WRITING WITH SKILL, LEVEL THREE

Level 7 of The Complete Writer

by

Susan Wise Bauer

STUDENT TEXT

This book is to be used in conjunction with *Writing With Skill, Level Three: Level 7 of The Complete Writer, Instructor Text* (ISBN 978-1-933339-73-3)

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OVERVIEW OF THE YEAR'S SEQUENCE

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

Like Level Two, this book is not divided into separate sections. Instead, you'll alternate compositions in history, science, and literary criticism.

Over the course of this year, you'll build on last year's skills in outlining, rewriting, research, and documentation. You'll continue to work on your sentence skills. You'll review the forms you've mastered over the last two levels of the course, and you'll learn four more: narrative by significance, explanation by cause and effect, instructional sequence, and experimental sequence.

You'll also spend much more time researching and writing your own original compositions, in literature as well as in history and science. The goal of this three-level course is to turn you into a confident independent writer—so you'll have plenty of opportunity to practice your skills on topics of your own choice.

GENERAL INSTRUCTIONS

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

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

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

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

By this point, most of your work should be done on a word processor.

Plan to work on your writing four days per week.

Your Composition Notebook from last year should have five sections in it:

Outlines
Topoi
Copia
Literary Criticism
Reference

You may also still have a **Narration** section from Level One at the beginning of the notebook.

This year, you'll primarily be using the notebook as a reference tool. You'll add a few new *topoi* to the Reference section, but the goal of this year's work is to strengthen your skills in the material you've already covered.

If you no longer have last year's notebook, you'll need to 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

Ask your instructor for help!

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

Day One: Review Narrative Summaries

Focus: Writing a brief narrative summary

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

STEP ONE: Review narrative summaries

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**

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 . . .

– – –

Three days passed—seventy-two long tedious hours which he counted off by minutes!

At length one evening, as the jailer was visiting him for the last time that night, Dantes, with his ear for the hundredth time at the wall, fancied he heard an almost imperceptible movement among the stones. He moved away, walked up and down his cell to collect his thoughts, and then went back and listened.

The matter was no longer doubtful. Something was at work on the other side of the wall; the prisoner had discovered the danger, and had substituted a lever for a chisel.

Encouraged by this discovery, Edmond determined to assist the indefatigable laborer. He began by moving his bed, and looked around for anything with which he could pierce the wall, penetrate the moist cement, and displace a stone.

He saw nothing, he had no knife or sharp instrument, the window grating was of iron, but he had too often assured himself of its solidity. All his furniture consisted of a bed, a chair, a table, a pail, and a jug. The bed had iron clamps, but they were screwed to the wood, and it would have required a screw-driver to take them off. The table and chair had nothing, the pail had once possessed a handle, but that had been removed.

Dantes had but one resource, which was to break the jug, and with one of the sharp fragments attack the wall. He let the jug fall on the floor, and it broke in pieces.

Dantes concealed two or three of the sharpest fragments in his bed, leaving the rest on the floor. The breaking of his jug was too natural an accident to

excite suspicion. Edmond had all the night to work in, but in the darkness he could not do much, and he soon felt that he was working against something very hard; he pushed back his bed, and waited for day.

All night he heard the subterranean workman, who continued to mine his way. Day came, the jailer entered. Dantes told him that the jug had fallen from his hands while he was drinking, and the jailer went grumblingly to fetch another, without giving himself the trouble to remove the fragments of the broken one. He returned speedily, advised the prisoner to be more careful, and departed.

Dantes heard joyfully the key grate in the lock; he listened until the sound of steps died away, and then, hastily displacing his bed, saw by the faint light that penetrated into his cell, that he had labored uselessly the previous evening in attacking the stone instead of removing the plaster that surrounded it.

The damp had rendered it friable, and Dantes was able to break it off—in small morsels, it is true, but at the end of half an hour he had scraped off a handful; a mathematician might have calculated that in two years, supposing that the rock was not encountered, a passage twenty feet long and two feet broad, might be formed.

The prisoner reproached himself with not having thus employed the hours he had passed in vain hopes, prayer, and despondency. During the six years that he had been imprisoned, what might he not have accomplished?

In three days he had succeeded, with the utmost precaution, in removing the cement, and exposing the stone-work. The wall was built of rough stones, among which, to give strength to the structure, blocks of hewn stone were at intervals imbedded. It was one of these he had uncovered, and which he must remove from its socket.

Dantes strove to do this with his nails, but they were too weak. The fragments of the jug broke, and after an hour of useless toil, he paused.

Was he to be thus stopped at the beginning, and was he to wait inactive until his fellow workman had completed his task? Suddenly an idea occurred to him—he smiled, and the perspiration dried on his forehead.

The jailer always brought Dantes' soup in an iron saucepan; this saucepan contained soup for both prisoners, for Dantes had noticed that it was either quite full, or half empty, according as the turnkey gave it to him or to his companion first.

The handle of this saucepan was of iron; Dantes would have given ten years of his life in exchange for it.

The jailer was accustomed to pour the contents of the saucepan into Dantes' plate, and Dantes, after eating his soup with a wooden spoon, washed the plate, which thus served for every day. Now when evening came Dantes put his plate on the ground near the door; the jailer, as he entered, stepped on it and broke it.

This time he could not blame Dantes. He was wrong to leave it there, but the jailer was wrong not to have looked before him.

The jailer, therefore, only grumbled. Then he looked about for something to pour the soup into; Dantes' entire dinner service consisted of one plate—there was no alternative.

"Leave the saucepan," said Dantes; "you can take it away when you bring me my breakfast." This advice was to the jailer's taste, as it spared him the necessity of making another trip. He left the saucepan.

Dantes was beside himself with joy. He rapidly devoured his food, and after waiting an hour, lest the jailer should change his mind and return, he removed his bed, took the handle of the saucepan, inserted the point between the hewn stone and rough stones of the wall, and employed it as a lever. A slight oscillation showed Dantes that all went well. At the end of an hour the stone was extricated from the wall, leaving a cavity a foot and a half in diameter.

Dantes carefully collected the plaster, carried it into the corner of his cell, and covered it with earth. Then, wishing to make the best use of his time while he had the means of labor, he continued to work without ceasing. At the dawn of day he replaced the stone, pushed his bed against the wall, and lay down. The breakfast consisted of a piece of bread; the jailer entered and placed the bread on the table.

"Well, don't you intend to bring me another plate?" said Dantes.

"No," replied the turnkey; "you destroy everything. First you break your jug, then you make me break your plate; if all the prisoners followed your example, the government would be ruined. I shall leave you the saucepan, and pour your soup into that. So for the future I hope you will not be so destructive."

Dantes raised his eyes to heaven and clasped his hands beneath the coverlet. He felt more gratitude for the possession of this piece of iron than he had ever felt for anything. He had noticed, however, that the prisoner on the other side had ceased to labor; no matter, this was a greater reason for proceeding—if his neighbor would not come to him, he would go to his neighbor. All day he toiled on untiringly, and by the evening he had succeeded in extracting ten handfuls of plaster and fragments of stone. When the hour for his jailer's visit arrived, Dantes straightened the handle of the saucepan as well as he could, and placed it in its accustomed place. The turnkey poured his ration of soup into it, together with the fish—for thrice a week the prisoners were deprived of meat. This would have been a method of reckoning time, had not Dantes long ceased to do so.

> Having poured out the soup, the turnkey retired. Dantes wished to ascertain whether his neighbor had really ceased to work. He listened—all was silent, as it had been for the last three days. Dantes sighed; it was evident that his neighbor distrusted him. However, he toiled on all the night without being discouraged; but after two or three hours he encountered an obstacle. The iron made no impression, but met with a smooth surface; Dantes touched it, and found that it was a beam. This beam crossed, or rather blocked up, the hole Dantes had made; it was necessary, therefore, to dig above or under it. The unhappy young man had not thought of this. "O my God, my God!" murmured he, "I have so earnestly prayed to you, that I hoped my prayers had been heard. After having deprived me of my liberty, after having deprived me of death, after having recalled me to existence, my God, have pity on me, and do not let me die in despair!"
>
> "Who talks of God and despair at the same time?" said a voice that seemed to come from beneath the earth, and, deadened by the distance, sounded hollow and sepulchral in the young man's ears. Edmond's hair stood on end, and he rose to his knees.
>
> "Ah," said he, "I hear a human voice."[1]

STEP THREE: **Reread**

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."[2]

1. Alexandre Dumas, *The Count of Monte Cristo*, Vol. I (1st World Library, 2007), pp. 150–155.
2. J. R. R. Tolkien, *The Fellowship of the Ring* (Ballantine Books, 1973), p. 58.

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 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**

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.

Day Two: Condensed Narrative Summaries

Focus: Shortening a narrative summary to its briefest form

STEP ONE: **Condense**

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.

STEP TWO: Prepare

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.

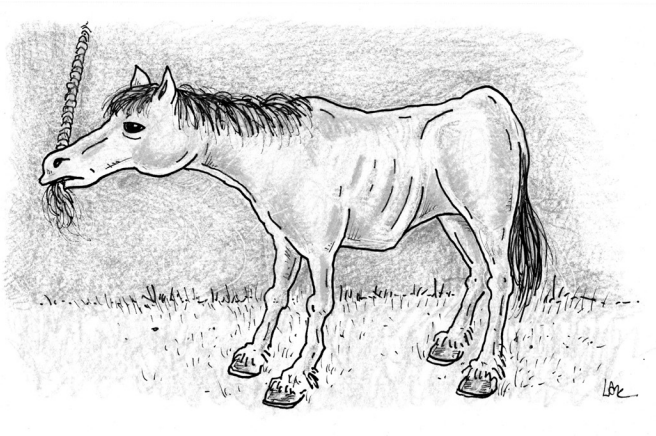
The Horse that Aroused the Town
by Lillian M. Gask

A wise and just monarch was the good King John. His kingdom extended over Central Italy, and included the famous town of Atri, which in days gone by had been a famous harbour on the shores of the Adriatic. Now the sea had retreated from it, and it lay inland; no longer the crested waves rolled on its borders, or tossed their showers of silver spray to meet the vivid turquoise of the sky.

The great desire of good King John was that every man, woman and child in his dominions should be able to obtain justice without delay, be they rich or poor. To this end, since he could not possibly listen to all himself, he hung a bell in one of the city towers, and issued a proclamation to say that when this was rung a magistrate would immediately proceed to the public square and administer justice in his name. The plan worked admirably; both rich and poor were satisfied, and since they knew that evil-doers would be quickly punished, and wrongs set right, men hesitated to defraud or oppress their neighbours, and the great bell pealed less often as years went on.

In the course of time, however, the bell-rope wore thin, and some ingenious citizen fastened a wisp of hay to it, that this might serve as a handle. One day in the height of summer, when the deserted square was blazing with sunlight, and most of the citizens were taking their noonday rest, their siesta was disturbed by the violent pealing of the bell.

"Surely some great injustice has been done," they cried, shaking off their languor and hastening to the square. To their amazement they found it empty of all human beings save themselves; no angry supplicant appealed for justice, but a poor old horse, lame and half blind, with bones that nearly broke through his skin, was trying with pathetic eagerness to eat the wisp of hay. In struggling to do this, he had rung the bell, and the judge, summoned so hastily for so slight a cause, was stirred to indignation.



