects.
2. The explanation should cover both the similarities and differences between the subjects.
3. One of the following methods should be used:
    a. Point-by-point comparison
    b. Subject-by-subject comparison
    c. A combination of the two methods

**Explanation by Definition: Natural Object or Phenomenon**
**Organization**

1. The definition should address and answer questions from at *least* one of the following categories:
    a. Essential and Accidental Properties
    b. Function
    c. Genus
2. The definition may also describe the same thing at two different points in time.

**Explanation by Definition: Historical Object, Event, Place, or People Group**
**Organization**

1. The definition should address and answer questions from at *least* one of the following categories:
    a. Shared and Unique Properties
    b. Function
    c. Genus
2. The definition may also compare the properties, function, and/or genus of the subject at two different points in time.

**Temporal Comparison: History**
**Organization**

1. The comparison should describe the similarities and differences between the earlier and later stages of the *same* historical phenomenon.
2. The comparison should contain the following four elements, in order:
    a. Brief introduction to the phenomenon
    b. Description of one or more earlier stages of its development
    c. Description of transition to its current form
    d. Description of current form
3. The comparison can be organized in one of the following ways:
    a. Point-by-point comparison
    b. Subject-by-subject comparison

**Temporal Comparison: Science**
**Organization**

1. The comparison should describe aspects of the same subject at two different points in time.
    a. The different points in time might occur as part of a regular life cycle.
    b. The different points in time might occur as part of a natural change unique to the subject.
2. The comparison may also include explanations of why the changes occur.
3. The comparison can be organized in one of the following ways:
    a. Point-by-point comparison
    b. Subject-by-subject comparison

**Narrative by Significance of a Past Event**
**Organization**

1. The narrative should identify the most important/central happenings in the event.
2. Subpoints should explain what caused these happenings *OR* what they caused/led to.
3. Time words should be used.

**Instructional Sequence**
**Organization**

1. An introduction should explain the final goal or result.
2. Tasks to be carried out should be listed in order.
    a. Quantities, numbers, and other specific details should be included.
    b. "Command" sentences should be used freely.
3. The results of each task should be described.
4. A reader should be able to follow the sequence to the end and successfully complete its instructions.

**Experimental Sequence**
**Organization**

1. The composition should begin with one or more paragraphs giving definitions, principles, or other important information about the theory or observations being explored.
2. The next paragraph should state the hypothesis. This does not need to be in the format "if . . . then," but it must express what *should* happen *if* the theory or explanation is correct.
3. An experiment designed to test the hypothesis must then be described. It should include:
    a. A materials list
    b. Clear step-by-step directions about how to conduct the experiment
4. The composition should conclude with a description of the expected outcome.

**Explanation by Cause and Effect in History**
**Organization**

1. An introduction should sum up the central facts of the event or phenomenon and define the important people or things involved.
2. The origin or cause of the most important happenings should be explained.
    a. Each paragraph should answer the questions *who* and *what*.
3. Complications or difficulties, and what causes/resolves them, should be described.
4. The final results of the event or phenomenon should be explained.

**Explanation by Cause and Effect in Science**
**Organization**

1. The composition should begin with a definition of the topic.
    a. This may involve properties, function, and/or genus.
2. The composition should continue with a summary of the general causes of the topic as a whole.
3. The composition should then explain the causes of specific aspects or particular variations.
4. The results of the event or phenomenon should then be described.
5. Specific examples should be provided.
6. Optional: A brief narrative, describing how some aspect of the topic might look to an onlooker, may be provided at an appropriate place.