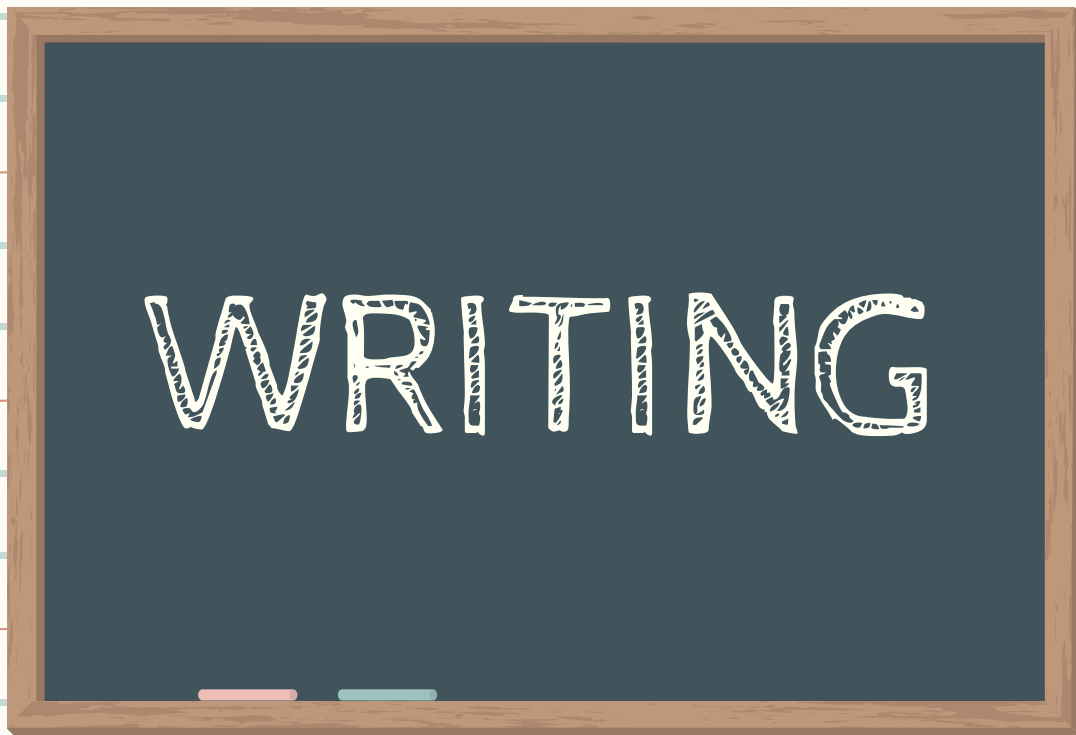


High School English Enrichment

3 of 3





In this section, various writing projects are outlined.
Choose whichever writing projects interest you the most.
There is no need to go in order!

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Writing Workshop: Descriptive Essay

DIRECTIONS The following is a rough draft of an essay describing the hero of the epic poem *Beowulf*. The writer's own imagined description has been added to the description in the poem. The essay contains errors in development and organization. Some of the questions refer to underlined phrases or numbered sentences within the text. Read the essay and answer questions 1 through 10.

Note: Citations to lines in the poem have not yet been added.

Courage or Death

It was believed that if a hero showed fear, acted without honor, or
(1)
allowed others to discredit him, then he was no longer a hero. In this
(2)
ancient poem the main character says he would rather die than fail in his
endeavor to defeat the monster Grendel. The self-assurance indicated by
(3)
this statement shows that the character is a hero.

Unferth raises doubts about Beowulf's ability to defeat Grendel by
(4)
pointing out that Beowulf lost a swimming match with Brecca. This
(5)
challenge sets the stage for Beowulf to defend his reputation. Drawing
(6)
himself up to his full height, the sturdily built warrior casts a steely gaze
around the room, letting his fierce gray eyes rest on each one in the great
hall. When the force of his personality has quieted the rumble of voices,
(7)
Beowulf begins the defense of his reputation. First, he discredits Unferth
(8)
by implying that Unferth's challenge was prompted by the ale he has been
drinking. Stretching his sinewy arm out toward Unferth, Beowulf says,
(9)
though "your tongue has tried/To tell us about Brecca's doings," it has
failed. Arching an expressive, bushy eyebrow, Beowulf looks around at
(10)
his audience, pleased with the scattered laughter his first rhetorical point
has elicited.

As Beowulf moves to his second point, a confident smile softens the
(11)
severity of his expression. Clearly relishing his role as his own advocate,
(12)

Beowulf crosses his beefy arms across his chest and says that he is a good swimmer. Even though he knew he could outswim Brecca, he swam
(13)
beside the man for five days, "[u]ntil a flood swept us apart." In his telling
(14)
of the tale, Beowulf appears larger than life, for only a good warrior could
have survived the "savage" waves. Almost as though it were an after-
(15)
thought, Beowulf mentions that the storm awoke nine slumbering
monsters, all of whom he defeated. With a dismissive shake of his hand,
(16)
he asserts that "Brecca's battles were never so bold," refuting Unferth's
implication that Beowulf is unsuited to the task of defeating Grendel.
Combined with the tale of his defeat of sea monsters and the sea itself,
(17)
Beowulf's commanding presence and his rhetorical flourishes mesmerize
the audience, including the king and queen.

For his third point, Beowulf challenges Unferth in a manner that is
(18)
calculated to deter others who might try to enhance their own reputations
at the expense of Beowulf. Standing in the center of the great hall, Beowulf
(19)
contrasts himself with Unferth. Addressing Unferth but stretching his hand
(20)
out toward his audience and pivoting to face each warrior, Beowulf says,
"I've heard/No tales of you" in which Unferth showed such honor,
strength, and courage. This wounding point denies Unferth heroic stature
(21)
and undermines Unferth's attempt to damage Beowulf's reputation as
warrior hero. The way Beowulf has played his audience, quieting them
(22)
with a mere look and rousing them to laughter at his opponent's expense,
confirms his status as hero.

Answering Unferth's challenge with the supreme confidence of a
(23)
successful champion, Beowulf persuades his audience that his courage
and strength will allow him to defeat Grendel. His skillful defense confirms
(24)
both his status as a hero of his time and his unfailing adherence to the
hero's creed.

for **COLLECTION 1**

continued

DESCRIPTIVE ESSAY

- 1** Which sentence, if placed at the beginning of the essay, would **BEST** grab the reader's attention?
- A All heroes face death.
 - B Beowulf is an ancient hero.
 - C Strength and courage are something all heroes have.
 - D For ancient heroes, death was preferable to life without courage.
- 2** Which missing information is **MOST** important to add to the introduction?
- A a description of the characters in the poem
 - B the title of the poem and the hero's name
 - C an explanation of where the action takes place
 - D the date when the poem was written
- 3** How should sentence 3 be written to provide a clear thesis?
- A The bold self-assurance of this statement shows that words, as well as deeds, make Beowulf a hero.
 - B Such a statement indicates that Beowulf may need soldiers to help him.
 - C Living up to such a boast will help Beowulf win fame and treasure.
 - D Beowulf will need armor and a strong and valiant horse to help prove that he is a hero.

- 4** Which sentence should be added to the beginning of paragraph 2 to provide necessary background information?
- A Welthow is the queen of Herot and is Hrothgar's wife.
 - B Most ancient heroes faced a challenge that could mean serious injury or even death if they failed.
 - C When Beowulf arrives to fight the monster Grendel, Unferth, another warrior, challenges him.
 - D Neither Unferth nor Hrothgar has been able to defeat Grendel.
- 5** What is the **BEST** way to write says that he is a good swimmer in sentence 12?
- A says that no one swims as well as he does and no one's strength matches his
 - B indicates that he thinks he is a much better swimmer than Unferth and Brecca
 - C says that he is about to tell the real tale of his swimming match against Brecca
 - D says, "No man swims in the sea/ As I can, no strength is a match for mine."
- 6** What is the **BEST** way to revise good in sentence 14?
- A very good
 - B truly great
 - C really awesome
 - D fiercely determined

for **COLLECTION 1**

continued

DESCRIPTIVE ESSAY

- 7** Which detail from the poem **BEST** elaborates on sentence 15?
- A The monsters “decided to sleep on the shore.”
 - B He adds that he avoided becoming “banquet-rich food” for the monsters.
 - C After the storm, Beowulf says, “[A]t last I could see the land.”
 - D Beowulf says that he “swam home from my journey.”
- 8** What is the **BEST** way to write Standing in the center of the great hall, in sentence 19 to add descriptive details?
- A Standing in the center of the great hall of Herot, where this important scene takes place,
 - B Standing before his audience and steadfastly defending his reputation as the only warrior hero who can defeat Grendel,
 - C Standing in the great hall where everyone has gathered to receive the visitors,
 - D Standing solidly in the center of the great hall, with the firelight flickering across his face and thick, reddish beard,
- 9** Which sentence should be added after sentence 23 to explain the importance of the scene?
- A Hrothgar and Welthow are well pleased by Beowulf.
 - B Beowulf is determined to keep his promise to defeat Grendel.
 - C Beowulf’s qualifications as a hero had been questioned.
 - D Also, Unferth is shown to be an unworthy man who could not defend his own people.
- 10** Which sentence should be added to the end of the essay to provide a dramatic final statement?
- A All of these traits are important to Beowulf’s character.
 - B Beowulf’s belief in himself is his most appealing trait.
 - C Beowulf’s hero status has never been more firmly established in his listener’s minds.
 - D Hrothgar tells Beowulf, “Purge Herot/And your ship will sail home with its treasure-holds full.”

Writing Workshop: Reporting Literary Research

DIRECTIONS George is writing a historical research paper about James Joyce's short story "Eveline." This rough draft of the paper contains errors in development and organization. Some of the questions refer to numbered sentences within the text. Read the paper and answer questions 1 through 15.

- | | |
|---|--|
| <p>1 George can BEST narrow his topic by answering which question?</p> <p>A How does the history of Ireland differ from that of England?</p> <p>B What political events occurred during Joyce's lifetime?</p> <p>C How do political events affect choices made by the character Eveline?</p> <p>D Why did Joyce choose to leave Ireland?</p> | <p>2 George can BEST organize his essay by first—</p> <p>A making an outline of his main ideas and supporting details</p> <p>B summarizing ideas in his research sources</p> <p>C identifying his primary and secondary sources</p> <p>D double-checking quoted statements for accuracy and relevance</p> |
|---|--|

Decisions in Ireland: James Joyce and "Eveline"

In James Joyce's short story "Eveline," the title character gives up a
(1) chance for happiness in a new country to continue her troubled life in Dublin. In the years before the publication of "Eveline," Irish life was
(2) not peaceful. Ben Forkner describes Ireland as having "an unstable and
(3) precarious history—of invasion, occupation, and oppression" (Forkner 23). In 1858, a secret society called the Fenians was founded with the goal of
(4) overthrowing British rule. However, their uprising in 1867 was "little more
(5) than a symbolic gesture with no hope of success" (RTÉ Interactive). The
(6) failure of the uprising increased the frustration of those who wanted independence for Ireland.

Partly because of the continuing political unrest, a vast number of
(7) people left Ireland. The country was also suffering from a poor economy,
(8) and many people were unemployed. Some hoped to improve their financial
(9) circumstances by leaving. Consequently, an already massive emigration was
(10) increased by the ailing economy. Both the author and his character Eveline
(11)

experienced the challenging times and faced the decision of whether to emigrate, but they responded very differently. Joyce chose to leave Ireland, while Eveline's life mirrors that of many Irish people.