"To whom does this wretched horse belong?" he shouted wrathfully. "What business has it here?"

"Sir, he belongs to a rich nobleman, who lives in that splendid palace whose tall towers glisten white above the palm-grove," said an old man, coming forward with a deep bow. "Time was that he bore his master to battle, carrying him dauntlessly amid shot and shell, and more than once saving his life by his courage and fleetness. When the horse became old and feeble, he was turned adrift, since his master had no further use for him; and now the poor creature picks up what food he can in highways and byways."

On hearing this the judge's face grew dark with anger. "Bring his master before me," he thundered, and when the amazed nobleman appeared, he questioned him more sternly than he would have done the meanest peasant.

"Is it true," he demanded, "that you left this, your faithful servant, to starve, since he could no longer serve you? It is long since I heard of such gross injustice—are you not ashamed?"

The nobleman hung his head in silence; he had no word to say in his own defence as with scathing contempt the judge rebuked him, adding that in future he would neglect the horse at his peril.

"For the rest of his life," he said, "you shall care for the poor beast as he deserves, so that after his long term of faithful service he may end his days in peace."

This decision was greeted with loud applause by the town folk, who gathered in the square.

"Our bell is superior to all others," they said to each other, with nods and smiles, "for it is the means of gaining justice, not only for men, but for animals too in their time of need."

And with shouts of triumph they led the old war-horse back to his stable, knowing that for the future its miserly owner would not dare to begrudge it the comfort to which it was so justly entitled.[3]

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

That's right; read it again.

3. William Patten, ed., *The Junior Classics: Animal and Nature Stories, Vol. 8* (P.F. Collier, 1918), pp. 57–60.

STEP THREE: Practice

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.

STEP FOUR: Condense

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.

Day Three: Review Three-Level Outlines

Focus: Constructing a three-level outline

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

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

STEP ONE: Review one- and two-level outlines

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):

> The best time to buy pigs is in the spring when they are being weaned. Be sure that any pig you buy has been raised on clean ground under a strict system of sanitation. A pig weaned at 8 weeks of age should weigh at least 35 pounds, and should have a thrifty, clean, and alert appearance. Choose a female pig, or a male pig that has been castrated (a barrow). A male pig that has not been castrated will produce meat with an undesirable odor and flavor.
>
> A hog eats about 600 pounds of feed from a weaning age of 8 weeks to a finished weight of about 200 pounds. The feed should consist of grains, a protein supplement, and a mineral supplement. Yellow corn is the standard grain; however, barley, wheat, or grain sorghums can also be used. Soybean meal is a very satisfactory protein supplement. The grain and protein supplements should be mixed so that the ration contains about 16-percent protein. A good mineral mixture consists of equal parts of steamed bonemeal, ground limestone or air-slaked lime, and common salt. This should be kept in a self-feeder where it is available at all times. In addition, keep an ample supply of fresh drinking water before hogs.
>
> If hogs have access to good pasture, they will thrive on 10 to 15 percent less feed. In the northern half of the United States, the following crops make good pasture for hogs: alfalfa, ladino, red clover, alsike, white clover, bluegrass, burclover, timothy, and combinations of these. In the South, bermudagrass, lespedeza, carpet grass, crabgrass, and dallisgrass are preferred for hog pasture. Temporary pasture—rye, oats, wheat, rape, soybeans, and cowpeas—can be sown in the hog lot.[4]

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

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4. United States Department of Agriculture, *Raising Livestock on Small Farms* (United States Extension Service, 1983), p. 19.

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.

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

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.

STEP THREE: **Prepare**

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.

> The chief dental problem among the ancient Egyptians was extreme wear. It showed in the teeth of skeletons and mummies that medical scientists had examined earlier. Now the X-rays of pharaohs, priests, and nobles showed that their teeth too had rapidly worn down. The only possible explanation was sand. Somehow sand from the desert must have got into the food. As the Egyptians chewed, particles of sand ground down their teeth.
>
> How that much sand got into their food was something of a puzzle until 1971. In that year the Manchester Museum in England was having an Egyptian exhibition. Among the displays were a large number of pieces of ancient Egyptian bread. X-rays showed that each piece contained vast quantities of mineral fragments. Some of the minerals were kinds that came from the soil in which the grain had grown. Some came from the kind of stones used to grind the grain. But most of the fragments were the pure quartz of desert sand. Dust storms must have added sand to grain when it was being harvested, winnowed, and stored. The sand went into bread along with the flour. Because the Egyptians ate large amounts of bread, they also chewed large amounts of sand.

Now . . . read it again.

STEP FOUR: **Practice**

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.

Day Four: Copia Review I

Focus: Working with nouns and adjectives to vary sentences

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

STEP ONE: **Review noun and adjective transformations**

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

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

STEP TWO: **Provide new examples**

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 ⟶ _____.

STEP THREE: **Practice transformations**

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.

Week 2: Topic Sentences

Day One: Introduction to Topic Sentences

Focus: Understanding and identifying topic sentences

STEP ONE: **Understand topic sentences**

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* (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

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.

> 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.

> 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.

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.

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.

STEP THREE: **Supply topic sentences**

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.

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. The news report is quoted from the book *CityEvents*, by Ward Rennen (Amsterdam University Press, 2007, p. 12).

> 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 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.

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

> 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.

When you're happy with your topic sentences, show them to your instructor.

Day Two: Topic Sentences in Descriptions

Focus: Understanding topic sentences in descriptions of persons

STEP ONE: **Analyze**

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.

> 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, wrap-around 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* (New York: Henry Holt 2008), pp. 15–16.

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.

STEP TWO: Identify topic sentences

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.

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.
>
> 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.

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.
>
> 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.

STEP THREE: Supply topic sentences for paragraphs of description

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.[5]

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.

---

5. Margaret Mitchell, *Gone With the Wind* (New York: Time Warner, 1993), p. 5.

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.[6]

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.)

This first paragraph is about the great medieval Frankish king Charlemagne.

> 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.[7]

The second paragraph is about Aaron Burr, third Vice-President of the United States (but much more famous for killing Alexander Hamilton in a duel).

> 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.

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6. Lyndon Orr, *Famous Affinities of History*, Vol. 1 (Harper & Brothers, 1909), p. 10.
7. John Haaren and Addison Poland, *Famous Men of the Middle Ages* (American Book Company, 1904), p. 108.

> 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.[8]

This third paragraph describes Queen Victoria, as she appeared when she attended a reception in the United States.

> 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 soft gray hair was waved and dressed and she wore a little bonnet trimmed in pink roses.[9]

The final paragraph describes Napoleon Bonaparte.

> 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.[10]

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

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8. Orr, p. 71.
9. Ida Husted Harper, *The Life and Work of Susan B. Anthony* (Indianapolis, IN: The Hollenbeck Press, 1908), p. 319.
10. Sir Walter Scott, *The Life of Napoleon Bonaparte, Emperor of the French,* Vol. 3 (New York: J. & J. Harper, 1827), p. 357.

Day Three: Topic Sentences in Chronological Narratives

Focus: Understanding topic sentences in chronological narratives

STEP ONE: **Analyze**

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.

> 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.
>
> 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 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.[11]

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. 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.

STEP TWO: Identify topic sentences

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.

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

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

> kingdom of Serbia. The crime caused great excitement and horror throughout Europe. But the deed had given Austria the opportunity to settle its account with Serbia and thus put an end to the Serb plottings within the Austrian borders.
>
> 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 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.[12]

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.[13]

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

12. Albert E. McKinley, Charles A. Coulomb, and Armand J. Gerson, *A School History of the Great War* (American Book Company, 1918), pp. 70–71.
13. Frank Ashall, *Remarkable Discoveries!* (Cambridge University Press, 1994), p. 124.

> 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.[14]

STEP THREE: **Supply topic sentences for chronological narratives**

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.)

The first paragraph is about the ancient Greek physician Galen.

> 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.[15]

The second and third paragraphs are about the rebellion of Spartacus against the Roman empire during the time of Pompey the Great.

> 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

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

15. Meyer Friedman and Gerald Friedland, *Medicine's 10 Greatest Discoveries* (Yale University Press, 1998), p. 19.

> 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 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.[16]

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

> 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.[17]

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

Day Four: Write

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

Your final assignment this week is to write a three-paragraph composition that combines a personal description with a brief chronological narrative. Choose someone you know (or someone you know *about,* as long as you don't have to do a lot of extra research to describe him or her.) You will write two paragraphs of description and one paragraph of chronological narrative. Two of these three paragraphs will have topic sentences. Your final composition will be at least 250 but not more than 500 words in length.

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

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16. Philip Van Ness Myers, *Ancient History, Part II: A History of Rome* (Ginn & Co., 1894), p. 95.
17. Liu, p. 84.

STEP ONE: Brainstorm your description

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.[18]

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

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

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.[19]

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.

STEP TWO: **Brainstorm your chronological narrative**

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:

19. Locke, p. 1.

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 the 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.

STEP THREE: **Write**

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.

STEP FOUR: **Proofread**

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.

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

This week, you'll finish reviewing the foundational skills that you need to plan, research, and write a paper. Then, in Weeks 4 through 5, you'll use those skills in an independent project that uses at least two different *topoi*.

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

After all, the whole point of this course is to give you the tools you need to write about your own ideas and topics—not the topics I give you.

Day One: Documentation

Focus: Reviewing proper format for documentation

The first step in today's lesson should already be familiar to you. It's a little boring, but review it anyway; this is the kind of information that often has to be revisited several times before it sinks in. If it will help, eat a cookie while you're working.

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 you to a number of other documentation styles. Since you're 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).

STEP ONE: Review footnotes, endnotes, in-text citations, and the Works Cited page

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, and ebooks**

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)

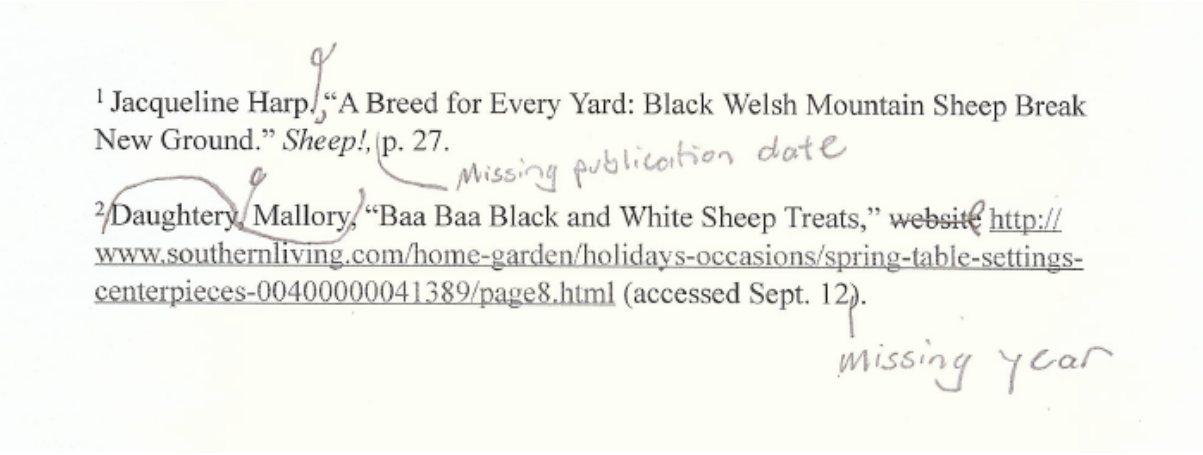
In a footnote or endnote, use the following style:

[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.


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

Missing publication date

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

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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.

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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).

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

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

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.

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

Day Two: Plagiarism

Focus: Reviewing the definition of plagiarism

In the last two levels of this course, you learned that every direct quote must be documented with a footnote, endnote, or in-text citation. You also learned that you should add a note whenever you borrow words (even if you change them around some) or original ideas from other writers.

Taking words or original ideas without giving proper credit is plagiarism. Sometimes plagiarism is easy to spot (you probably researched a couple of cases, in last year's plagiarism assignment, that were very obvious). 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.

If you feel like you have to add a note to every sentence you write, you're being too conscientious. If you never write a footnote, you're probably borrowing a little too freely. The ability to make the distinction develops over time. I hope that today's work will help you gain just a little more insight.

STEP ONE: Review the definition of common knowledge

"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* (London: Taylor & Francis, 2002), p. 10.
[2]Francesca Rochberg, *The Heavenly Writing: Divination, Horoscopy, and Astronomy in Mesopotamian Culture* (Cambridge: 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 Malcolm Williams' 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**

Take some time now to practice your awareness of common knowledge.

Start out by reading the following paragraphs carefully**.**

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.

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

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

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

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.

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. _____

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. _____

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. _____

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

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. _____

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

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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. _____

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

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

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. _____

STEP THREE: **Research**

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.

Day Three: Introductions and Conclusions

Focus: Reviewing introductions and conclusions

STEP ONE: **Review the Introductions and Conclusions chart**

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**

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.

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.

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.

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.

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.

"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.

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.

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.

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.

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.

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.

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.

STEP THREE: **Write**

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

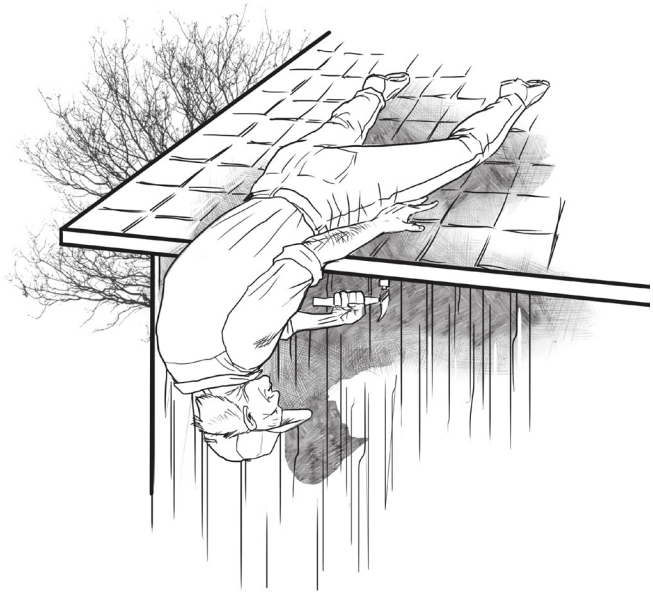
To help you get started, read my example below. This is the description of my grandfather that I wrote, following last week's instructions. My new introduction and conclusion are in bold.

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.

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

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. The kingdom was ruled by its king.
infinitives ⟷ participles		The truth needs saying. The truth needs to be said.
main verb ⟷ infinitive		I usually plan ahead. I usually need to plan ahead. 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

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 _____.

STEP THREE: **Practice transformations**

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.

He began moving along the wall, sniffing as he went.
“All right,” answered Hazel, “and you can find a cowslip for me.”
The Owsla stole the Chief Rabbit’s lettuce from a garden half a mile away across the fields.
Fiver shook his ears and nibbled a dandelion.
A force like a high wind, yet smooth and silent, was drawing him away.
Bigwig realized that in this place nobody was told more than was good for him.
“But that’s all to the good—I hated to wait.”
He simply loves to cross bridges.
“Go and get Dandelion and Blackberry and bring me them.”
His life would not be accepted by the Black Rabbit.

Weeks 4 and 5: Independent Composition

Over the next two weeks, you'll choose your own subject and write a composition that combines at least two *topoi*.

As in last year's independent compositions, your assignment will be divided up into steps rather than days. The suggested time spent on each step is *only* a suggestion. As I told you last year, writers work, read, and think at very different speeds.

Your finalized composition must:

1. Include at least two of the *topoi* in your 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 your 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	30 minutes
Step Twelve: Proofread	1 hour

STEP ONE: Create brainstorming maps (1 hour)

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.

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

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.

STEP THREE: Pre-reading, Part I (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.

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

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)

Now return to your bookmarked/Post-It marked 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)

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.

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

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.

STEP EIGHT: Add another *topos* (or *topoi*) (1 to 2 hours)

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)

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)

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.

STEP TWELVE: Proofread (1 hour)

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 repeated 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.

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 your outlining skills, and to introduce you to a new *topos:* the "narration by significance." You'll work on analyzing this form in the next day's work. As you work on today's outlines, see if you can predict some of the elements that a narration by significance includes.

STEP ONE: Understand the four-level outline

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):

> The chief dental problem among the ancient Egyptians was extreme wear. It showed in the teeth of skeletons and mummies that medical scientists had examined earlier. Now the X-rays of pharaohs, priests, and nobles showed that their teeth too had rapidly worn down. The only possible explanation was sand. Somehow sand from the desert must have got into the food. As the Egyptians chewed, particles of sand ground down their teeth.
>
> How that much sand got into their food was something of a puzzle until 1971. In that year the Manchester Museum in England was having an Egyptian exhibition. Among the displays were a large number of pieces of ancient Egyptian bread. X-rays showed that each piece contained vast quantities of mineral fragments. Some of the minerals were kinds that came from the soil in which the grain had grown. Some came from the kind of stones used to grind the grain. But most of the fragments were the pure quartz of desert sand. Dust storms must have added sand to grain when it was being harvested, winnowed, and stored. The sand went into bread along with the flour. Because the Egyptians ate large amounts of bread, they also chewed large amounts of sand.

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

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.

> . . . The Sun King, as Louis was called by his courtiers, decided on another effort to establish a colony at the mouth of the majestic [Mississippi] river . . . This time the King selected as his commander a great French-Canadian named Pierre le Moyne, Sieur d'Iberville.
>
> Iberville was one of the greatest fighting men of all time. This may seem a rash statement in view of the fact that he has almost been forgotten. He fought in the battles between the French and the North American Indians and between the French and the English settlers, and few records were kept of what he did. The men who wrote the histories of that day were so absorbed in the wars the French were waging in Europe that they paid little attention to a backwoods hero.
>
> Iberville was both a general and an admiral. He had led expeditions on foot through the endless miles of the northern woods, through marshes and over mountains and along rivers, and captured the English forts on Hudson's Bay in night attacks. Later he encountered three well-armed vessels on the Bay and had beaten them with one ship-of-war in a brilliant exhibition

of naval daring. He had captured the colonies on Newfoundland in one brisk campaign. The Iroquois dreaded him, for he was ruthless as well as bold. His own people loved him and gloated over his exploits. "That Pierre, he can beat the old devil himself!" they said gleefully. His fame had even reached the court of the Sun King.

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

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

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.

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.

Note: "Brownshirts," or the SA, were paramilitary troops used by the Nazis early in World War II. "Sank all party differences" means that the Norwegians forgot about their own local political parties and united against the German invasion.

> 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.

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, 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.

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.

> 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. One the night of July 14, after learning of the fall of the Bastille, Besenval ordered the troops in Paris to retreat to Sevres.

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.

2. Not enough troops

D.

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

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.

From *The Mississippi Bubble,* by Thomas Costain (Random House, 1955), p. 14.

> . . . The Sun King, as Louis was called by his courtiers, decided on another effort to establish a colony at the mouth of the majestic [Mississippi] river . . . This time the King selected as his commander a great French-Canadian named Pierre le Moyne, Sieur d'Iberville [1698].
>
> Iberville was one of the greatest fighting men of all time. This may seem a rash statement in view of the fact that he has almost been forgotten. He fought in the battles between the French and the North American Indians and between the French and the English settlers [1688–1697], and few records were kept of what he did. The men who wrote the histories of that day were so absorbed in the wars the French were waging in Europe that they paid little attention to a backwoods hero.

> Iberville was both a general and an admiral. He had led expeditions on foot through the endless miles of the northern woods, through marshes and over mountains and along rivers, and captured the English forts on Hudson's Bay in night attacks [1686, 1694, 1697]. Later he encountered three well-armed vessels on the Bay and had beaten them with one ship-of-war in a brilliant exhibition of naval daring [1688]. He had captured the colonies on Newfoundland in one brisk campaign [1696]. The Iroquois dreaded him, for he was ruthless as well as bold. His own people loved him and gloated over his exploits. "That Pierre, he can beat the old devil himself!" they said gleefully. His fame had even reached the court of the Sun King.

Like a chronological narrative, this passage tells what happened in the past. It answers the question *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.

STEP TWO: **Analyze**

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.)

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.

> 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. 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.
>
> 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, 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.

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.

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

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

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.

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; 200 Norwegian ships were sunk in battles between 1940 and 1942.[20] 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.

STEP FOUR: **Additional analysis**

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.

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).

> 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. One the

20. Wayne C. Thompson, *Nordic, Central, and Southeastern Europe,* 12th ed. (Rowman & Littlefield, 2012), p. 17.

night of July 14, after learning of the fall of the Bastille, Besenval ordered the troops in Paris to retreat to Sevres.

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

Day Three: Creating an Outline

Focus: Planning out a brief narrative by significance

It's time for you to make your first run at writing a narrative by significance. Next week, you will have the chance to select your own topic, do your own research, and practice the form with a little more independence.

For this assignment (which is spread out over the next two days), you'll write about 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.

You will write one organized paragraph with a single strong theme, with the events arranged by significance. Your paragraph should be at least 150 words but no longer than 250 words in length.

STEP ONE: **Read**

Start off by reading carefully through the following excerpts.

From Susan Wise Bauer, *The History of the Renaissance World: From the Rediscovery of Aristotle to the Conquest of Constantinople* (New York: W. W. Norton, 2013), p. 387.