Joyce and the Choice of Freedom

In spite of the poor economy that impoverished many others, Joyce and his family maintained a comfortable middle-class lifestyle. However, relative prosperity was not enough to keep many who opposed British rule from leaving Ireland. Joyce experienced a happy childhood, according to Peter Costello, author of James Joyce: The Years of Growth.

Many Irish writers were concerned with British rule and other problems of Ireland, but none more so than Joyce. Although he chose to leave Ireland for the sake of artistic and personal freedom, he still cared very much about its future. His attachment to Ireland remained strong throughout his life. Discussing the book in which this story appeared, Joyce explained that he wanted "to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis." (Forkner 30).

Eveline and the Prison of Home

While many people left Ireland, others stayed despite the difficulties. They chose to remain in a difficult life out of a sense of loyalty and an attachment to the familiar. Eveline was one of those people. She lived in Dublin.

Eveline is a young woman who has to make a choice between remaining at home with her abusive father or running away to marry a kind man. She represents the difficulty of choosing between a familiar, but unhappy, home and a new life somewhere else. Her sense of duty toward her dead mother, the obligation of raising her brothers and sisters, and the feeling that Dublin is her home cause her to agonize over her decision.

Eveline thinks about how she can avoid her father's alcoholic violence
(27) and contrasts that treatment with the respect she would receive as a

married woman in Buenos Aires. Buenos Aires today has many political
(28) problems. Eveline thinks that though she has had "a hard life . . . now that
(29) she [is] about to leave it she [does] not find it a wholly undesirable life."

She remembers how her mother lapsed into insanity because of her life of
(30) "commonplace sacrifices" (Joyce 40). Suddenly, she decides to go to Buenos
(31) Aires.

Then, just when she is to leave with her fiancé, she suddenly
(32) resolves to remain in Dublin. Eveline's motivations are very personal; her
(33) difficulty in deciding to leave her home is typical of that experienced by
many Irish people of that period.

Although both Joyce and his character, Eveline, had the choice to
(34) leave the turmoil of Ireland or stay surrounded by familiarity, they made
significantly different choices. Joyce left Ireland for freedoms not found
(35) there, but he uses the title character of "Eveline" to provide insight into the
reasons people might have had for remaining in Ireland even when they
could have escaped political upheaval and economic hardships.

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for **COLLECTION 2**

continued

REPORTING LITERARY RESEARCH

- 3** Which sentence, if placed at the beginning of the essay, would **BEST** hook the reader's attention?
- A A young girl chooses badly when she decides to stay in her hometown.
 - B People in Ireland were unhappy at this time, just as Eveline is unhappy.
 - C Why would someone deliberately choose poverty, servitude, and misery?
 - D James Joyce thinks Eveline should leave Dublin, as he did.
- 4** What background information would **MOST** appropriately follow sentence 3?
- A During the nineteenth century, some groups were striving for Irish independence from England.
 - B This short story is one of Joyce's pieces about life in the late nineteenth century.
 - C The short-story collection Dubliners is about a variety of Irish citizens.
 - D James Joyce could never understand why people stayed in Ireland.
- 5** What is the **BEST** supporting detail to add after sentence 10?
- A Eveline is one of those who chose not to leave Ireland.
 - B If those people had remained in Ireland, perhaps the economy would have improved.
 - C Many Irish people came to the United States, seeking new lives.
 - D "[D]uring 1882 some 89,566 Irish people had emigrated" (Costello 59).
- 6** What is the **BEST** way to write many Irish people in sentence 12 to provide a clear thesis statement?
- A many Irish people of the nineteenth and twentieth centuries
 - B many people who decide not to leave their home country
 - C Irish people who stayed in their homeland despite the hardships
 - D Leave as is.
- 7** What would be the **BEST** source for a different perspective on Joyce's statement in sentence 19?
- A a source that describes James Joyce's feelings about leaving Ireland
 - B a biography that describes Joyce's positive characterizations of people from Dublin
 - C a critical essay about other characters whom Joyce treats harshly
 - D a letter from Joyce telling why he wrote about Ireland
- 8** Which sentence should be replaced because it does not fit with the paragraph's main idea?
- A 11
 - B 15
 - C 19
 - D 22

for COLLECTION 2

continued

REPORTING LITERARY RESEARCH

- 9** What supporting detail would BEST be added to sentence 23?
- A which was Joyce's "centre of paralysis"
 - B though she preferred the country
 - C where this story is set
 - D and Joyce was interested in "the moral history of my country".
- 10** Which sentence should be deleted to remove irrelevant details?
- A 25
 - B 26
 - C 27
 - D 28
- 11** In sentence 29, a citation should be added—
- A to the middle of the quotation
 - B to the end of the sentence
 - C at the beginning of the sentence
 - D Leave as is.
- 12** Which clause, if added to the end of sentence 32, would BEST develop a main idea?
- A which some readers may consider an unfortunate decision
 - B which is the same choice made by many other Irish citizens
 - C which was also Joyce's home city
 - D although another life is available to her if she leaves
- 13** What is the BEST way to begin sentence 33 to vary the sentence beginnings in the paragraph?
- A Eveline's motivations are very personal, but . . .
 - B Joyce portrays Eveline's motivations as very personal, but . . .
 - C Although Eveline's motivations are very personal, . . .
 - D Leave as is.
- 14** What is the BEST final insight to add to the end of the essay?
- A Joyce and "Eveline" can inspire us to examine options in our own lives.
 - B "Eveline" is an interesting story that I enjoyed reading.
 - C Reading "Eveline" inspired me to look for other stories by Joyce.
 - D Now I want to study the works of other Irish writers.
- 15** The BEST way for George to revise his *Works Cited* list is to—
- A delete the editors' names
 - B delete the underlining and quotation marks of titles
 - C put all the works in alphabetical order
 - D list titles first, followed by the author's or editor's name

for COLLECTION 3 page 542

Writing Workshop: Analyzing Literature

DIRECTIONS Maria is writing a literary analysis of Robert Herrick's poem "To Daffodils." This is her rough draft. It contains errors in organization and development. The questions refer to underlined phrases or numbered sentences in the draft. Read the draft and answer questions 1 through 10.

Note: Citations to lines in the poem have not been added yet.

Metaphor and Imagery in Robert Herrick's "To Daffodils"

"Short but sweet"—many poems have made this point about life, but
(1)
Robert Herrick's is one of the most famous. The phrase sums up both
(2)
Herrick's view of life and the simple imagery and direct metaphor he uses
(3)
to express it. Herrick's approach to his poem and his treatment of his sub-
(4)
ject are almost equally straightforward. In the first stanza he describes the
(5)
brief appearance of the daffodils, and in the second stanza he compares our
own lifespan to the short life of the flower. Even at the end of the poem,
(6)
when Herrick abandons his principal comparison in order to make his final
point, the imagery remains uncomplicated.

Herrick states the theme of the poem in the first two lines, but only
(7)
in the second stanza does it become clear that the apparent subject—
daffodils—is also a metaphor. At the beginning of the poem, Herrick
(8)
mourns because the flowers are fading so quickly. Addressing the daf-
(9)
fodils, he asks them to "Stay, stay." He knows they cannot last forever, but
(10)
he wants them to stay just a little longer, at least until evening. In this
stanza, Herrick also personifies the flowers.

Interestingly, Herrick does not sustain the daffodil comparison to the
(11)
end of the poem. Instead, in the last five lines he says that humans "dry /
(12)
Away," like the rain or "the pearls of morning's dew." He seems to be
(13)
saying that once gone, we too are "Ne'er to be found again."

In the second stanza, we know immediately that the poem is not only
(14) about the passing of the daffodils. The direct comparison is stated in the
(15) first line of the stanza: Our time is as short as that of a daffodil.

Furthermore, human life follows essentially the same pattern; we have a
(16) brief childhood and youth—"as short a spring; / As quick a growth"—
and then it's all downhill until we "meet decay."

Herrick's comparison of human life to the beauty and fragility of nature
(17) is striking. Although he does not celebrate the beauty of the daffodil
(18) beyond describing it as "Fair" in the first line, his choice of a simple, com-
mon flower shows that, for him, life is sweet. Even when he changes
(19) imagery at the end of the poem, he compares our lives to something pre-
cious, "pearls" of dew.

1 Which sentence, if any, should be added to the beginning of the analysis to provide an engaging opener?

- A Some poets compare the lives of humans to those of flowers.
- B The poet Robert Herrick obviously liked daffodils.
- C Like flowers of the field, human life soon fades.
- D Leave as is.

2 The BEST way to revise sentence 1 is to—

- A elaborate on Herrick's view of life
- B include the title of the poem
- C insert phrases from the poem
- D compare this poem to one by a different poet

3 What literary evidence should follow sentence 7?

- A The flowers wilt and die before noon.
- B They "haste away so soon," even before the sun has "attain'd his noon."
- C He is so sad to see them go that he cries.
- D The "Fair daffodils" don't keep blooming all day as the poet wishes.

4 Which transitional word would BEST introduce sentence 8?

- A Then
- B Finally
- C Last
- D Most important

for **COLLECTION 3**

continued

ANALYZING LITERATURE

- 5** Which sentence should be deleted because it does not support the thesis?

A 6
B 7
C 8
D 10

- 6** Where should the third paragraph be moved to maintain logical order?

A following the first paragraph
B into the fourth paragraph, following sentence 14
C following the fourth paragraph
D Leave as is.

- 7** Which sentence BEST elaborates upon the literary evidence in sentence 12?

A Rain, dew, and human lives all disappear quickly.
B After all, human lives differ greatly from the lives of flowers.
C Herrick apparently decides that a comparison to water drops is better than a comparison to daffodils.
D In the end, he compares us to a flower that renews itself each spring, as the daffodil does.

- 8** How should sentence 13 BEST be rewritten to make a key point clearer?

A He seems to be saying that each of us lives only once, so we are "Ne'er to be found again," once gone.
B Not only is life brief and, once gone, "Ne'er to be found again," but life is also precious, as "pearls" implies.
C He seems to say that once gone, we are "Ne'er to be found again," and we should appreciate life.
D He seems to be saying that we are "Ne'er to be found again," and that makes us like the dew.

- 9** How should sentence 17 be rewritten to restate the thesis?

A When all is said and done, what remains striking about the poem is Herrick's comparison of human life to the beauty of nature.
B To make the point that life is short and sweet, Herrick strikingly compares it to the simple beauties of nature.
C Herrick compares human life to the beauty of nature—whether in the form of daffodils, raindrops, or dew.
D Herrick's poem tells us to enjoy life, because human life is part of nature.

- 10** Which sentence provides the BEST closing thought for this analysis?

A Our lives are indeed "short but sweet."
B An awareness of life's sweetness and brevity can help us better appreciate life.
C Despite the last-minute change, Herrick still leaves us with a nice image.
D In Herrick's view, we have to pay attention to life's details.

Writing Workshop: Literary Essay

DIRECTIONS Ernesto is writing an essay about the theme of nature in Romantic poetry. The rough draft of his essay contains errors in development and organization. Some of the questions refer to underlined words or phrases or to numbered sentences within the text. Read the essay and answer questions 1 through 10.

Note: Citations to the poems have not yet been added.