> [The leader of the Japanese warriors known as *samurai*] began to prepare for war. He summoned samurai from across western Japan to defend the coast. They built eight-foot stone walls along the beaches of Hakata Bay and other likely ports, to trap landing Mongol troops between the water and the fortifications; they assembled a special navy of small, very fast boats.
>
> At the same time, Kublai Khan had recruited an admiral from the Song prisoners and begun construction of nine hundred new warships. Once again, the navy launched from both Goryeo and the southeastern Chinese coast; this time, 140,000 men on over four thousand ships sailed towards Japan in early June.
>
> The defending samurai were hugely outnumbered, but the stone walls temporarily halted the Mongol advance. The first men on the beach were

> stalled by the samurai defense, with the main bulk of the navy still anchored off Kyoto. The small Japanese ships launched constant quick strikes against them, keeping them on perpetual alert. Packed together, the soldiers on board began to suffer from an epidemic that killed thousands and weakened more.
>
> For seven weeks, the samurai defenses held. And then, on August 15, a typhoon blew down on the Mongol fleet. For two full days, it battered the anchored ships. According to some accounts, 90 percent of the vessels sank. Nearly a hundred thousand more men were drowned. Thirty thousand soldiers, left stranded on the beach, were massacred.

Forrest E. Morgan, *Compellence and the Strategic Culture of Imperial Japan* (Westport, CT: Praeger, 2003), p. 46.

> [Japanese p]reparations to repel the second [Mongol] invasion mirrored those for the first, but on a higher level of intensity. The shogunate pushed its resources to the limit, financially and politically . . . to build fortifications and raise an army of vassals . . .
>
> The great invasion finally came in June 1281. A fleet of more than 1,200 ships, carrying 40,000 Mongol, Korean, and North Chinese troops were joined in an assault on the shores of northwest Kyushu by an even larger fleet ferrying 100,000 soldiers from southern China. This time the Japanese were prepared. Having fortified the island's most strategic points, the samurai were able to hold the massive attack force on the coast for more than seven weeks until, once again, a typhoon arose and helped the Japanese drive the invaders back into the sea. No precise record exists of how many of [Kublai Khan's] soldiers were lost in this adventure, but historians estimate that, perhaps, a third of the Korean fleet went down with its human cargo and well over half the southern Chinese were either cut down by samurai while trying to reach their ships or were lost later at sea.

Thomas J. Craughwell, *The Rise and Fall of the Second Largest Empire in History* (Beverly, Mass.: Fair Winds, 2010), p. 250.

> The expedition was troubled from the start. Most of the troops were Chinese, who fought poorly in Japan because they had no interest in seeing the Mongols conquer that nation. Chinese officers quarreled with the Mongol commanders, and their squabbles became more intense once they arrived in Japan, where the defenders put up stiff resistance. Two months into the invasion, the Mongols still did not have the upper hand, nor had they achieved any major victory of the Japanese.

Then, on August 15 and 16, 1281, history repeated itself. A typhoon was blowing off the coast of Kyushu. Once again, the Koreans urged the army to get back onto the ships while there was time. And once again, it took too long to get so many men aboard. About 65,000 of Kublai's men drowned, while those troops who were still ashore were killed or taken prisoner by the Japanese.

Kublai Khan had never suffered such a terrible defeat—it both shocked and humiliated him. In Japan, the typhoon was called a *kamikaze*, a divine wind, sent by the gods to protect sacred Japan from her enemies.

Jim Ollhoff, *Samurai* (Edina, Minn.: ABDO, 2008), p. 9.

This time, Kublai Khan wanted to attack with 200,000 men in 4,000 ships . . . However, in his impatience to attack, Kublai Khan made some serious errors. He needed so many boats that he didn't care where he got them. Unwisely, he used riverboats. These boats were fine for calm inland rivers, but they were very unstable on the ocean. Secondly, he used Chinese shipbuilders as slave labor. The Chinese were excellent shipbuilders, but Kublai Khan had just conquered them. Naturally, the Chinese were very resentful toward the Mongols. So, as they built the ships, they sabotaged many of them, making the ships unstable in bad weather.

In 1281, Kublai Khan and his 4,000 ships set sail for Japan. The samurai had built effective defenses on the shores, so the Mongols were not able to land a large fleet. Small Japanese ships darted between the large Mongol ships, causing havoc. When a Mongol ship did land, the Mongol soldiers were no match for the samurai in hand-to-hand fighting. To make matters worse, it was the middle of summer, and the food supply on the Mongol ships spoiled rapidly.

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* (New York: Berkley Publishing, 2012), pp. 77–78.

> [77] The khan put General Atahai in command of the combined fleet, despite the fact that the latter had never commanded even a single ship . . . The khan's forces had the technological edge, using long-range weapons as cover fire against the samurai from their ships. Their arsenal included the world's first-known exploding projectile, a shell with a fuse filled with shrapnel and gunpowder. But the Japanese had spent the time between invasions preparing for the khan's return by building walls to reinforce their shoreline . . . [78] On the first landing despite heavy losses, the samurai succeeded in driving the invaders back to their boats before they could establish a beachhead.
>
> The Mongol general refused to accept defeat. He kept his fleet at anchor and made plans to renew the attack. Before he could, however, a massive typhoon blew into the bay. The Mongol ships were anchored offshore and unprotected from the weather. It was a mistake a seaman would not make, but a general did . . . All the flat-bottom riverboats and landing craft were quickly overturned, swamped, or destroyed . . . The boats thrown together in haste with faulty construction broke up in the violent storm.

STEP TWO: **Plan the theme**

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!

✦

STEP THREE: Understand how to create a working outline

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

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.

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.

STEP TWO: **Write**

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 it 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.

Week 7: Independent Composition: Narrative by Significance in History

This week, you'll chose your 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.

Your 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 your plan:

Step One: Choose a tentative theme	30 minutes
Step Two: Resource collection	2 hours
Step Three: Pre-reading	1½–2 hours
Step Four: Take notes	1½–2 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

STEP ONE: **Choose a tentative theme (30 minutes)**

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? What did it change?
Discovery	What was discovered and who discovered it?	Why did they look? OR What events led to the discovery? AND 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)**

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.

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.

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.

STEP FIVE: Organize (30 minutes)

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.

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

STEP SIX: Write (2 hours)

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)

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.

STEP NINE: **Proofread (30 minutes)**

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.

Week 8: Writing About Fiction, Part I

As you did last year, you'll spend two weeks at a time working on your skills in literary criticism. Over the next two weeks, you'll use the knowledge you've already gained about how stories work, plus your new skills in narrating by significance, to construct an essay about a short story.

Day One: Read

Focus: Reading

STEP ONE: **Learn about the author**

"The Curious Case of Benjamin Button" (found in Appendix I) 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**

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**

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)

STEP TWO: **Define vocabulary**

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

STEP THREE: Reread

Now go back and reread the story carefully from the beginning.

Day Three: Summarize

Focus: Writing a brief chronological plot summary

In preparation for next week's paper, you'll write a narrative summary of the story.

Writing a narrative summary is a basic skill that you've practiced over and over again. But writing summaries is still an essential step in developing a critical essay. Until you can succinctly and clearly sum up a piece of fiction, you don't have a firm grasp on its central ideas.

STEP ONE: List important events

"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.

STEP TWO: Write a brief summary

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.

STEP THREE: Condense

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.

STEP FOUR: Condense to one sentence

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.

Day Four: Summarize by Importance

Focus: Writing a narrative by significance as a summary

A narrative by significance (which you learned how to do just a couple of weeks ago) can be a very useful tool when you're writing an essay of literary criticism. If your readers are not at all familiar with the book or story you're writing about, a brief plot summary is often necessary. But many times—particularly once you're writing for a college class—you can assume that your reader already knows the plot of the assigned text. Summarizing a plot for an informed reader is a waste of time! Instead, your essay can be more effective if you explain the most *significant* events in the story.

STEP ONE: List important events

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 15–20 *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.)

STEP TWO: Place events into categories

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.

STEP THREE: Write the summary

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.

Week 9: Writing About Fiction, Part II

Day One: Identify Literary Elements

Focus: Understanding the literary elements of a short story

STEP ONE: Review the chart

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

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.

STEP THREE: **Talk about the terms**

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 apply to or are used in the story of Benjamin Button.

If you have trouble, your instructor has leading questions and additional information that can help you.

STEP FOUR: **Write**

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.

Day Two: Research

Focus: Finding out what critics have already said

STEP ONE: **Understand the purpose of reading criticism**

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**

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

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.

STEP FOUR: Put the critical observations into your own words

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.

Days Three and Four: Write

Focus: Writing an original essay of literary criticism

Rather than breaking down the writing of your composition into days, use the next two days to go through the following series of steps.

Step One: Organize your 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 you some time and thought. Stick with it! Remember that *good writing* is actually *good thinking*, and good thinking is hard work.

Your final essay should be between 450 and 700 words, and should quote directly from at least one of the critical sources.

STEP ONE: Organize your pre-writing notes by significance

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.

STEP TWO: Organize the remaining notes

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.

STEP THREE: First draft

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.

STEP FOUR: Incorporate quotes and additional details

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.

STEP FIVE: **Revise**

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.

STEP SIX: **Conclusion and title**

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.

STEP SEVEN: **Proofread**

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.

3) Check that you have quoted from the story directly at least three times.

4) Make sure that you have quoted at least one critic directly, with appropriate footnote.

5) Read your conclusion. Have you summarized your final understanding of the story?

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 sum up your final paragraph in a single phrase?

Week 10: Instructional Sequence

This week, you'll take a break from the sort of writing that requires you to do research and organize your notes. Instead, you'll practice writing a new kind of sequence.

Day One: Introduction to Instructional Sequence

Focus: Reading and following an instructional sequence

You'll need a deck of cards for today's work.

STEP ONE: Read the instructional sequence

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.

Four Kings Found

> 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.
>
> 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.

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).

[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.)

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."

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.

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.

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 it. 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.

STEP TWO: **Practice the instructional sequence**

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!**

Now try the trick out on your instructor (or sibling).

Day Two: Analyzing the *Topos*

Focus: Understanding the form of an instructional sequence

STEP ONE: **Analyzing the *topos***

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.

Four Kings Found

_____ 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.

_____ 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.

_____ 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).

_____ Now deal 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.)

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."

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.

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.

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.

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.

STEP TWO: Understand the elements of the *topos*

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 an understood subject:

> [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*

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.

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.

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.

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.

With an old soft towel, wipe all dust and dampness carefully from both sides of your leaves. 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. 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. Then, lay in another layer of leaves, and so on until your book is filled. 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.

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.

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

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

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.

Day Three: Writing an Instructional Sequence

Focus: Writing an effective instructional sequence

Today's assignment is simple, but requires skill. You'll write an instructional sequence, explaining to someone else how to do, make, or perform something that *you* already know how to do, make, or perform. Then, you'll try out the effectiveness of your sequence by handing it over to your reader—and watching him (or her) follow your instructions.

Read through all five steps before you begin your work.

STEP ONE: **Choose your topic**

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.

STEP TWO: List the steps of the sequence

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

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

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!

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 . . .

Day Four: Copia Review III: Varying by Equivalence

Focus: Reviewing how to turn positives into negatives and vice versa

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

STEP ONE: Review transformations

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**

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.

STEP THREE: **Practice transformations**

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?

I regarded her with an utter astonishment mixed 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 very often 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 unnatural excitement.

Our glances, however, rested briefly upon the dead—for we could not regard her unawed.