The Importance of Nature in the Romantic Period

This period had many nature poems. In part, these poems were written
(1) in response to changes brought by the Industrial Revolution, which
(2) changed England from an agricultural economy to an industrial one. As
(3) cities expanded, areas of natural beauty in the countryside decreased.

Poetry of the Romantic period is distinctive for its portrayal of nature as a
(4) spiritual entity symbolizing life and the human soul.

In his poem "Frost at Midnight," Samuel Taylor Coleridge portrays the
(5) spiritual aspect of nature. The poem's speaker is awake in a quiet house,
(6) thinking of the frost outside. As he watches his infant son sleep, he muses
(7) upon the life his son will have, growing up in a pastoral environment.

As the calmness of nature surrounds him, his thoughts are racing. His
(8) mood causes him to remember his own childhood and school days.
(9)

His son will learn spiritual truths as he wanders "like a breeze / By lakes
(10) and sandy shores." As the poem says, he will learn from "The lovely
(11) shapes and sounds intelligible / Of that eternal language." Coleridge sees
(12) nature as inspiration for profound thoughts and also as a way to fulfill the
soul and learn universal truths.

In "I wandered lonely as a cloud," William Wordsworth presents nature
(13) as providing beauty that offers comfort in his sad times. He compares
(14) himself to a cloud floating over the landscape, but then he sees a field of
daffodils blowing in the breeze beside a lake. He describes the daffodils
(15)

for **COLLECTION 4**

continued

LITERARY ESSAY

and waves as dancing. The poem is a meditative piece that attributes spiritual qualities to nature. Wordsworth sees nature not only as an escape from everyday troubles, but also as a source of spiritual peace and fulfillment.

"Bright star, would I were stedfast as thou art" is John Keats's tribute to nature as an inspiration for eternal love. Keats describes the star as a watcher, observing human activity. The spiritual role of nature is emphasized by Keats's use of words usually associated with religious tasks.

Keats expresses his desire to be like the bright star so that he can remain with his true love eternally, gazing on her with an unwavering glance and hearing her breath forever, as the star is able to do. The star has significance beyond its status as a natural object, for Keats sees the star as an inspiration for poetry and eternal love.

For Coleridge, Wordsworth, and Keats, nature is good for the human soul. For all three, nature inspired introspection, inner peace, and love.

1 What is the BEST way to write sentence 1 to introduce the literary period to be discussed?

- A Many nature poems were written by poets of this period.
- B Nature was important to poets and writers of this period.
- C Nature has always been a favorite subject of poets.
- D Nature was one of the main themes of poetry in the Romantic period.

2 What background information would BEST follow sentence 3?

- A Some Romantic poets grew up in rural parts of England.
- B Poets of some literary periods were more concerned about politics than the beauty of nature.
- C Many people became concerned about the effects of losing these areas.
- D Poets of different literary periods often have different ideas about what is beautiful in nature.

- 3** What information should be added to sentence 4 to produce a clear thesis statement?
- A the names of the poets whose poems will be discussed
 - B a summary of the major points to be discussed
 - C literary evidence that supports the thesis
 - D details about the literary period to be discussed
- 4** What elaboration BEST supports the major point in sentence 5?
- A Nature can be considered a spiritual entity if we believe it is so.
 - B Coleridge loved nature because it inspired his poetry and provided him with beautiful images.
 - C For the narrator, the natural world inspires and participates in the feelings of humankind.
 - D This poem indicates that humankind needs nature, as nature needs humankind to protect it.
- 5** What is the BEST way to revise As the poem says, he will learn from in sentence 11?
- A He will learn from
 - B He will learn directly from
 - C As the poet says
 - D Leave as is.
- 6** Which sentence provides the BEST evidence to support sentence 13?
- A "In vacant or in pensive mood," he remembers the scene, and his "heart with pleasure fills."
 - B Nature includes many beautiful landscapes that many people enjoy.
 - C When you are sad, looking at something beautiful can make you happy.
 - D The thousands of daffodils are "Continuous as the stars that shine / And twinkle on the milky way."
- 7** What is the BEST way to write sentence 15 to include literary evidence?
- A He describes the daffodils and the waves on the lake as though they are humans dancing.
 - B Describing the daffodils and the waves as though they are humans dancing, he personifies them.
 - C The daffodils cheer him up as he watches them dancing in the breeze.
 - D He describes the daffodils as "tossing their heads in sprightly dance," with the waves dancing beside them.
- 8** The BEST way to revise sentence 20 is to—
- A insert a reference to the poem's theme
 - B add details about Keats's religious beliefs
 - C include the words that have religious meanings
 - D add details about Keats's career as a poet

for COLLECTION 4

continued

LITERARY ESSAY

9 How should is good for the human soul BEST be revised to make sentence 23 a restatement of the thesis?

- A holds the soul of humankind and connects it to nature
- B represents spiritual life and provides a way for humans to connect with the inner spiritual world
- C holds humans and nature together to preserve natural areas of the countryside
- D helps humans to remember to conserve our natural resources

10 Which sentence, if added to the essay, provides the BEST final observation?

- A Love is seen most strongly in nature.
- B They helped popularize the idea of nature as a source of spiritual inspiration.
- C The Romantic poets wrote about many subjects, but they were all interested in the beauty of nature.
- D Nature inspires many poets, but the Romantic poets loved nature most.

Writing Workshop: Reflective Essay

DIRECTIONS Karen is writing a reflective essay in which she explores the meaning of a personal experience. Her rough draft contains some errors in organization and development. Read the draft and answer questions 1 through 10.

Job Found and Lost

I was surprised when Mr. Wilson tried to talk me out of taking the job.
(1)
"There's not much challenge to this," he said of the work in his small
(2)
factory that assembled electronic components. "We depend on each other,
(3)
though; we're all a team. However, you might want to consider something
(4)
else." I said I did not, wondering whether he thought a girl could not do
(5)
the job, even though half his workers were women. Maybe he thought I
(6)
was too young. He looked at me for a long time, smiled, and said, "OK.
(7)
You've got it. See you at seven Monday morning."
(8) (9)
The job was both easy and hard. The easy part was putting all the
(10) (11)
little pieces together. The little round gadget fit right on top of the
(12)
whatchamacallit. It was no problem. Twice I called in sick. The hard part
(13) (14) (15)
was making myself show up every day. I had little in common with the
(16)
other workers, many of whom had families and even grandkids. When
(17)
I saw them chatting with each other or with Mr. Wilson, I felt like an out-
sider. I was bored. When I thought about what I had to do at work and the
(18) (19)
surroundings in which I worked, I had trouble getting out of bed. Once I
(20)
overslept and showed up after ten o'clock. Mr. Wilson himself filled in for
(21)
me and said nothing. He just looked at me with that smile.
(22)
As the summer passed, I adapted to the environment. I got to know my
(23) (24)
co-workers. Some of us took our lunch break together. Having my own
(25) (26)
money was fantastic, and I opened my first savings account. I knew several
(27)
people with college degrees who were making less than I was. I even
(28)

NAME _____

CLASS _____

DATE _____

for **COLLECTION 5**

continued

REFLECTIVE ESSAY

began to think about not going to college. "Things are looking good here,"
(29)
I thought. "I can come back permanently when I finish school next May."
(30)
That's why I was so upset when Mr. Wilson let me go. After all,
(31) (32)
I had become an excellent employee. I challenged his decision. "You're
(33) (34)
right," he said, "about being good; you really are. However, I must reduce
(35)
my staff, and you were hired most recently, so I'm laying you off. I'm not
(36)
sorry," he said. He smiled at me. "You can do more than this," he added.
(37) (38)
"You're going to want more out of life than a paycheck. Go to college.
(39) (40)
Or find a job that makes you use your head. Then come tell me about
(41) (42)
what you learn."

Mr. Wilson was right, of course. As I wrote my college application
(43) (44)
essays, I often thought about what Mr. Wilson had said. I wonder how
(45)
many people begin their reference lists with an employer who got rid
of them.

1 What is the BEST way to revise sentence 1 to engage readers' attention?

- A Mr. Wilson tried to talk me out of taking the job, and that surprised me since I knew he needed an employee.
- B Mr. Wilson told me that he didn't think that this was a job for me.
- C "I'm really not sure someone with a brain like yours could ever be happy here," warned Mr. Wilson.
- D "I need a dependable, conscientious worker who is prepared to show up on time every day," said Mr. Wilson.

2 Which sentence should be added following sentence 6 to provide the BEST background information?

- A Many times people have thought I'm younger than I am.
- B Still, I needed a job if I was going to save money for college.
- C I had told my parents that I would work this summer.
- D Maybe I should have gone somewhere else to apply for a job.

NO 00

GO ON

3 Which sentence, if added following sentence 9, would BEST hint at the effect of the experience on Karen?

- A Now I would be able to save money for college and to buy my own clothes.
- B This job would turn out to be boring, but it was my first job since I had never worked in the summer before.
- C Mr. Wilson proved to be a good employer who was aware of his employees' strengths.
- D At that point, I wouldn't have guessed that this job would teach me lessons I hadn't learned in school.

4 To make the organization clearer, sentence 14 should be moved to follow sentence—

- A 9
- B 11
- C 15
- D 22

5 Which sentence, if added following sentence 18, provides the BEST descriptive details?

- A The room in which we worked was dull gray, with a concrete floor and no windows.
- B Sometimes I wished that I had signed up for band camp instead of applying for this job.
- C I like to wear bright colors, but most of my co-workers wore dull colors.
- D After work I had little time to hang out with my friends, so I began to look forward to the new school year.

6 What narrative detail would BEST follow sentence 25?

- A Some of my co-workers weren't as boring as I had first thought.
- B The conversations were always interesting.
- C I became used to working in a room without windows.
- D I bought an alarm clock with a loud alarm so that I could get to work on time.

7 What is the BEST way to write sentence 35 to include colloquialisms that reflect natural, everyday speech?

- A I have to discharge someone, though, and you were last hired, so it's you.
- B I have to cut staff, though, and I hired you last, so you are the one I'm laying off.
- C However, since you have been working here the shortest time, and I must lay off someone, I've chosen you.
- D I've gotta downsize, though, and you're last hired, so it's you.

8 What is the BEST way to write sentence 37 to add descriptive details?

- A Then he smiled at me, and I waited for the advice I expected.
- B Once again, he smiled at me, just as he had many times before.
- C Once again, he smiled that same patient, kind smile.
- D He smiled at me, and I knew that he was going to give me more advice.

9 Which sentence should be added after sentence 44 to state the significance of the experience?

- A I hadn't always liked the advice he had given me, but neither had some of the other employees.
- B I'll always remember Mr. Wilson, because working for him turned out different from what I expected.
- C I decided to apply to ten different colleges to increase my chances of being accepted somewhere.
- D A temporary summer job—and a perceptive employer—had given me added incentive to go to college.

10 Which sentence should be added to the end of the essay to reveal an insight into life?

- A Sometimes the things you learn from other people are what you least expect.
- B I have already lined up a job with Mr. Wilson for next summer.
- C I think that Mr. Wilson can teach me many other lessons, so I intend to keep in touch with him.
- D Even though we might not work together again, I am going to call several of my co-workers from time to time.

Writing Workshop: Comparing and Contrasting Literature

DIRECTIONS The following is a rough draft of an essay comparing and contrasting two poems by two different poets of the Victorian period. The essay contains errors in development and organization. Most of the questions refer to numbered sentences within the essay. Read the essay and answer questions 1 through 10.