These appearances, which bewilder you, are merely ordinary electrical phenomena—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—a condemned 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 an unfamiliar fancy—a fancy so ridiculous, indeed, that I but mention it to show the not unimpressive force of the sensations which oppressed me.

Much that I encountered on the way contributed, I know not how, to heighten the indefinite sentiments of which I have already spoken.

It was, indeed, a tempestuous yet sternly beautiful night, and one very far from ordinary in its terror and its beauty.

The silken hair, too, had been suffered to grow with wild abandon, 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 not at all distinct reverberation.

Appendix I

Literature

The Curious Case of Benjamin Button

by F. Scott Fitzgerald

"The Curious Case of Benjamin Button" was first published in the magazine Collier's *on May 27, 1922. Later that year, it was included in a collection of F. Scott Fitzgerald's short stories called* Tales of the Jazz Age. *Fitzgerald, an American who often wrote about the world of the 1920s, is also the author of the novels* The Great Gatsby *and* This Side of Paradise *as well as other novels and short stories.*

1.

As long ago as 1860 it was the proper thing to be born at home. At present, so I am told, the high gods of medicine have decreed that the first cries of the young shall be uttered upon the anesthetic air of a hospital, preferably a fashionable one. So young Mr. and Mrs. Roger Button were fifty years ahead of style when they decided, one day in the summer of 1860, that their first baby should be born in a hospital. Whether this anachronism had any bearing upon the astonishing history I am about to set down will never be known.

I shall tell you what occurred, and let you judge for yourself.

The Roger Buttons held an enviable position, both social and financial, in ante-bellum Baltimore. They were related to the This Family and the That Family, which, as every Southerner knew, entitled them to membership in that enormous peerage which largely populated the Confederacy.

This was their first experience with the charming old custom of having babies—Mr. Button was naturally nervous. He hoped it would be a boy so that he could be sent to Yale College in Connecticut, at which institution Mr. Button himself had been known for four years by the somewhat obvious nickname of "Cuff."[27]

On the September morning consecrated to the enormous event he arose nervously at six o'clock, dressed himself, adjusted an impeccable stock, and hurried forth through the streets of

27. Note from Susan: Because shirt cuffs often had buttons on them.

Baltimore to the hospital, to determine whether the darkness of the night had borne in new life upon its bosom.

When he was approximately a hundred yards from the Maryland Private Hospital for Ladies and Gentlemen he saw Doctor Keene, the family physician, descending the front steps, rubbing his hands together with a washing movement—as all doctors are required to do by the unwritten ethics of their profession.

Mr. Roger Button, the president of Roger Button & Co., Wholesale Hardware, began to run toward Doctor Keene with much less dignity than was expected from a Southern gentleman of that picturesque period.

"Doctor Keene!" he called. "Oh, Doctor Keene!"

The doctor heard him, faced around, and stood waiting, a curious expression settling on his harsh, medicinal face as Mr. Button drew near. "What happened?" demanded Mr. Button, as he came up in a gasping rush. "What was it? How is she? A boy? Who is it? What—"

"Talk sense!" said Doctor Keene sharply. He appeared somewhat irritated.

"Is the child born?" begged Mr. Button.

Doctor Keene frowned. "Why, yes, I suppose so—after a fashion."

Again he threw a curious glance at Mr. Button.

"Is my wife all right?"

"Yes."

"Is it a boy or a girl?"

"Here now!" cried Doctor Keene in a perfect passion of irritation, "I'll ask you to go and see for yourself. Outrageous!" He snapped the last word out in almost one syllable, then he turned away muttering: "Do you imagine a case like this will help my professional reputation? One more would ruin me—ruin anybody."

"What's the matter?" demanded Mr. Button appalled. "Triplets?"

"No, not triplets!" answered the doctor cuttingly. "What's more, you can go and see for yourself. And get another doctor. I brought you into the world, young man, and I've been physician to your family for forty years, but I'm through with you! I don't want to see you or any of your relatives ever again! Good-by!"

Then he turned sharply, and without another word climbed into his phaeton, which was waiting at the curbstone, and drove severely away.

Mr. Button stood there upon the sidewalk, stupefied and trembling from head to foot. What horrible mishap had occurred? He had suddenly lost all desire to go into the Maryland Private Hospital for Ladies and Gentlemen—it was with the greatest difficulty that, a moment later, he forced himself to mount the steps and enter the front door.

A nurse was sitting behind a desk in the opaque gloom of the hall.

Swallowing his shame, Mr. Button approached her.

"Good-morning," she remarked, looking up at him pleasantly.

"Good-morning. I—I am Mr. Button."

At this a look of utter terror spread itself over the girl's face. She rose to her feet and seemed about to fly from the hall, restraining herself only with the most apparent difficulty.

"I want to see my child," said Mr. Button.

The nurse gave a little scream. “Oh—of course!” she cried hysterically. “Up-stairs. Right up-stairs. Go—up!”

She pointed the direction, and Mr. Button, bathed in a cool perspiration, turned falteringly, and began to mount to the second floor. In the upper hall he addressed another nurse who approached him, basin in hand. “I’m Mr. Button,” he managed to articulate. “I want to see my—”

Clank! The basin clattered to the floor and rolled in the direction of the stairs. Clank! Clank! It began a methodical descent as if sharing in the general terror which this gentleman provoked.

“I want to see my child!” Mr. Button almost shrieked. He was on the verge of collapse.

Clank! The basin had reached the first floor. The nurse regained control of herself, and threw Mr. Button a look of hearty contempt.

“All right, Mr. Button,” she agreed in a hushed voice. “Very well! But if you knew what a state it’s put us all in this morning! It’s perfectly outrageous! The hospital will never have the ghost of a reputation after—”

“Hurry!” he cried hoarsely. “I can’t stand this!”

“Come this way, then, Mr. Button.”

He dragged himself after her. At the end of a long hall they reached a room from which proceeded a variety of howls—indeed, a room which, in later parlance, would have been known as the “crying-room.” They entered. Ranged around the walls were half a dozen white-enameled rolling cribs, each with a tag tied at the head.

“Well,” gasped Mr. Button, “which is mine?”

“There!” said the nurse.

Mr. Button’s eyes followed her pointing finger, and this is what he saw. Wrapped in a voluminous white blanket, and partly crammed into one of the cribs, there sat an old man apparently about seventy years of age. His sparse hair was almost white, and from his chin dripped a long smoke-coloured beard, which waved absurdly back and forth, fanned by the breeze coming in at the window. He looked up at Mr. Button with dim, faded eyes in which lurked a puzzled question.

“Am I mad?” thundered Mr. Button, his terror resolving into rage. “Is this some ghastly hospital joke?

“It doesn’t seem like a joke to us,” replied the nurse severely. “And I don’t know whether you’re mad or not—but that is most certainly your child.”

The cool perspiration redoubled on Mr. Button’s forehead. He closed his eyes, and then, opening them, looked again. There was no mistake—he was gazing at a man of threescore and ten—a baby of threescore and ten, a baby whose feet hung over the sides of the crib in which it was reposing.

The old man looked placidly from one to the other for a moment, and then suddenly spoke in a cracked and ancient voice. "Are you my father?" he demanded.

Mr. Button and the nurse started violently.

"Because if you are," went on the old man querulously, "I wish you'd get me out of this place—or, at least, get them to put a comfortable rocker in here,"

"Where in God's name did you come from? Who are you?" burst out Mr. Button frantically.

"I can't tell you exactly who I am," replied the querulous whine, "because I've only been born a few hours—but my last name is certainly Button."

"You lie! You're an impostor!"

The old man turned wearily to the nurse. "Nice way to welcome a new-born child," he complained in a weak voice. "Tell him he's wrong, why don't you?"

"You're wrong. Mr. Button," said the nurse severely. "This is your child, and you'll have to make the best of it. We're going to ask you to take him home with you as soon as possible—some time to-day."

"Home?" repeated Mr. Button incredulously.

"Yes, we can't have him here. We really can't, you know?"

"I'm right glad of it," whined the old man. "This is a fine place to keep a youngster of quiet tastes. With all this yelling and howling, I haven't been able to get a wink of sleep. I asked for something to eat"—here his voice rose to a shrill note of protest—"and they brought me a bottle of milk!"

Mr. Button sank down upon a chair near his son and concealed his face in his hands. "My heavens!" he murmured, in an ecstasy of horror. "What will people say? What must I do?"

"You'll have to take him home," insisted the nurse—"immediately!"

A grotesque picture formed itself with dreadful clarity before the eyes of the tortured man—a picture of himself walking through the crowded streets of the city with this appalling apparition stalking by his side. "I can't. I can't," he moaned.

People would stop to speak to him, and what was he going to say? He would have to introduce this—this septuagenarian: "This is my son, born early this morning." And then the old man would gather his blanket around him and they would plod on, past the bustling stores, the slave market—for a dark instant Mr. Button wished passionately that his son was black—past the luxurious houses of the residential district, past the home for the aged . . .

"Come! Pull yourself together," commanded the nurse.

"See here," the old man announced suddenly, "if you think I'm going to walk home in this blanket, you're entirely mistaken."

"Babies always have blankets."

With a malicious crackle the old man held up a small white swaddling garment. "Look!" he quavered. "This is what they had ready for me."

"Babies always wear those," said the nurse primly.

"Well," said the old man, "this baby's not going to wear anything in about two minutes. This blanket itches. They might at least have given me a sheet."

"Keep it on! Keep it on!" said Mr. Button hurriedly. He turned to the nurse. "What'll I do?"

"Go down town and buy your son some clothes."

Mr. Button's son's voice followed him down into the hall: "And a cane, father. I want to have a cane."

Mr. Button banged the outer door savagely . . .

2.

"Good-morning," Mr. Button said, nervously, to the clerk in the Chesapeake Dry Goods Company. "I want to buy some clothes for my child."

"How old is your child, sir?"

"About six hours," answered Mr. Button, without due consideration.

"Babies' supply department in the rear."

"Why, I don't think—I'm not sure that's what I want. It's—he's an unusually large-size child. Exceptionally—ah—large."

"They have the largest child's sizes."

"Where is the boys' department?" inquired Mr. Button, shifting his ground desperately. He felt that the clerk must surely scent his shameful secret.

"Right here."

"Well—" He hesitated. The notion of dressing his son in men's clothes was repugnant to him. If, say, he could only find a very large boy's suit, he might cut off that long and awful beard, dye the white hair brown, and thus manage to conceal the worst, and to retain something of his own self-respect—not to mention his position in Baltimore society.

But a frantic inspection of the boys' department revealed no suits to fit the new-born Button. He blamed the store, of course—in such cases it is the thing to blame the store.

"How old did you say that boy of yours was?" demanded the clerk curiously.

"He's—sixteen."

"Oh, I beg your pardon. I thought you said six hours. You'll find the youths' department in the next aisle."

Mr. Button turned miserably away. Then he stopped, brightened, and pointed his finger toward a dressed dummy in the window display.

"There!" he exclaimed. "I'll take that suit, out there on the dummy."

The clerk stared. "Why," he protested, "that's not a child's suit. At least it is, but it's for fancy dress. You could wear it yourself!"

"Wrap it up," insisted his customer nervously. "That's what I want."

The astonished clerk obeyed.

Back at the hospital Mr. Button entered the nursery and almost threw the package at his son. "Here's your clothes," he snapped out.

The old man untied the package and viewed the contents with a quizzical eye.

"They look sort of funny to me," he complained, "I don't want to be made a monkey of—"

"You've made a monkey of me!" retorted Mr. Button fiercely. "Never you mind how funny you look. Put them on—or I'll—or I'll spank you."

He swallowed uneasily at the penultimate word, feeling nevertheless that it was the proper thing to say.

"All right, father"—this with a grotesque simulation of filial respect—"you've lived longer; you know best. Just as you say."

As before, the sound of the word "father" caused Mr. Button to start violently. "And hurry."

"I'm hurrying, father."

When his son was dressed Mr. Button regarded him with depression.

The costume consisted of dotted socks, pink pants, and a belted blouse with a wide white collar. Over the latter waved the long whitish beard, drooping almost to the waist. The effect was not good.

"Wait!"

Mr. Button seized a hospital shears and with three quick snaps amputated a large section of the beard. But even with this improvement the ensemble fell far short of perfection. The remaining brush of scraggly hair, the watery eyes, the ancient teeth, seemed oddly out of tone with the gayety of the costume. Mr. Button, however, was obdurate—he held out his hand. "Come along!" he said sternly.

His son took the hand trustingly. "What are you going to call me, dad?" he quavered as they walked from the nursery—"just 'baby' for a while? till you think of a better name?"

Mr. Button grunted. "I don't know," he answered harshly. "I think we'll call you Methuselah."

3.

Even after the new addition to the Button family had had his hair cut short and then dyed to a sparse unnatural black, had had his face shaved so close that it glistened, and had been attired in small-boy clothes made to order by a flabbergasted tailor, it was impossible for Button to ignore the fact that his son was a poor excuse for a first family baby. Despite his aged stoop, Benjamin Button—for it was by this name they called him instead of by the appropriate but invidious Methuselah—was five feet eight inches tall. His clothes did not conceal this, nor did the clipping and dyeing of his eyebrows disguise the fact that the eyes under were faded and watery and tired. In fact, the baby-nurse who had been engaged in advance left the house after one look, in a state of considerable indignation.

But Mr. Button persisted in his unwavering purpose. Benjamin was a baby, and a baby he should remain. At first he declared that if Benjamin didn't like warm milk he could go without food altogether, but he was finally prevailed upon to allow his son bread and butter, and even oatmeal by way of a compromise. One day he brought home a rattle and, giving it to Benjamin, insisted in no uncertain terms that he should "play with it," whereupon the old man took it with a weary expression and could be heard jingling it obediently at intervals throughout the day.

There can be no doubt, though, that the rattle bored him, and that he found other and more soothing amusements when he was left alone. For instance, Mr. Button discovered one day that during the preceding week he had smoked more cigars than ever before—a phenomenon, which was explained a few days later when, entering the nursery unexpectedly, he found

the room full of faint blue haze and Benjamin, with a guilty expression on his face, trying to conceal the butt of a dark Havana. This, of course, called for a severe spanking, but Mr. Button found that he could not bring himself to administer it. He merely warned his son that he would "stunt his growth."

Nevertheless he persisted in his attitude. He brought home lead soldiers, he brought toy trains, he brought large pleasant animals made of cotton, and, to perfect the illusion which he was creating—for himself at least—he passionately demanded of the clerk in the toy-store whether "the paint would come oft the pink duck if the baby put it in his mouth." But, despite all his father's efforts, Benjamin refused to be interested. He would steal down the back stairs and return to the nursery with a volume of the Encyclopædia Britannica, over which he would pore through an afternoon, while his cotton cows and his Noah's ark were left neglected on the floor. Against such a stubbornness Mr. Button's efforts were of little avail.

The sensation created in Baltimore was, at first, prodigious. What the mishap would have cost the Buttons and their kinsfolk socially cannot be determined, for the outbreak of the Civil War drew the city's attention to other things. A few people who were unfailingly polite racked their brains for compliments to give to the parents—and finally hit upon the ingenious device of declaring that the baby resembled his grandfather, a fact which, due to the standard state of decay common to all men of seventy, could not be denied. Mr. and Mrs. Roger Button were not pleased, and Benjamin's grandfather was furiously insulted.

Benjamin, once he left the hospital, took life as he found it. Several small boys were brought to see him, and he spent a stiff-jointed afternoon trying to work up an interest in tops and marbles—he even managed, quite accidentally, to break a kitchen window with a stone from a sling shot, a feat which secretly delighted his father.

Thereafter Benjamin contrived to break something every day, but he did these things only because they were expected of him, and because he was by nature obliging.

When his grandfather's initial antagonism wore off, Benjamin and that gentleman took enormous pleasure in one another's company. They would sit for hours, these two, so far apart in age and experience, and, like old cronies, discuss with tireless monotony the slow events of the day. Benjamin felt more at ease in his grandfather's presence than in his parents'—they seemed always somewhat in awe of him and, despite the dictatorial authority they exercised over him, frequently addressed him as "Mr."

He was as puzzled as any one else at the apparently advanced age of his mind and body at birth. He read up on it in the medical journal, but found that no such case had been previously recorded. At his father's urging he made an honest attempt to play with other boys, and frequently he joined in the milder games—football shook him up too much, and he feared that in case of a fracture his ancient bones would refuse to knit. When he was five he was sent to kindergarten, where he was initiated into the art of pasting green paper on orange paper, of weaving colored maps and manufacturing eternal cardboard necklaces. He was inclined to drowse off to sleep in the middle of these tasks, a habit which both irritated and frightened his young teacher. To his relief she complained to his parents, and he was removed from the school. The Roger Buttons told their friends that they felt he was too young.

By the time he was twelve years old his parents had grown used to him. Indeed, so strong is the force of custom that they no longer felt that he was different from any other child—except when some curious anomaly reminded them of the fact. But one day a few weeks after his twelfth birthday, while looking in the mirror, Benjamin made, or thought he made, an astonishing discovery. Did his eyes deceive him, or had his hair turned in the dozen years of his life from white to iron-gray under its concealing dye? Was the network of wrinkles on his face becoming less pronounced? Was his skin healthier and firmer, with even a touch of ruddy winter color? He could not tell. He knew that he no longer stooped, and that his physical condition had improved since the early days of his life.

"Can it be—?" he thought to himself, or, rather, scarcely dared to think. He went to his father. "I am grown," he announced determinedly. "I want to put on long trousers."

His father hesitated. "Well," he said finally, "I don't know. Fourteen is the age for putting on long trousers—and you are only twelve."

"But you'll have to admit," protested Benjamin, "that I'm big for my age."

His father looked at him with illusory speculation. "Oh, I'm not so sure of that," he said. "I was as big as you when I was twelve."

This was not true—it was all part of Roger Button's silent agreement with himself to believe in his son's normality.

Finally a compromise was reached. Benjamin was to continue to dye his hair. He was to make a better attempt to play with boys of his own age. He was not to wear his spectacles or carry a cane in the street. In return for these concessions he was allowed his first suit of long trousers . . .

4.

Of the life of Benjamin Button between his twelfth and twenty-first year I intend to say little. Suffice to record that they were years of normal ungrowth. When Benjamin was eighteen he was erect as a man of fifty; he had more hair and it was of a dark gray; his step was firm, his voice had lost its cracked quaver and descended to a healthy baritone. So his father sent him up to Connecticut to take examinations for entrance to Yale College.

Benjamin passed his examination and became a member of the freshman class.

On the third day following his matriculation he received a notification from Mr. Hart, the college registrar, to call at his office and arrange his schedule. Benjamin, glancing in the mirror, decided that his hair needed a new application of its brown dye, but an anxious inspection of his bureau drawer disclosed that the dye bottle was not there. Then he remembered—he had emptied it the day before and thrown it away.

He was in a dilemma. He was due at the registrar's in five minutes. There seemed to be no help for it—he must go as he was. He did.

"Good-morning," said the registrar politely. "You've come to inquire about your son."

"Why, as a matter of fact, my name's Button—" began Benjamin, but Mr. Hart cut him off.

"I'm very glad to meet you, Mr. Button. I'm expecting your son here any minute."

"That's me!" burst out Benjamin. "I'm a freshman."

"What!"

"I'm a freshman."

"Surely you're joking."

"Not at all."

The registrar frowned and glanced at a card before him. "Why, I have Mr. Benjamin Button's age down here as eighteen."

"That's my age," asserted Benjamin, flushing slightly.

The registrar eyed him wearily. "Now surely, Mr. Button, you don't expect me to believe that."

Benjamin smiled wearily. "I am eighteen," he repeated.

The registrar pointed sternly to the door. "Get out," he said. "Get out of college and get out of town. You are a dangerous lunatic."

"I am eighteen."

Mr. Hart opened the door. "The idea!" he shouted. "A man of your age trying to enter here as a freshman. Eighteen years old, are you? Well, I'll give you eighteen minutes to get out of town."

Benjamin Button walked with dignity from the room, and half a dozen undergraduates, who were waiting in the hall, followed him curiously with their eyes. When he had gone a little way he turned around, faced the infuriated registrar, who was still standing in the doorway, and repeated in a firm voice: "I am eighteen years old."

To a chorus of titters which went up from the group of undergraduates, Benjamin walked away.

But he was not fated to escape so easily. On his melancholy walk to the railroad station he found that he was being followed by a group, then by a swarm, and finally by a dense mass of undergraduates. The word had gone around that a lunatic had passed the entrance examinations for Yale and attempted to palm himself off as a youth of eighteen. A fever of excitement permeated the college. Men ran hatless out of classes, the football team abandoned its practice and joined the mob, professors' wives with bonnets awry and bustles out of position, ran shouting after the procession, from which proceeded a continual succession of remarks aimed at the tender sensibilities of Benjamin Button.

"He must be the wandering Jew!"

"He ought to go to prep school at his age!"

"Look at the infant prodigy!"

"He thought this was the old men's home."

"Go up to Harvard!"

Benjamin increased his gait, and soon he was running. He would show them! He would go to Harvard, and then they would regret these ill-considered taunts!

Safely on board the train for Baltimore, he put his head from the window. "You'll regret this!" he shouted.

"Ha-ha!" the undergraduates laughed. "Ha-ha-ha!" It was the biggest mistake that Yale College had ever made . . .

5.

In 1880 Benjamin Button was twenty years old, and he signalised his birthday by going to work for his father in Roger Button & Co., Wholesale Hardware. It was in that same year that he began "going out socially"—that is, his father insisted on taking him to several fashionable dances. Roger Button was now fifty, and he and his son were more and more companionable—in fact, since Benjamin had ceased to dye his hair (which was still grayish) they appeared about the same age, and could have passed for brothers.

One night in August they got into the phaeton attired in their full dress suits and drove out to a dance at the Shevlins' country house, situated just outside of Baltimore. It was a gorgeous evening. A full moon drenched the road to the lustreless colour of platinum, and late-blooming harvest flowers breathed into the motionless air aromas that were like low, half-heard laughter. The open country, carpeted for rods around with bright wheat, was translucent as in the day. It was almost impossible not to be affected by the sheer beauty of the sky—almost.