Note: Citations to the poems have not yet been added to the essay.

Two Views of a Profession

The Victorian period in England was a time of great change in many areas of public life. These social and political advances were not necessarily favorable for poets. Their celebrated role in society was diminished. Alfred, Lord Tennyson (1809–1892), believed that poets were instruments of truth and the voice of beauty and freedom. Robert Browning (1812–1889) believed that poets reflected the struggle of human beings to understand life. The poems are quite different although they were written in a similar time period about a similar subject.

In “The Poet’s Mind” Tennyson presents his vision of the poet’s role in an uncaring society. The tone is angry, as he berates those who cannot appreciate his vision of truth and beauty: “Vex not thou the poet’s mind, / For thou canst not fathom it.” For the speaker, the poet’s mind is so exalted that those with dull ears cannot understand his message. Through his formal diction and traditional form, Tennyson recalls the poetry of the past and the respect formerly accorded the art of poetry.

Robert Browning, too, examines the poet’s role in “How It Strikes a Contemporary.” However, Browning’s tone is neither formal nor angry. Instead, in the end Browning expresses acceptance of the loss of the poet’s previous position in society but suggests that a worthy role as an observer

for **COLLECTION 6**

continued

COMPARING AND CONTRASTING LITERATURE

and recorder is still possible. While science may have increased in importance, the poet's work is still significant. The poet whose life is examined in the poem was a "man of mark," and he faced the world directly. He wrote about everyday people and events. Truths about existence are revealed in his poems. At his death, there is a mild sadness and an understated admiration of his talents: "Well, I could never write a verse,—could you?" Browning's informal, conversational style of dramatic monologue, in which one person speaks his or her own version of events, makes a wry comment on the loss of poetic royalty.

"The Poet's Mind" and "How It Strikes a Contemporary" both comment on the poet's loss of importance in Victorian society, but each expresses a different view of the poet's new role. Using a rather angry tone, formal diction, and a traditional form, Tennyson expresses disdain for those who do not appreciate the poet's traditional role as visionary. Browning reaches a different conclusion about the role of the poet.

1 What is the BEST background information to add after sentence 1?

- A People did much work in the sciences at this time.
- B Many great advancements were made, and they are too numerous to mention.
- C More people were educated, and middle-class citizens had more political power than ever before.
- D These advancements were important.

2 What is the BEST way to revise sentence 6?

- A Include background information about the Victorian period.
- B Identify the poems to be discussed.
- C Include biographical details from the lives of the poets.
- D Mention several poems by each poet.

for **COLLECTION 6**

continued

COMPARING AND CONTRASTING LITERATURE

3 Which sentence is the **BEST** thesis statement to add to the end of the first paragraph?

- A Both poems are about the poet's role, but each poet uses tone, diction, and form to express strikingly different views.
- B This essay will start with the ways the poems are similar.
- C Browning writes in a different style than Tennyson, and there are other ways they are different.
- D These poems are different in many ways, and similar in some ways, too.

4 What is the **BEST** way to revise sentence 8?

- A Add a parenthetical citation before the quotation.
- B Add a parenthetical citation after the quotation.
- C Paraphrase the lines quoted from the poem.
- D Leave as is.

5 Which sentence would **BEST** elaborate on the evidence in sentences 8 and 9?

- A As a poet, Tennyson was bothered by this unsympathetic attitude.
- B Poets did not understand why most people no longer liked poetry.
- C The poet's visionary role is no longer appreciated or understood by most people.
- D Society became uncaring because people no longer had the patience to read traditional poetry.

6 Which sentence would **BEST** follow sentence 10?

- A Examining the poem will give many details about Tennyson's point of view.
- B He even suggests a religious role for the poet: "Holy water will I pour / Into every spicy flower."
- C It is easy to tell that Tennyson was angry about the poet's loss of esteem.
- D Knowing the background of the Victorian era will help in analyzing the poet's role in society.

7 What is the **BEST** way to revise sentences 16 and 17 to establish parallelism?

- A He wrote about everyday people and events. Revealed in his poems were truths about existence.
- B Everyday people and events he wrote about, and his poems revealed truths about existence.
- C He wrote about everyday people and events, and his poems revealed truths about existence.
- D Writing poems that revealed truths about existence, he wrote about everyday people and events.

8 Which sentence **BEST** elaborates upon sentence 18?

- A The speaker of the poem is trying to be respectful at the poet's funeral.
- B Browning doubts his own ability to write poetry.
- C Not very many people can write poetry.
- D Browning says that people admire poets, even if they do not understand poetry.

for COLLECTION 6

continued

COMPARING AND CONTRASTING LITERATURE

9 What is the BEST way to write sentence 22 to summarize key points?

- A Browning uses the dramatic monologue, a narrative form of poetry.
- B Like Tennyson, Browning believes that scientific progress has caused the loss of the poet's former role in society.
- C Browning sadly accepts the poet's loss of status in Victorian England and believes nothing can be done about it.
- D Browning uses a subdued tone, as well as informal diction and form, to reveal the poet's changed, but still important, role.

10 Which sentence should be added to the conclusion as the MOST effective final statement?

- A Tennyson and Browning are so different in their views that it is hardly worthwhile to compare them.
- B Both Tennyson and Browning provide insight into the effects of social change on the role of the poet in Victorian England.
- C Poets should try harder to get through to the people who are only interested in science.
- D Both Tennyson and Browning are concerned with the loss of their roles, but they both learned to accept their fates.

Answer Key

Collection 1

Descriptive Essay

p. 3

1. D (attention-grabbing opener)
2. B (title of poem and name of character)
3. A (thesis)
4. C (background information)
5. D (exact phrases from poem)
6. D (precise adjectives)
7. B (exact words from poem)
8. D (description of appearance)
9. C (importance of scene for character)
10. C (dramatic statement)

Collection 2

Reporting Literary Research

p. 7

1. C (narrow topic)
2. A (outlining)
3. C (attention-grabbing opener)
4. A (background information)
5. D (supporting detail)
6. C (clear thesis)
7. B (different perspectives)
8. B (relevant details)
9. C (supporting details)
10. D (relevant details)
11. B (sources credited)
12. B (development of main idea)
13. C (variety of sentence patterns)
14. A (final insight)
15. C (correctly formatted *Works Cited* list)

Collection 3

Analyzing Literature

p. 12

1. C (engaging opening)
2. B (title of poem)
3. B (literary evidence)
4. A (transitional words)
5. D (key points)
6. C (logical arrangement)
7. A (elaboration)
8. B (key points)
9. B (restatement of thesis)
10. B (closing thought)

Collection 4

Literary Essay

p. 15

1. D (introduction of literary period)
2. C (background information)
3. A (thesis statement)
4. C (elaboration)
5. B (smooth introduction of quotations)
6. A (literary evidence)
7. D (literary evidence)
8. C (elaboration)
9. B (restatement of thesis)
10. B (final observation)

Answer Key *(continued)*

Collection 5

Reflective Essay

p. 19

1. C (engaging opener)
2. B (background information)
3. D (effect of experience)
4. C (organization)
5. A (descriptive details)
6. B (narrative details)
7. D (colloquialisms in dialogue)
8. C (descriptive details)
9. D (significance of experience)
10. A (insight into life)

Collection 6

Comparing and Contrasting Literature

p. 23

1. C (background information)
2. B (titles listed)
3. A (thesis statement)
4. B (parenthetical citation)
5. C (elaboration)
6. B (literary evidence)
7. C (parallelism)
8. D (elaboration)
9. D (summary of key points)
10. B (final, dramatic statement)

Thinking About Connotation/Denotation For Our Writing

A word's **denotation** is its literal definition. For example:

Snake: a limbless reptile with a long, scaly body

A word's **connotation** is all the association we have with it. For example:

"snake in the grass," the biblical serpent, the danger of poisonous snakes, our own fear of snakes, or a malevolent (evil, bad) person might be called "a real snake"

Connotation can depend on the person who hears the word and brings his or her own associations to it.

* A plumber might immediately think of a plumbing tool called a snake.

*A biologist might think of the rare Indigo Snake he felt lucky to see the past weekend.

Some words, though, have shades of meaning that are commonly recognized. While "serpent" is literally a snake, the word "serpent" is usually associated with evil. In today's society, "politician" has somewhat negative associations, while "statesman" sounds more positive.

I. First think of a word with a positive connotation, and then think of a word with a negative connotation.

<u>Condition</u>	<u>Positive Connotation</u>	<u>Negative Connotation</u>
1. overweight	_____	_____
2. short	_____	_____
3. not smart	_____	_____
4. unattractive	_____	_____
5. non-athletic	_____	_____

II. For each pair of words and a phrase, list the one that is positive in the “Positive Connotation” category, the one that is negative in the “Negative Connotation” category, and the phrase that is a more neutral definition for both words in the “Denotation” column.

Your Choices:

1. gaze, look steadily, stare
2. fragrance, odor, a smell sensed by the olfactory nerve
3. brainwash, persuade, influence one way or another
4. delayed, not on time, tardy
5. lazily, without haste, leisurely
6. ask of someone, demand, request
7. gathering, a large group, mob
8. slim, skinny, smaller than average build
9. discuss with others, debate, argue
10. observe, watch, spy
11. a young age, youthful, immature
12. not having a care, irresponsible, carefree,
13. inexpensive, fairly priced, or cheap
14. isolation, privacy, having an opportunity to be alone
15. assertive, firmly confident, pushy

	<i>Positive Connotation</i>	<i>Denotation</i>	<i>Negative Connotation</i>

III. Practice shifting your viewpoint so that you can describe the same object both favorably and unfavorably. You can do this by first using words with a positive connotation and then switching to words with a negative connotation. Choose three of the descriptions below. Write a short description that is favorable and a short description that is unfavorable.

For example, you might describe a **banana** as either sweetly ripe or mushy, depending on the desired connotation.

Describe a wet street after the rain.

Describe a college or professional football game.

Characterize a challenging high school class.

Describe a hamburger made in a fast-food restaurant.

Describe a group of three or four teen-age girls walking down the street together.

Describe a new regulation for student parking on campus.

Describe a recent movie or television program.

1. _____

2. _____

3. _____

Argumentative Essay Writing



Lesson One: MLA Format

MLA Formatting

The Modern Language Association (MLA) is the organization that developed MLA format. It was created for people in literature and language fields to use as a uniform way to format their papers and assignments. In general, when writing essays in MLA format, you should follow these rules:

- Use Times New Roman font
- Use size 12pt font
- Double space
- Use one-inch margins
- Include a page number with your last name in the top-right corner of the page

The Header

Your Essay should also include a Header, which includes the following information in order:

- Your name
- Your teacher's name
- The class
- The date

Note that your teacher's name should include a title (Mr., Ms., Dr., Prof., etc.) and the date should be written in D/M/Y format with the month spelled out. Done correctly, it should look something like this!

Elizabeth L. Angeli
Professor Patricia Sullivan
English 624
12 February 2012

In-Text Citations

When writing your essay, you will also need to use in-text citations. These citations should be used every time you mention information that came from an outside source. They allow your readers to more easily look up where the information came from. These citations also prove that you are not making up facts to prove your points.

Using in-text citations is easy! Just use the last name of the author of the source, along with the page number (if there is one) that you found the information on. You can also mention the author in the sentence itself, to make things even easier. Here are a few examples to pick from:

- Romantic poetry is characterized by the "spontaneous overflow of powerful feelings" (Wordsworth 263).
- Wordsworth stated that Romantic poetry was marked by a "spontaneous overflow of powerful feelings" (263).
- Wordsworth extensively explored the role of emotion in the creative process (263).

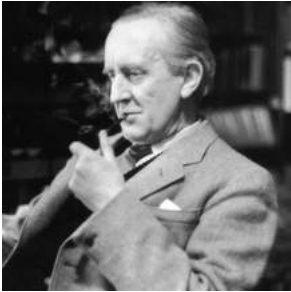


Argumentative Essay Writing



Assignment One

Directions: Using the format for headers discussed, create your own header for your essay.

Directions: Using the information given, write an in-text citation for each quote.

Author	Page	Quote	Citation
J.R.R. Tolkein 	19	"All we have to decide is what to do with the time that is given us."	
J.K. Rowling 	36	"It matters not what someone is born, but what they grow to be."	
Emily Bronte 	59	"Whatever our souls are made of, his and mine are the same."	

Argumentative Essay Writing



Lesson Two: The Outline

Five-Paragraph Structure

Many MLA-formatted essays follow the five-paragraph structure, which looks like this:

1. Introduction Paragraph
2. Body Paragraph One
3. Body Paragraph Two
4. Body Paragraph Three
5. Conclusion Paragraph

The Claim

Argumentative essays are built on **claims**. A **claim** is an opinion that you state as if it were a fact and can be argued. Argumentative essays are built to defend or prove a specific claim. For reference, take a look at the following examples:

Claim	Good/Bad	Why?
"Abraham Lincoln was our country's 16th president."	Bad	This does not work as a claim because it is not an opinion, but a verifiable fact. Nobody could argue against this.
"I think Tupac was probably than Biggie Smalls."	Bad	While this is an opinion, it is not stated as if it were a fact. Phrases like, "I think" and words like, "probably" should not be included in a claim.
"Jurassic Park is the greatest film of all time."	Good	This is an opinion which someone could realistically disagree with. It is also stated as if it is a fact.

The Thesis Statement

Every claim that a person believes is true must have a reason behind it. If I believe chicken is better than hamburger, or that the PS4 is better than the Xbox, there is usually a reason why I believe it. Reasons help you to defend your claim.

Traditionally, the claim of an argumentative essay is supported by three reasons. Together, the claim and reasons why the claim is true are called a **Thesis Statement**. The following are some example Thesis statements.

- Twinkies taste better than other snack cakes because of their texture, their creamy filling, and their golden appearance.
- Virginia Woolf is a more effective writer than James Joyce because she does not rely on elaborate language devices that ultimately confuse and alienate the reader.
- The governor has continually done the community a disservice by mishandling money, focusing on frivolous causes, and failing to listen to his constituents.

Argumentative Essay Writing



Assignment Two

Directions: Determine whether or not each claim provided is a good claim, or bad. Explain.

Claim	Good/Bad	Explain
Spongebob is a more creative show than Family Guy		
I think one pound is equal to sixteen ounces		
Hybrid Theory is Linkin Park's best album.		
One could argue that mac n' cheese is a better food than spaghetti.		

Directions: Create a **Thesis Statement** for your essay. Be sure to include a proper claim and at least three reasons why you think the claim is true. Your claim can be on any subject.

<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Argumentative Essay Writing



Lesson Three: Introduction Paragraph

Three-Part Structure

Usually, your introduction paragraph will have three parts:

1. Hook
2. Background/Context
3. Thesis

The Hook

A **hook** is an introductory element to the essay which serves to draw the interest of your reader right away. It should be related to your claim and the subject of the essay in general, but should also draw your audience in. Things like quotes from famous people, interesting facts or statistics, or even a short anecdote. The following are some examples:

- Almost two-thirds of American adults at some point in their life lived in a home with at least one gun.
- I got off the train and pulled my luggage behind me. A cab pulled up to the curb, and the driver got out. He lifted my luggage and said, “Miss, I’m just going to put your stuff in the boot.” I didn’t know what he meant until I saw him open the car’s trunk. Then I realized the boot means car trunk. I got in the cab, wondering how many other words would be different in England.
- The dog howled in pain and limped along the side of the road. His leg was cut and blood streamed down his leg.
- Nelson Mandela said, “Education is the most powerful weapon you can use to change the world.”

Background

Background is anything that your audience must know in order to understand the rest of the essay. This should be very basic information and context. As an example, if you were to be writing an essay about Eminem, you would include basic information like his real name, what he is known for, how long he has been in the spotlight, and anything else relevant to your claim. In general, the **background** should be somewhere around four or five sentences.

Thesis

As mentioned previously, your **thesis** is your **claim**, plus three reasons why that **claim** is true. The rest of your essay should follow the structure and topic of your thesis. If you are ever unsure if you should include something later on in the essay, refer to your thesis.

The following is an example Introduction Paragraph:

Nikola Tesla was a Serbian-American inventor best known for his work in electrical engineering. He was born and raised in the Austrian Empire, and moved to America in 1884. Here, he worked at Edison Machine Works, before striking out on his own, and developing his AC (alternating current) motor. This motor did make him wealthy, but it was not his only invention. Tesla was the greatest inventor of all time because he invented the Tesla Coil, a bladeless turbine, and even a death ray!

Argumentative Essay Writing



Assignment Three

Directions: Using the outline of an **Introduction Paragraph** discussed on the previous page, as well as your previously completed **Thesis Statement**, write the **Introduction Paragraph** of your essay here.

Argumentative Essay Writing



Lesson Four: Body Paragraphs

Five-paragraph essays tend to have three body paragraphs which each highlight one of the three claim is true mentioned in the Thesis. These body paragraphs all follow the same general structure.

Five-Part Structure

1. Topic Sentence
2. Context for Quote/Evidence
3. Quote/Evidence
4. Reasoning/Explain
5. Conclude

The Topic Sentence

The simplest way to write a **Topic Sentence** is to create a smaller version of your **Thesis**. In this way, a **Topic Sentence** is a sentence in which you restate your claim, as well as one reason why the claim is true. Your claim should be restated in a new way, so as to not be repetitive. Also, the reason you mention should be discussed throughout the rest of the paragraph, and the order each reason and paragraph is written should mirror the order they are listed in your **Thesis**.

Context

Context serves as an introduction to your evidence. It's not proper to simply throw a quote or fact into a paragraph without a little set up, first. Context can include citation information, like where the evidence comes from, as well as other basic who/what/where/when/why information. Context can also paraphrase the evidence. Use the following examples when creating your own context for your evidence:

- In an interview with IGN about the game's graphics, lead character designer Alan Shepard said, [...]
- In regards to the weapon, Smith stated, [...]
- When asked about the product, Alan said, [...]
- Brown agrees that the monster should be locked up. In an interview with Time Magazine, he said, [...]

Evidence

Evidence is the proof that your claim is true. Evidence should be directly related to each of the reasons you mention in your **Thesis**, and is usually a quote from a trusted source. Think quotes from experts, verifiable facts or statistics, and anything that can show without a doubt that what you are saying is not a lie.

Evidence does not always have to be a quote, but should always be followed by an in-text citation which shows where the information came from. The following examples show this:

- "In fact, the evidence shows that most American families no longer eat together, preferring instead to eat on the go while rushing to the next appointment (Gleick 148)."
- The data shows a, "50% increase in addiction levels in specific areas across the United States." (Smith)

Reasoning/Explain

After you present your evidence, you need to explain why it proves your claim is true. This should not be presented as a "translation" of the previous quote. Rather, it should spell out exactly how the fact presented shows that your overall claim is undeniable. A good rule of thumb regarding the length of your explanation is related to your evidence. For every one sentence of evidence, you should have at least two sentences of explanation.

Conclusion

The easiest way to write a conclusion sentence is to just re-write your Topic Sentence in a new way. Instead of Claim+Reason structure, you could simply use Reason+Claim. While not creative, it works for basic essay writing.

Argumentative Essay Writing



Assignment Four

Directions: Using the outline of an **Body Paragraph** discussed on the previous page, write the first **body Paragraph** of your essay here. You may need to do some research in order to find a quote that can be used as evidence in the paragraph.

Argumentative Essay Writing



Assignment Five

Directions: Using the outline of an **Body Paragraph** discussed on the previous page, write the second **body Paragraph** of your essay here. You may need to do some research in order to find a quote that can be used as evidence in the paragraph.

Argumentative Essay Writing



Assignment Six

Directions: Using the outline of an **Body Paragraph** discussed on the previous page, write the third **body Paragraph** of your essay here. You may need to do some research in order to find a quote that can be used as evidence in the paragraph.

Argumentative Essay Writing



Lesson Five: Conclusion Paragraph

Three-Part Structure

1. Restate Claim
2. Summarize Body Paragraphs
3. Conclude

Claim

Start your conclusion paragraph by restating your claim. Again, this should be done in a way that is different from your other mentions of your claim. Try to not be too repetitive.

Summarize

The summaries of your body paragraphs should each be their own sentence. Try to paraphrase your reason, evidence, and explanation in one compound sentence.

Conclude

Concluding your essay with one or two final sentences can often be the hardest part. This conclusion can be one of two things:

- A Call to Action
- A Blanket Statement/Closing Statement

A **Call to Action** is simply a phrase that asks your audience to do something. Now that you have convinced them that your claim is true, what do you want them to do with this information? Vote for a specific person? Fight against a specific injustice? Give you their money? It all depends on your topic!

A **Blanket Statement** or **Closing Statement** concludes all your main thoughts. It answers the most valuable questions of your essay and wraps everything up in a neat little bow! Take a look at the examples below for a better idea of what a conclusion should look like.

- The best way to compare compassion between Hunger Games characters is to start with Prim. The most epic character who keeps other people's secrets and helps strangers. But, the greatest action of Prim, is about saving children.
- We all can have different thoughts about the importance of the Civil War in America. But our thoughts don't change the facts that lead to the war started. Slavery was one of the most obvious ones. Then the election of Lincoln as the president also played its role. Till these days we can see the difference between South and East which came from the past.
- Social media helps people connect with each other through time and space, share thoughts and impressions, congratulate on various occasions support each other when needed. That caused a massive globalization process and affected people from all over the world. And now it is time to limit the negative influence of Facebook and take responsibility for future generations.

Argumentative Essay Writing



Assignment Seven

Directions: Using the outline of an **Conclusion Paragraph** discussed on the previous page, write the **Conclusion Paragraph** of your essay here.

Essay Prompt

In the last few weeks, in response to COVID-19, many of our everyday activities have moved online. What does it mean for our communities to become online communities (or: dot-*communities*?)? How much, and in what ways, does it change the character of our interactions and relationships, which already have relied so much, perhaps too heavily, on virtual modes of communication? Are we lonelier in this new reality, or more connected than before? Is the internet serving us better than it ever has, or are we settling once and for all for a life together that is not just mediated, but exhausted by the platforms we use to connect?


Compose a written essay of 600 words or so in response to this shift online.

What Makes a Novel a Novel?

Now that you've received the scary news that you're going to write a novel, you're probably wondering exactly what that *means*. Well, think of novels you have read for school. How are they all alike? What rules do they all seem to follow?

Work with classmates to write a definition based on the novels you know about.