"There's a great future in the dry-goods business," Roger Button was saying. He was not a spiritual man—his aesthetic sense was rudimentary.

"Old fellows like me can't learn new tricks," he observed profoundly.

"It's you youngsters with energy and vitality that have the great future before you."

Far up the road the lights of the Shevlins' country house drifted into view, and presently there was a sighing sound that crept persistently toward them—it might have been the fine plaint of violins or the rustle of the silver wheat under the moon.

They pulled up behind a handsome brougham whose passengers were disembarking at the door. A lady got out, then an elderly gentleman, then another young lady, beautiful as sin. Benjamin started; an almost chemical change seemed to dissolve and recompose the very elements of his body. A rigour passed over him, blood rose into his cheeks, his forehead, and there was a steady thumping in his ears. It was first love.

The girl was slender and frail, with hair that was ashen under the moon and honey-coloured under the sputtering gas-lamps of the porch. Over her shoulders was thrown a Spanish mantilla of softest yellow, butterflied in black; her feet were glittering buttons at the hem of her bustled dress.

Roger Button leaned over to his son. "That," he said, "is young Hildegarde Moncrief, the daughter of General Moncrief."

Benjamin nodded coldly. "Pretty little thing," he said indifferently. But when the negro boy had led the buggy away, he added: "Dad, you might introduce me to her."

They approached a group, of which Miss Moncrief was the centre. Reared in the old tradition, she curtsied low before Benjamin. Yes, he might have a dance. He thanked her and walked away—staggered away.

The interval until the time for his turn should arrive dragged itself out interminably. He stood close to the wall, silent, inscrutable, watching with murderous eyes the young bloods of Baltimore as they eddied around Hildegarde Moncrief, passionate admiration in their faces. How obnoxious they seemed to Benjamin; how intolerably rosy! Their curling brown whiskers aroused in him a feeling equivalent to indigestion.

But when his own time came, and he drifted with her out upon the changing floor to the music of the latest waltz from Paris, his jealousies and anxieties melted from him like a mantle of snow. Blind with enchantment, he felt that life was just beginning.

"You and your brother got here just as we did, didn't you?" asked Hildegarde, looking up at him with eyes that were like bright blue enamel.

Benjamin hesitated. If she took him for his father's brother, would it be best to enlighten her? He remembered his experience at Yale, so he decided against it. It would be rude to contradict a lady; it would be criminal to mar this exquisite occasion with the grotesque story of his origin. Later, perhaps. So he nodded, smiled, listened, was happy.

"I like men of your age," Hildegarde told him. "Young boys are so idiotic. They tell me how much champagne they drink at college, and how much money they lose playing cards. Men of your age know how to appreciate women."

Benjamin felt himself on the verge of a proposal—with an effort he choked back the impulse. "You're just the romantic age," she continued—"fifty. Twenty-five is too worldly-wise; thirty is apt to be pale from overwork; forty is the age of long stories that take a whole cigar to tell; sixty is—oh, sixty is too near seventy; but fifty is the mellow age. I love fifty."

Fifty seemed to Benjamin a glorious age. He longed passionately to be fifty.

"I've always said," went on Hildegarde, "that I'd rather marry a man of fifty and be taken care of than marry a man of thirty and take care of him."

For Benjamin the rest of the evening was bathed in a honey-coloured mist. Hildegarde gave him two more dances, and they discovered that they were marvellously in accord on all the questions of the day. She was to go driving with him on the following Sunday, and then they would discuss all these questions further.

Going home in the phaeton just before the crack of dawn, when the first bees were humming and the fading moon glimmered in the cool dew, Benjamin knew vaguely that his father was discussing wholesale hardware.

". . . And what do you think should merit our biggest attention after hammers and nails?" the elder Button was saying.

"Love," replied Benjamin absent-mindedly.

"Lugs?" exclaimed Roger Button, "Why, I've just covered the question of lugs."

Benjamin regarded him with dazed eyes just as the eastern sky was suddenly cracked with light, and an oriole yawned piercingly in the quickening trees . . .

6.

When, six months later, the engagement of Miss Hildegarde Moncrief to Mr. Benjamin Button was made known (I say "made known," for General Moncrief declared he would rather fall upon his sword than announce it), the excitement in Baltimore society reached a feverish pitch. The almost forgotten story of Benjamin's birth was remembered and sent out upon the winds of scandal in picaresque and incredible forms. It was said that Benjamin was really the father of Roger Button, that he was his brother who had been in prison for forty years, that he was John

Wilkes Booth in disguise—and, finally, that he had two small conical horns sprouting from his head.

The Sunday supplements of the New York papers played up the case with fascinating sketches which showed the head of Benjamin Button attached to a fish, to a snake, and, finally, to a body of solid brass. He became known, journalistically, as the Mystery Man of Maryland. But the true story, as is usually the case, had a very small circulation. However, every one agreed with General Moncrief that it was "criminal" for a lovely girl who could have married any beau in Baltimore to throw herself into the arms of a man who was assuredly fifty.

In vain Mr. Roger Button published his son's birth certificate in large type in the Baltimore *Blaze*. No one believed it. You had only to look at Benjamin and see.

On the part of the two people most concerned there was no wavering. So many of the stories about her fiancé were false that Hildegarde refused stubbornly to believe even the true one. In vain General Moncrief pointed out to her the high mortality among men of fifty—or, at least, among men who looked fifty; in vain he told her of the instability of the wholesale hardware business. Hildegarde had chosen to marry for mellowness, and marry she did . . .

7.

In one particular, at least, the friends of Hildegarde Moncrief were mistaken.

The wholesale hardware business prospered amazingly. In the fifteen years between Benjamin Button's marriage in 1880 and his father's retirement in 1895, the family fortune was doubled—and this was due largely to the younger member of the firm.

Needless to say, Baltimore eventually received the couple to its bosom. Even old General Moncrief became reconciled to his son-in-law when Benjamin gave him the money to bring out his *History of the Civil War* in twenty volumes, which had been refused by nine prominent publishers.

In Benjamin himself fifteen years had wrought many changes. It seemed to him that the blood flowed with new vigor through his veins. It began to be a pleasure to rise in the morning, to walk with an active step along the busy, sunny street, to work untiringly with his shipments of hammers and his cargoes of nails. It was in 1890 that he executed his famous business coup: he brought up the suggestion that all nails used in nailing up the boxes in which nails are shipped are the property of the shippee, a proposal which became a statute, was approved by Chief Justice Fossile, and saved Roger Button and Company, Wholesale Hardware, more than six hundred nails every year.

In addition, Benjamin discovered that he was becoming more and more attracted by the gay side of life. It was typical of his growing enthusiasm for pleasure that he was the first man in the city of Baltimore to own and run an automobile. Meeting him on the street, his contemporaries would stare enviously at the picture he made of health and vitality. "He seems to grow younger every year," they would remark. And if old Roger Button, now sixty-five years old, had failed at first to give a proper welcome to his son he atoned at last by bestowing on him what amounted to adulation.

And here we come to an unpleasant subject which it will be well to pass over as quickly as possible. There was only one thing that worried Benjamin Button; his wife had ceased to attract him.

At that time Hildegarde was a woman of thirty-five, with a son, Roscoe, fourteen years old. In the early days of their marriage Benjamin had worshipped her. But, as the years passed, her honey-colored hair became an unexciting brown, the blue enamel of her eyes assumed the aspect of cheap crockery—moreover, and, most of all, she had become too settled in her ways, too placid, too content, too anemic in her excitements, and too sober in her taste. As a bride it had been she who had "dragged" Benjamin to dances and dinners—now conditions were reversed. She went out socially with him, but without enthusiasm, devoured already by that eternal inertia which comes to live with each of us one day and stays with us to the end.

Benjamin's discontent waxed stronger. At the outbreak of the Spanish-American War in 1898 his home had for him so little charm that he decided to join the army. With his business influence he obtained a commission as captain, and proved so adaptable to the work that he was made a major, and finally a lieutenant-colonel just in time to participate in the celebrated charge up San Juan Hill. He was slightly wounded, and received a medal.

Benjamin had become so attached to the activity and excitement of army life that he regretted to give it up, but his business required attention, so he resigned his commission and came home. He was met at the station by a brass band and escorted to his house.

8.

Hildegarde, waving a large silk flag, greeted him on the porch, and even as he kissed her he felt with a sinking of the heart that these three years had taken their toll. She was a woman of forty now, with a faint skirmish line of gray hairs in her head. The sight depressed him.

Up in his room he saw his reflection in the familiar mirror—he went closer and examined his own face with anxiety, comparing it after a moment with a photograph of himself in uniform taken just before the war. "Good Lord!" he said aloud. The process was continuing. There was no doubt of it—he looked now like a man of thirty. Instead of being delighted, he was uneasy—he was growing younger. He had hitherto hoped that once he reached a bodily age equivalent to his age in years, the grotesque phenomenon which had marked his birth would cease to function. He shuddered. His destiny seemed to him awful, incredible.

When he came downstairs Hildegarde was waiting for him. She appeared annoyed, and he wondered if she had at last discovered that there was something amiss. It was with an effort to relieve the tension between them that he broached the matter at dinner in what he considered a delicate way.

"Well," he remarked lightly, "everybody says I look younger than ever."

Hildegarde regarded him with scorn. She sniffed. "Do you think it's anything to boast about?"

"I'm not boasting," he asserted uncomfortably.

She sniffed again. "The idea," she said, and after a moment: "I should think you'd have enough pride to stop it."

"How can I?" he demanded.

"I'm not going to argue with you," she retorted. "But there's a right way of doing things and a wrong way. If you've made up your mind to be different from everybody else, I don't suppose I can stop you, but I really don't think it's very considerate."

"But, Hildegarde, I can't help it."

"You can too. You're simply stubborn. You think you don't want to be like any one else. You always have been that way, and you always will be. But just think how it would be if every one else looked at things as you do—what would the world be like?"

As this was an inane and unanswerable argument Benjamin made no reply, and from that time on a chasm began to widen between them. He wondered what possible fascination she had ever exercised over him.

To add to the breach, he found, as the new century gathered headway, that his thirst for gayety grew stronger. Never a party of any kind in the city of Baltimore but he was there, dancing with the prettiest of the young married women, chatting with the most popular of the débutantes, and finding their company charming, while his wife, a dowager of evil omen, sat among the chaperons, now in haughty disapproval, and now following him with solemn, puzzled, and reproachful eyes.

"Look!" people would remark. "What a pity! A young fellow that age tied to a woman of forty-five. He must be twenty years younger than his wife." They had forgotten—as people inevitably forget—that back in 1880 their mammas and papas had also remarked about this same illmatched pair.

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.

His social activities, of course, interfered to some extent with his business, but then he had worked hard at wholesale hardware for twenty-five years and felt that he could soon hand it on to his son, Roscoe, who had recently graduated from Harvard.