A novel is



Now choose one of the novels you have read, preferably one that you really liked a lot or just know inside and out. Write the name of that book, and its author, here:

My Model Novel:

by _____

For the rest of your novel-writing adventure, think of that book as a model you can use when you get stuck. You don't have to imitate it—and you never want to copy it, of course—but you can always look at it for ideas. Just think of that novel's author as your own personal novel-writing coach.

Now take out your model novel and fill in the blanks below.

1. Who are the important characters in your model novel?

2. In two sentences, what is the book mostly about?

3. What is the main conflict in this novel?

4. Whose perspective is the novel written from?

5. What point of view does the author use (first person, third person, etc.)?

6. How does the novel begin?

7. Where is the story set, generally?

8. Name one thing you love about the author's style of writing (such as "It's hilarious." or "The words flow like poetry.").

9. What is your favorite thing about this novel (such as "The quirky characters." or "The suspenseful plot.")?

Now that you've broken down the main components of your book and figured out what you loved about it, you're ready to present it to classmates with a book talk. Don't worry; a book talk is not a book report. You don't have to recount everything that happens in the book in excruciating detail. Instead, a book talk is like a movie trailer; it gives just enough information to leave the audience wanting more.

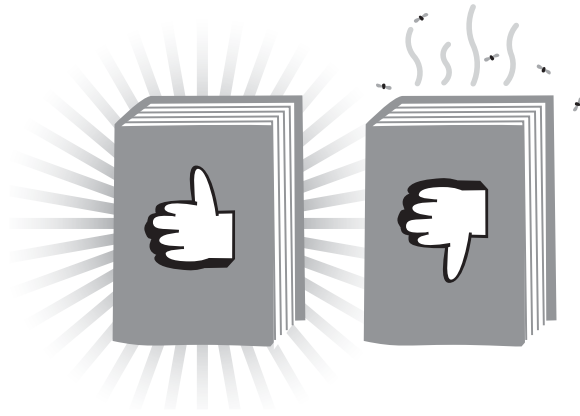
Take a look at this book talk, for example, about the real novel *Into the Great Wide Open* by Kevin Canty.

Kenny Kolodny, the main character of Kevin Canty's novel *Into the Great Wide Open*, has some serious problems. His mom is in a mental hospital. His dad drinks too much and then has a stroke. Kenny doesn't have much hope for the future, that is, until he meets Junie Williamson. Junie lives in a fancy house with her very successful parents, and her life seems perfect—but Kenny knows it isn't, because Junie has a problem that even her parents can't ignore. For a while Kenny and Junie's adventures provide an escape they both need; sooner or later though, both of them have to face reality. Will they be able to do it together?

After reading this book talk, you know the basics of *Into the Great Wide Open*: its title, its author, its main character, and some important things happening in his life. But you probably have a bunch of questions, too. What is Junie's problem? Why do Kenny and Junie have to "face reality"? Perhaps you are curious enough to check out this book for yourself!

As you can see, a book talk simply gives the audience a "taste" of what the book is about, who its main characters are, and what the important conflict is.

Below, prepare your own book talk about the novel you chose as your model. Keep in mind that you will be reading this aloud in order to get classmates interested in your book!



Good Novel, Bad Novel

Of all the books you've read so far in your life, there were probably some that were ridiculously fun to read, and some that were just about as fun as visiting the dentist on your birthday. Before you start thinking about the novel you'll be writing, it's helpful to write down what, *to you*, makes a book "good" (interesting, exciting, fun to read, etc.) and what makes a book "bad" (boring, painful to read, etc.).

Good Novel

Let's start by making a list of books you love. Think about all the novels you've read that you couldn't put down no matter how sleep deprived you were or how much homework you were supposed to be doing. **In the spaces below write down the title and author of three novels you love:**

1. Title _____

Author _____

2. Title _____

Author _____

3. Title _____

Author _____

Now, write a list of things that made these novels so amazing. You can be as general or as detailed as you like; include anything from “believable and well-developed characters” to “rock music” to “intergalactic space travel.”

Once you have finished this list, keep it with you at all times during November. Why is this list so important? Because, as you might imagine, the things you like reading are going to be things you are best at writing. As you write your story, refer to this list of ingredients, and consider adding them to your novel whenever you're stuck for ideas or story directions.

Bad Novel

In the spaces below, write as many things as you can think of that make a novel less fun to read. Think about all those books you’ve read (or started to read) that put you to sleep by the end of page one. You know—the books you’d rather eat mayonnaise straight from the jar than read again.

Now, write a list of things that made these novels so awful. Again, you can be as general or as detailed as you like; include anything from “cheesy endings” to “awkward dialogue.”

Just like the list of things you love in a book, keep this list with you at all times during November. It might seem strange that you would have to remind yourself of the things you dislike in novels, but these items are experts in the art of ending up in your story without you even realizing it.

Creating Well-Developed Characters

Most people think that an intriguing plot is what makes a story good, but the truth is that exciting plots are made up of original and well-developed characters.

Flat Characters vs. Well-Developed Characters

Flat character: Steve was a good kid. He got good grades and was never late to class.

Original, well-developed character: Steve Goodhold was a good kid. He got good grades and was never late to class. Little did everyone know that he spent his nights working as an internet hacker for a crime boss who he met through his older cousin, Peter.

Steve didn't need much sleep, which was a good thing. He slept maybe two hours a night, and spent the rest of his time stealing identities, wiring funds, and making more money than both his parents combined. He told himself he was saving for college, but the thrill of his secret life of crime was steadily eroding his interest in an Ivy League education.

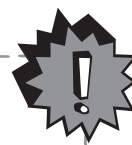
Not only are characters with hidden depths and secrets more fun to read about, they're also more fun to write about. Though you'll end up writing about a bunch of different people in your novel next month, all of them will fall into one of three categories: **the protagonist, the supporting characters, and the antagonist.**

The Protagonist

The **protagonist** is the character with the starring role in your book. In most novels, the protagonist is on a journey to get what they want more than anything else in the world, whether it's fame, revenge, reuniting with a long-lost sibling, or something much more elusive, like overcoming poverty or cancer.

The Supporting Characters

Supporting characters are characters in a novel that have an important role in your protagonist's life. Some may be around for the protagonist's entire journey, some for only part. Supporting characters can be friends, close relatives, love interests, you name it. These characters also have dreams of their own, and their adventures will add even more excitement to your novel.



The Physical Antagonist

A **physical antagonist** is a living, breathing character in a novel that is standing in the way of the protagonist achieving their goal. This does not mean that all physical antagonists are evil monsters. Some antagonists stand in the way simply through jealousy, or misunderstanding, or by having a set of goals that differs from that of the protagonist's. If Julia is your protagonist and she wants to take Malcolm to the dance, but Helen asks him first, this doesn't mean Helen is bad. She's just another person who likes the same guy. Then again, there are those antagonists that are just plain evil. It's up to you to decide who's going to stand in your protagonist's way, and how they're going to do it.

OR

The Abstract Antagonist

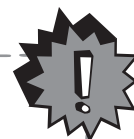
Though a lot of antagonists are living, breathing beings, some are not. Some protagonists face off against illness, or grief, or the powers of a corrupt government. We like to call these kinds of antagonists **abstract antagonists** because they don't take actual physical form. If your novel's antagonist is not a living person/animal/entity, you have an abstract antagonist. It may be easier think of it this way: if your protagonist cannot physically kick your antagonist in the knee, they're probably *abstract*.

Physical Antagonist	Abstract Antagonist
A racist or intolerant character	Racism/ intolerance in a community or in general
A character who is working to make sure your protagonist lives a poverty-stricken life	Poverty or the economy in a community or in general
A character who is forcing your character to struggle against nature (e.g. someone who has left your character stranded in Antarctica)	Nature as an entity (e.g. a natural disaster or an extreme climate)
A character whose religious beliefs oppress your protagonist	A religion or all religions
A government official such as a dictator who has it in for your protagonist	A corrupt government
Your protagonist's evil boss	A corporation/ company
A character whose sole mission is to make sure your protagonist becomes ill (e.g. through poisoning or exposure to a deadly disease)	Disease/illness in general

It's a great idea for you, the author, to try and get to know your characters before you begin writing. We asked a team of scientists, mathematicians, and creative writing gurus from around the world: "What's the easiest way for writers to get to know their characters?" Hands down, the experts all agreed the single best way is to **fill out a Character Questionnaire for all your characters**.

Character Questionnaire

On a separate sheet of paper, fill out these questionnaires about your characters. We have four different sets of them.



Section One: Questions for All Characters

Try to complete this section for **every important character** in your book, but definitely for your protagonist. Feel free to skip questions that don't make sense for a character, or don't help you get insight into them.

Section Two: Questions for Supporting Characters

Complete this section just for your **supporting characters**.

Section Three: Questions for Physical Antagonist

Complete this section if you have a **physical antagonist**.

OR

Section Four: Questions for Abstract Antagonist

Complete this section if you have an **abstract antagonist**.

Section One: All Characters

1. Name:
2. Age:
3. Height:
4. Eye color:
5. Physical appearance:
6. Strange or unique physical attributes:
7. Favorite clothing style/outfit:
8. Where do they live? What is it like there?
9. Defining gestures/movements (i.e., curling their lip when they speak, always keeping their eyes on the ground, etc.):
10. Things about their appearance they would most like to change:
11. Speaking style (fast, talkative, monotone, etc.):

12. Pet peeves:
13. Fondest memory:
14. Hobbies/interests:
15. Special skills/abilities:
16. Insecurities:
17. Quirks/eccentricities:
18. Temperament (easygoing, easily angered, etc.):
19. Negative traits:
20. Things that upset them:
21. Things that embarrass them:
22. This character is highly opinionated about:
23. Any phobias?
24. Things that make them happy:
25. Family (describe):
26. Deepest, darkest secret:
27. Reason they kept this secret for so long:
28. Other people's opinions of this character (What do people like about this character? What do they dislike about this character?):
29. Favorite bands/songs/type of music:
30. Favorite movies:
31. Favorite TV shows:
32. Favorite books:
33. Favorite foods:
34. Favorite sports/sports teams:
35. Political views:
36. Religion/philosophy of life:

37. Physical health:
 38. Dream vacation:
 39. Description of their house:
 40. Description of their bedroom:
 41. Any pets?
 42. Best thing that has ever happened to this character:
 43. Worst thing that has ever happened to this character:
 44. Superstitions:
 45. Three words to describe this character:
 46. If a song played every time this character walked into the room, what song would it be?
-

Section Two: Supporting Characters

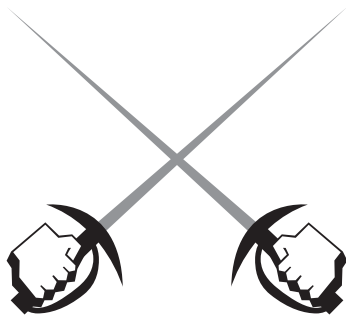
1. Relationship to the protagonist:
 2. Favorite thing about the protagonist:
 3. Similarities to protagonist:
 4. Differences from protagonist:
-

Section Three: Physical Antagonist

1. Why are they facing off against the protagonist?
 2. Any likeable traits?
 3. Weaknesses:
-

Section Four: Abstract Antagonist

1. What is your abstract antagonist? Is it a disease like cancer, a social ill like poverty, or something larger than life, like grief?
2. How is this antagonist affecting the protagonist?
3. Do other characters notice? How does this antagonist affect the other people in your novel?



Creating Conflict

Okay, so you know who your characters are. Excellent. Now it is time to figure out *what your characters are going to do*. **Most stories are ultimately about the same thing—the journey a protagonist goes on to get what they want.** Whether their goal is to win a trophy or cure cancer, the journey is never easy, and your character will encounter many setbacks along the way. Though they're painful for your protagonist, these obstacles are what will make your novel exciting to read.

Imagine a story about someone named Jay who wants a sandwich more than anything in the world. How boring would the story be if all Jay had to do was walk from their bedroom to the kitchen and eat a sandwich? That story is so uneventful it can be told in one sentence. But what if Jay is seriously afraid of the dark, the power is out in their house, and they have to walk down a dark hallway to get to the kitchen? And once there, they have to fight their bratty younger sister, Helga, for the last two pieces of bread?

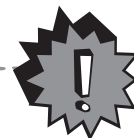
Though it may be simple, this story has both **external conflict** and **internal conflict**.

External Conflict

The external conflict is the one between a protagonist and antagonist. In the above story, the protagonist (Jay) has a goal (to eat a sandwich), but a motivated antagonist (Helga) has her own agenda (to also eat a sandwich). The struggle between Jay and Helga over the last slice of roast beef is the external conflict in this story.

Internal Conflict

The internal conflicts are the fears and insecurities that a protagonist has to overcome in order to get what they want. In the story above, Jay has to overcome their fear of the dark in order to get the sandwich they want so badly.



If you have completed your **character questionnaires**, you already know a good amount about the major players in your novel. Now it's time to answer some deeper questions about your characters' hopes and fears in order to create the **conflicts** that will make your novel interesting.

Take out and review your character questionnaires, then fill in the blanks below.

Your Protagonist

What does your protagonist want more than anything in the world?

What are all the things that might block your character from getting what they want?

Do they have any weaknesses, fears, or faults that will also get in the way of their goal?

Physical Antagonist

Complete this section if you have a physical antagonist.

What does your antagonist want more than anything in the world? This can be as simple as defeating the protagonist, or something more ambitious like world domination.

What is your antagonist's issue or problem with the protagonist?

What is your antagonist afraid of? (Kittens? Fire?) Why?

Does your antagonist have a hidden weakness or flaw? What is it?

Abstract Antagonist

Complete this section if you have an abstract antagonist.

The antagonist in my novel is not a living, breathing being. It is _____

If my protagonist does not battle against this antagonist, it will eventually (ruin their life? cause death?)

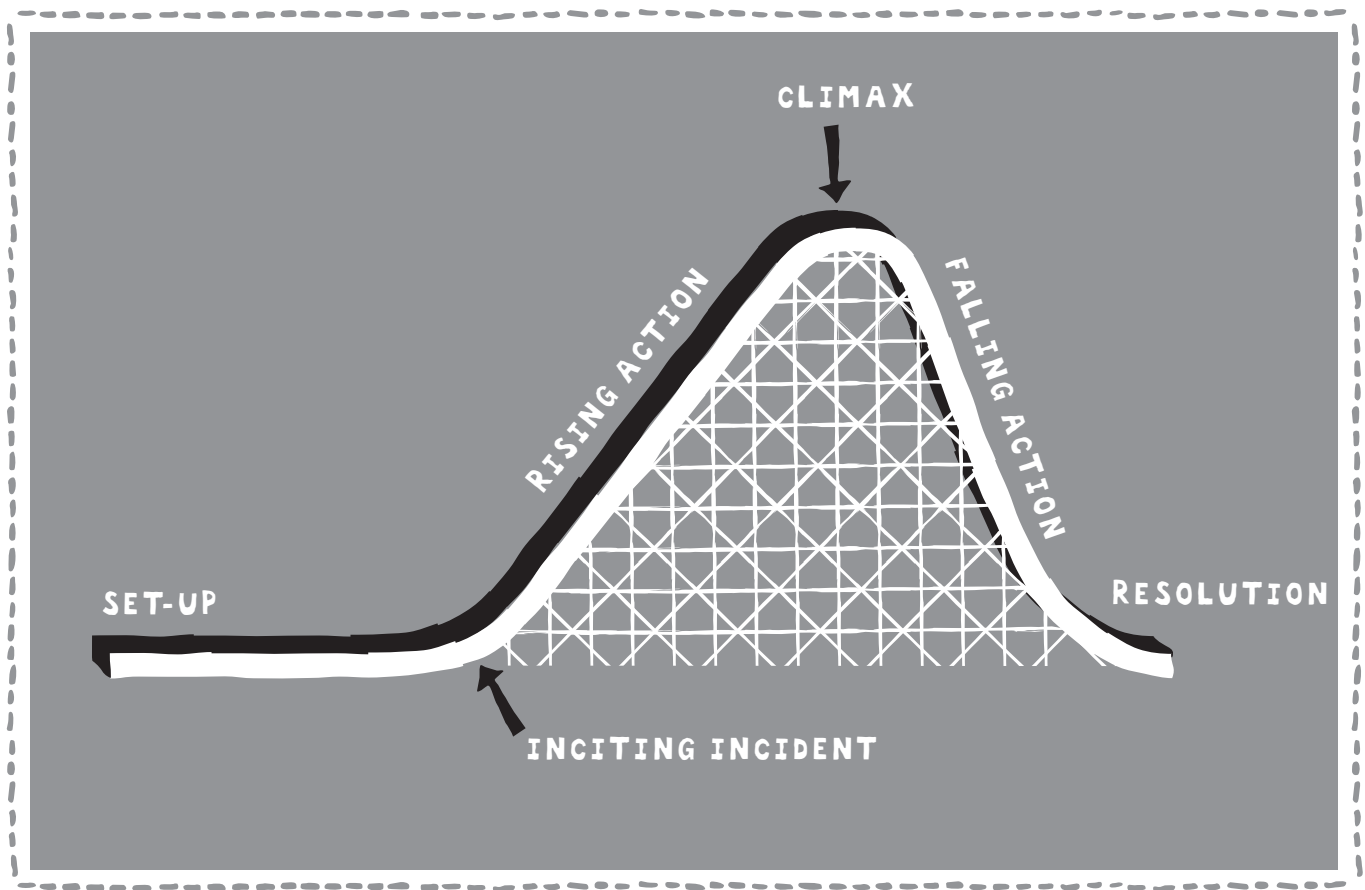
My protagonist is battling against this antagonist by:

Congratulations! You now have the two basic ingredients for an excellent story: **external conflict** and **internal conflict**. Know that your internal and external conflicts will overlap throughout your novel. Once your characters find out about each others' fears and weaknesses, you better believe they will use them against each other mercilessly as they fight to make their dreams come true.

Outlining Your Plot

Now that you've created some exciting conflict for your novel, you probably have an idea of *what* is going to happen in your book this November. You may know what kind of journey your protagonist will undertake, and you know what will stand in their way. Now it's time to take the next step and map out *how* everything is going to happen.

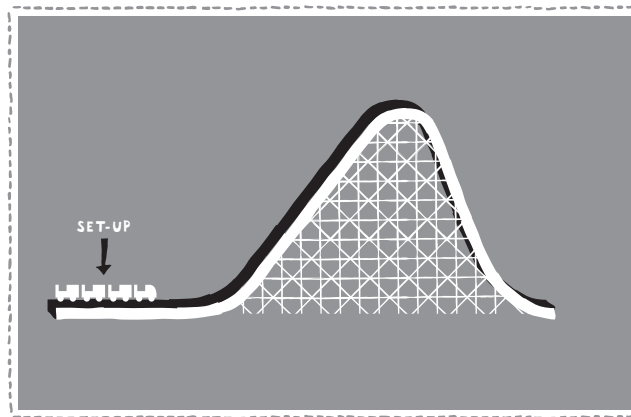
Writing an entire novel from beginning to end may seem impossible, but it is not as hard as you think once you have a plan. Trust us. Most stories have the same structure, and they break down into the same six sections that make up a **plot**. See the diagram below.



This diagram may look familiar to you. It is most commonly in the shape of an **inverted checkmark**, but we think a **plot rollercoaster** is much more fun than a checkmark, so we're going with that.

Even if this is stuff you already know from English class, read all the sections below carefully before you move on to map out your own plot.

Set-Up



Getting on the Rollercoaster

Though some novels begin with an “inciting incident”—which you will read about in just a second—many of them start by telling the reader a little bit about the characters, the setting, and the conflict before jumping into the action. Just like you'd want to know what kind of rollercoaster you're getting on before waiting in line, a reader wants to know what kind of novel they're about to read before committing time to it.

Example of a story's SET-UP:

Anthony Lovato leaned close to the kitchen counter and carefully swirled purple frosting onto the peanut butter cupcake he'd just baked, then plopped a single juicy blueberry on top. The perfect finishing touches to a perfect dessert.

Too bad no one else would ever see it.

"Tony? Where are you?" His mom was home early! Without thinking, Anthony crammed the whole cupcake into his mouth. His mom popped her head into the kitchen. "Oh, there you are. What're you eating?"

Anthony shrugged, trying to look casual. "Microwave burrito." He did his best to swallow and licked frosting off his lip.

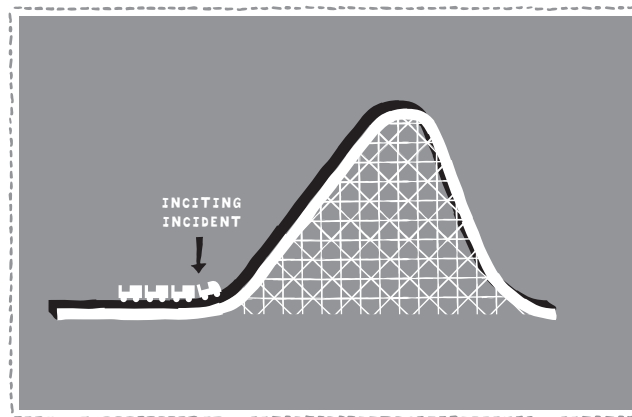
She frowned. "Well, just don't ruin your appetite. David's team won, so they're having a pizza party. David scored five goals! Can you believe it? Five!"

"Wow." Anthony tried not to sound sarcastic, but his mother gave him a look anyway. "I mean, yay, good for him." His older brother was a soccer star. Well, really, he was an any sport star: basketball, baseball, track... David was great at all of them, just like their mom was when she was younger. She went to college on a softball scholarship, something she never quit telling her sons about. Anthony knew she expected him to play sports, too.

The problem was, Anthony didn't care about sports. Like, at all. Ever since he was little, he'd loved to bake. He followed famous bakers online, drooling over their photos of cakes. He made up recipes of his own and tried them out when no one was home, or said he had to work on homework with his best friend, Annalise, and instead just baked in her kitchen. He dreamed of being a famous baker someday, but knew it would never happen. He cared about his mom too much to disappoint her, and besides, their family didn't have the money for classes or fancy ingredients. He would never be good enough.

Okay, that was a good **set-up**. We were introduced to the protagonist and story's main conflicts: Anthony wants to be a baker, but his mother wants him to play sports, and the family doesn't have the money for ingredients or classes (external conflict). Plus, it seems like he lacks some confidence, both in his baking skills and in his ability to talk to his mother about his real dreams (internal conflict).

Inciting Incident



Starting the Climb

The inciting incident launches your protagonist into the adventure whether they are ready or not. It can be a pretty scary moment for your main character. Once it happens, there's no turning back.