He and his son were, in fact, often mistaken for each other. This pleased Benjamin—he soon forgot the insidious fear which had come over him on his return from the Spanish-American War, and grew to take a naïve pleasure in his appearance. There was only one fly in the delicious ointment—he hated to appear in public with his wife. Hildegarde was almost fifty, and the sight of her made him feel absurd . . .

9.

One September day in 1910—a few years after Roger Button & Co., Wholesale Hardware, had been handed over to young Roscoe Button—a man, apparently about twenty years old, entered himself as a freshman at Harvard University in Cambridge. He did not make the mistake of announcing that he would never see fifty again, nor did he mention the fact that his son had been graduated from the same institution ten years before.

He was admitted, and almost immediately attained a prominent position in the class, partly because he seemed a little older than the other freshmen, whose average age was about eighteen.

But his success was largely due to the fact that in the football game with Yale he played so brilliantly, with so much dash and with such a cold, remorseless anger that he scored seven touchdowns and fourteen field goals for Harvard, and caused one entire eleven of Yale men to be carried singly from the field, unconscious. He was the most celebrated man in college.

Strange to say, in his third or junior year he was scarcely able to "make" the team. The coaches said that he had lost weight, and it seemed to the more observant among them that he was not quite as tall as before. He made no touchdowns—indeed, he was retained on the team chiefly in hope that his enormous reputation would bring terror and disorganisation to the Yale team.

In his senior year he did not make the team at all. He had grown so slight and frail that one day he was taken by some sophomores for a freshman, an incident which humiliated him terribly. He became known as something of a prodigy—a senior who was surely no more than sixteen—and he was often shocked at the worldliness of some of his classmates.

His studies seemed harder to him—he felt that they were too advanced. He had heard his classmates speak of St. Midas', the famous preparatory school, at which so many of them had prepared for college, and he determined after his graduation to enter himself at St. Midas', where the sheltered life among boys his own size would be more congenial to him.

Upon his graduation in 1914 he went home to Baltimore with his Harvard diploma in his pocket. Hildegarde was now residing in Italy, so Benjamin went to live with his son, Roscoe. But though he was welcomed in a general way there was obviously no heartiness in Roscoe's feeling toward him—there was even perceptible a tendency on his son's part to think that Benjamin, as he moped about the house in adolescent mooniness, was somewhat in the way. Roscoe was married now and prominent in Baltimore life, and he wanted no scandal to creep out in connection with his family.

Benjamin, no longer persona grata with the débutantes and younger college set, found himself left much alone, except for the companionship of three or four fifteen-year-old boys in the neighborhood. His idea of going to St. Midas school recurred to him.

"Say," he said to Roscoe one day, "I've told you over and over that I want to go to prep school."

"Well, go, then," replied Roscoe shortly. The matter was distasteful to him, and he wished to avoid a discussion.

"I can't go alone," said Benjamin helplessly. "You'll have to enter me and take me up there."

"I haven't got time," declared Roscoe abruptly. His eyes narrowed and he looked uneasily at his father. "As a matter of fact," he added, "you'd better not go on with this business much longer. You better pull up short. You better—you better"—he paused and his face crimsoned as he sought for words—"you better turn right around and start back the other way. This has gone too far to be a joke. It isn't funny any longer. You—you behave yourself!"

Benjamin looked at him, on the verge of tears.

"And another thing," continued Roscoe, "when visitors are in the house I want you to call me 'Uncle'—not 'Roscoe,' but 'Uncle,' do you understand? It looks absurd for a boy of fifteen to call me by my first name. Perhaps you'd better call me 'Uncle' all the time, so you'll get used to it."

With a harsh look at his father, Roscoe turned away . . .

10.

At the termination of this interview, Benjamin wandered dismally upstairs and stared at himself in the mirror. He had not shaved for three months, but he could find nothing on his face but a faint white down with which it seemed unnecessary to meddle. When he had first come home from Harvard, Roscoe had approached him with the proposition that he should wear eye-glasses and imitation whiskers glued to his cheeks, and it had seemed for a moment that the farce of his early years was to be repeated. But whiskers had itched and made him ashamed. He wept and Roscoe had reluctantly relented.

Benjamin opened a book of boys' stories, *The Boy Scouts in Bimini Bay*, and began to read. But he found himself thinking persistently about the war. America had joined the Allied cause during the preceding month, and Benjamin wanted to enlist, but, alas, sixteen was the minimum age, and he did not look that old. His true age, which was fifty-seven, would have disqualified him, anyway.

There was a knock at his door, and the butler appeared with a letter bearing a large official legend in the corner and addressed to Mr. Benjamin Button. Benjamin tore it open eagerly, and read the enclosure with delight. It informed him that many reserve officers who had served in the Spanish-American War were being called back into service with a higher rank, and it enclosed his commission as brigadier-general in the United States army with orders to report immediately.

Benjamin jumped to his feet fairly quivering with enthusiasm. This was what he had wanted. He seized his cap, and ten minutes later he had entered a large tailoring establishment on Charles Street, and asked in his uncertain treble to be measured for a uniform.

"Want to play soldier, sonny?" demanded a clerk casually.

Benjamin flushed. "Say! Never mind what I want!" he retorted angrily. "My name's Button and I live on Mt. Vernon Place, so you know I'm good for it."

"Well," admitted the clerk hesitantly, "if you're not, I guess your daddy is, all right."

Benjamin was measured, and a week later his uniform was completed. He had difficulty in obtaining the proper general's insignia because the dealer kept insisting to Benjamin that a nice Y.W.C.A. badge would look just as well and be much more fun to play with.

Saying nothing to Roscoe, he left the house one night and proceeded by train to Camp Mosby, in South Carolina, where he was to command an infantry brigade. On a sultry April day he approached the entrance to the camp, paid off the taxicab which had brought him from the station, and turned to the sentry on guard.

"Get some one to handle my luggage!" he said briskly.

The sentry eyed him reproachfully. "Say," he remarked, "where you goin' with the general's duds, sonny?"

Benjamin, veteran of the Spanish-American War, whirled upon him with fire in his eye, but with, alas, a changing treble voice.

"Come to attention!" he tried to thunder; he paused for breath—then suddenly he saw the sentry snap his heels together and bring his rifle to the present. Benjamin concealed a smile of gratification, but when he glanced around his smile faded. It was not he who had inspired obedience, but an imposing artillery colonel who was approaching on horseback.

"Colonel!" called Benjamin shrilly.

The colonel came up, drew rein, and looked coolly down at him with a twinkle in his eyes. "Whose little boy are you?" he demanded kindly.

"I'll soon darn well show you whose little boy I am!" retorted Benjamin in a ferocious voice. "Get down off that horse!"

The colonel roared with laughter.

"You want him, eh, general?"

"Here!" cried Benjamin desperately. "Read this." And he thrust his commission toward the colonel.

The colonel read it, his eyes popping from their sockets.

"Where'd you get this?" he demanded, slipping the document into his own pocket.

"I got it from the Government, as you'll soon find out!"

"You come along with me," said the colonel with a peculiar look. "We'll go up to headquarters and talk this over. Come along." The colonel turned and began walking his horse in the direction of headquarters. There was nothing for Benjamin to do but follow with as much dignity as possible—meanwhile promising himself a stern revenge.

But this revenge did not materialize. Two days later, however, his son Roscoe materialized from Baltimore, hot and cross from a hasty trip, and escorted the weeping general, sans uniform, back to his home.

11.

In 1920 Roscoe Button's first child was born. During the attendant festivities, however, no one thought it "the thing" to mention, that the little grubby boy, apparently about ten years of age who played around the house with lead soldiers and a miniature circus, was the new baby's own grandfather.

No one disliked the little boy whose fresh, cheerful face was crossed with just a hint of sadness, but to Roscoe Button his presence was a source of torment. In the idiom of his generation Roscoe did not consider the matter "efficient." It seemed to him that his father, in refusing to look sixty, had not behaved like a "red-blooded he-man"—this was Roscoe's favorite expression—but in a curious and perverse manner. Indeed, to think about the matter for as much as a half an hour drove him to the edge of insanity. Roscoe believed that "live wires" should keep young, but carrying it out on such a scale was—was—was inefficient. And there Roscoe rested.

Five years later Roscoe's little boy had grown old enough to play childish games with little Benjamin under the supervision of the same nurse. Roscoe took them both to kindergarten on the same day, and Benjamin found that playing with little strips of colored paper, making mats and chains and curious and beautiful designs, was the most fascinating game in the world. Once he was bad and had to stand in the corner—then he cried—but for the most part there were gay hours in the cheerful room, with the sunlight coming in the windows and Miss Bailey's kind hand resting for a moment now and then in his tousled hair.

Roscoe's son moved up into the first grade after a year, but Benjamin stayed on in the kindergarten. He was very happy. Sometimes when other tots talked about what they would do

when they grew up a shadow would cross his little face as if in a dim, childish way he realized that those were things in which he was never to share.

The days flowed on in monotonous content. He went back a third year to the kindergarten, but he was too little now to understand what the bright shining strips of paper were for. He cried because the other boys were bigger than he, and he was afraid of them. The teacher talked to him, but though he tried to understand he could not understand at all.

He was taken from the kindergarten. His nurse, Nana, in her starched gingham dress, became the centre of his tiny world. On bright days they walked in the park; Nana would point at a great gray monster and say "elephant," and Benjamin would say it after her, and when he was being undressed for bed that night he would say it over and over aloud to her: "Elyphant, elyphant, elyphant." Sometimes Nana let him jump on the bed, which was fun, because if you sat down exactly right it would bounce you up on your feet again, and if you said "Ah" for a long time while you jumped you got a very pleasing broken vocal effect.

He loved to take a big cane from the hatrack and go around hitting chairs and tables with it and saying: "Fight, fight, fight." When there were people there the old ladies would cluck at him, which interested him, and the young ladies would try to kiss him, which he submitted to with mild boredom. And when the long day was done at five o'clock he would go up-stairs with Nana and be fed oatmeal and nice soft mushy foods with a spoon.

There were no troublesome memories in his childish sleep; no token came to him of his brave days at college, of the glittering years when he flustered the hearts of many girls. There were only the white, safe walls of his crib and Nana and a man who came to see him sometimes, and a great big orange ball that Nana pointed at just before his twilight bed hour and called "sun." When the sun went his eyes were sleepy—there were no dreams, no dreams to haunt him.

The past—the wild charge at the head of his men up San Juan Hill; the first years of his marriage when he worked late into the summer dusk down in the busy city for young Hildegarde whom he loved; the days before that when he sat smoking far into the night in the gloomy old Button house on Monroe Street with his grandfather—all these had faded like unsubstantial dreams from his mind as though they had never been.

He did not remember. He did not remember clearly whether the milk was warm or cool at his last feeding or how the days passed—there was only his crib and Nana's familiar presence. And then he remembered nothing. When he was hungry he cried—that was all. Through the noons and nights he breathed and over him there were soft mumblings and murmurings that he scarcely heard, and faintly differentiated smells, and light and darkness.

Then it was all dark, and his white crib and the dim faces that moved above him, and the warm sweet aroma of the milk, faded out altogether from his mind.