Example of a story's INCITING INCIDENT:

Anthony's best friend Annalise was waiting for him after school by their usual spot at the flagpole. They'd been friends since second grade, when his mom forgot to pack him a lunch and Annalise divided her entire lunch in half

with him, even the cookies split right down the middle. "What's up, Lise?" he asked when he saw her shifting from foot to foot.

"What do you mean?"

"I mean you've got that freaky look in your eye like you're barely holding back a secret. And not a good one, either. An evil one."

She blinked innocently behind her neon pink glasses. "Me? Evil? Whatever do you mean? Tell me how that cupcake turned out last night." Anthony barely opened his mouth before Annalise waved her hands, interrupting him.

"Nevermind, stop talking, I can't hold it in anymore. Look." She pushed her phone to his face.

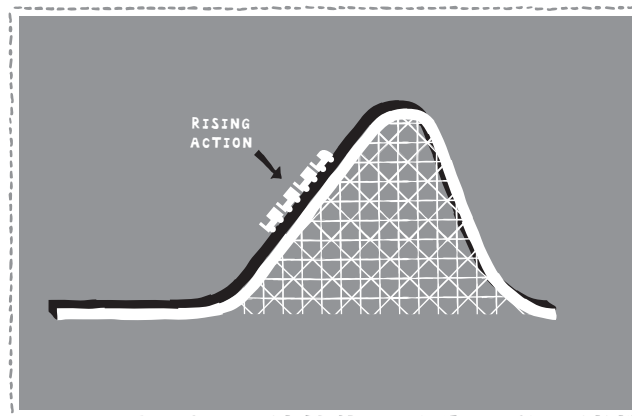
Anthony read the message out loud. "Congratulations, Mr. Lovato, you've passed the first round of casting. Please send your audition materials by this coming Friday. Best of luck from the *Teen Baker* team." He glanced up from the phone. "What's *Teen Baker*? I didn't enter any first round of casting."

Annalise grinned. "No, but I entered for you. It's a baking show for teenagers. There's a cash prize, plus when the show airs, you'll be famous. You're a great baker, Tony. This is your chance."

Anthony read the message again, and again. His stomach flipped each time he read his name. "I can't, though. My mom wants me to join the swim team, and that's gonna take up all my time." He bit his lower lip. "But I guess it's just an audition tape, right?" Annalise could barely stop from jumping up and down beside him. He sighed. "Lise, your evil must be rubbing off on me. Let's do it!"

If an **inciting incident** never happened, Anthony would probably just keep baking things in secret, pretending to his mom and brother that he likes sports. The **inciting incident** is what kicks the story into action.

Rising Action



Climbing the Big Hill

The **rising action** is the longest section of a novel. It's made up of many events, each of them building up to the most exciting part of your story: the **climax**. It's where you develop your characters, deepen their relationships with one another, and lay out everything that happens to them before that big finish. Think of the **rising action** as the biggest hill on the rollercoaster—the higher you go, the more suspenseful it gets.

Summary of a story's RISING ACTION:

1. Anthony and Annalise film his audition tape in her kitchen. He uses a cake pop recipe that he invented. He's nervous, but forgets about it once he starts baking. The cake pops turn out great and they submit his materials to the show.

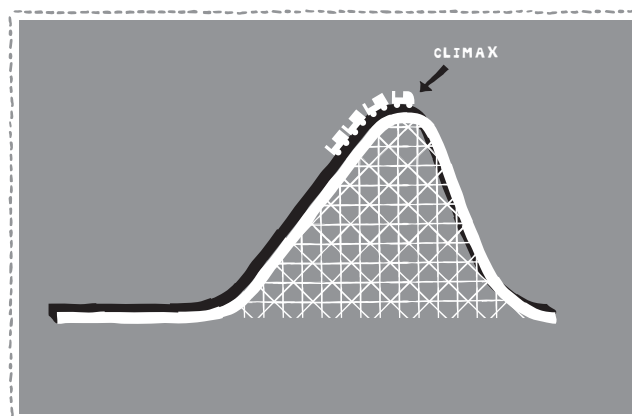
2. One week later, he gets the news: he's been cast on the *Teen Baker* show! They'll film each weekend for ten weeks, and then the whole show will air over the summer. He's too scared to ask his mom for permission, so he lies and says he joined the swim team, and he'll have to practice each day after school and on the weekend.

3. His first day on the set, he gets nervous all over again. Most of the bakers have taken classes, including Miranda Pierce, whose family owns Pierce Cakes and Breads. Anthony is the only one who's learned all on his own. At first, he does everything wrong, and he thinks he's going to get kicked off, but he pulls it together and barely makes it to the next round.

4. Each round, he gets better and better, but he still doesn't tell his family what he's doing. Eventually, he makes it to the final round. There are only two people left: him and Miranda Pierce. There's no way he can beat her!

5. Uh oh! Someone finds out about the competition and shares the news that he's one of the finalists all over social media. His mother confronts him and they fight about how he lied. She grounds him and says he can't go to the finals, but with Annalise's help, he sneaks out.

Climax



The Top of the Rollercoaster
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The **climax** is the “gasp” moment. It's the moment at the very top of the rollercoaster, right before the high-speed drop. This moment doesn't last long, and neither does the **climax** in your novel. It can be as short as one paragraph—just enough to make your readers hold their breath in suspense and ask, “What's going to happen next?!”

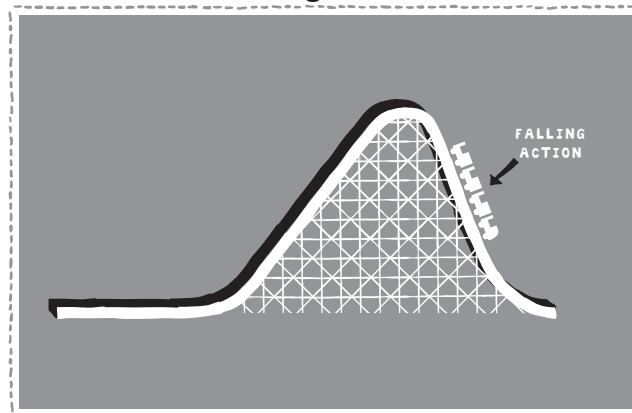
Example of a story's CLIMAX:

"Action!" called the director. Miranda Pierce waved and smiled as she strolled on stage. Anthony tried to breathe and lifted his arm to wave, but lowered it when he realized how sweaty he was. *Calm down*, he thought. *You can do this*.

Both contestants stood beside their cakes. Anthony's was seven layers, each a different flavor, and shaped like the skull of a massive Triceratops. He'd spent the past three hours pouring his heart and soul into it (along with a ton of eggs, sugar, butter, and flour). The judges stabbed their forks into the top and lifted bites to their lips. Anthony couldn't stand it. He looked away, and there, in the audience next to Annalise with a huge smile on her face, was his mother. His mother came to the show! And she didn't look angry at all! He smiled.

The judges finished tasting. They huddled together, then nodded. The lead judge leaned over the microphone. "The winner is..."

Falling Action



The High-Speed Drop

The falling action is what happens next. It is the fast-paced, action-packed part of your novel. You're finally speeding down the tracks of the rollercoaster with your hands in the air! Does the antagonist get defeated? Do the protagonist's dreams finally come true? If so, how?

Keep in mind however that just because the falling action is fast-paced, it doesn't have to be over quickly. In some novels, the falling action actually takes place over whole chapters. What's important is that the action is paced to feel exciting whether it spans mere minutes or whole years of your characters' lives.

Example of a story's FALLING ACTION:

"The winner is... Miranda Pierce."

Anthony didn't lose his smile. He shook Miranda's hand and congratulated her, but when the cameras rolled away, all he wanted was a dark place to cry in. Suddenly, warm arms wrapped around him, squeezing him into a hug.

"You were amazing up there," his mother said, holding him tight.

"I'm sorry I lied to you." Her shoulder muffled his words.

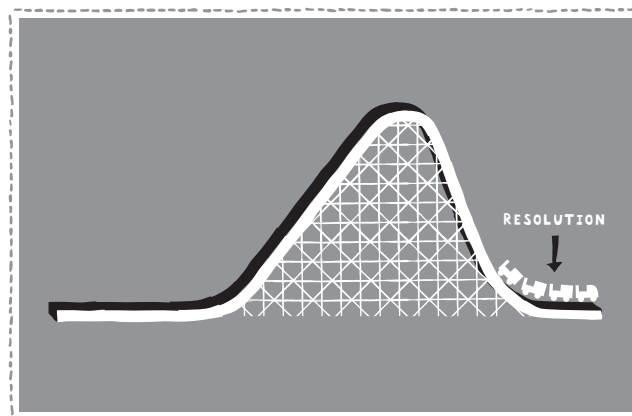
"No, sweetie. You're such a talented baker. I should've seen that from the beginning. Whatever you need, we'll find a way to make it work."

"Sorry to interrupt the family reunion, but I like what you did up there, kid." A woman peered down at them over the rims of her diamond-studded sunglasses. "I'm Moxy Ramone, I'm sure you've heard of me. Miranda's talented, but you've got guts and imagination. You bake things like no one else. I think you'd make a great host for my new TV show. What do you say?"

"I say, why are you wearing sunglasses inside?" asked Annalise.

Anthony elbowed her in the ribs. "Yes," he said. "I say yes."

Resolution



Getting Off the Rollercoaster

The resolution, which is also sometimes known as the "conclusion" since it comes at the very end of your novel, is how things work out in the very end after your protagonist gets (or doesn't get) what they want. It's also a place to show how your character and their life have changed. This change happens little by little as your protagonist faces their fears, defeats villains, and builds relationships with a cast of amazing characters. All these adventures will end up changing the way your main character sees the world and their place in it. Try to use the final scenes of your book to highlight those changes.

Example of a story's RESOLUTION:

"Shh, everybody. It's on!" Anthony's mom turned off the lights and squeezed next to him on the couch. Their living room was crammed with friends and family, all gathered to watch the debut of his Anthony's baking show, *Creative Creations*. They snacked on the peanut butter and blueberry cupcakes he'd baked for the occasion—enough to share this time.

Anthony smiled, took a delicious bite, and settled in to watch his show.

Now it's your turn to outline your plot. You don't have to describe everything that will happen in your novel—some things you won't discover until you start writing! This is just to help you get an idea about what will happen in the beginning, middle, and end of your book. Follow the directions below to get started.

(If it helps you structure your plot, you can fill in the blank "Plot Rollercoaster" on Page 28. To get an idea of how to use the blank rollercoaster, check out the example we've created on the next page.)

1. Describe your set-up.

In one or two paragraphs, describe a few scenes that will happen at the beginning of your book to introduce your characters, setting, and main conflicts of your story. Think about showing your protagonist in their ordinary life, before everything changes.

2. Describe your inciting incident.

In one paragraph, describe the event that causes your protagonist to begin their adventure. Think: "The moment everything changed was when..."

3. List events in your rising action.

Write a list of five events that build up to the climax of your novel. These are the steps that take your protagonist farther and farther away from their ordinary life, on the journey to get what they want. Keep increasing the conflict little by little. Throw obstacles in their way! Give them some hard choices to make! Add supporting characters to help!

4. Describe your climax.

In one paragraph, describe what will happen in the climax of your novel. This is the "Oh my gosh, what will happen next?!" moment.

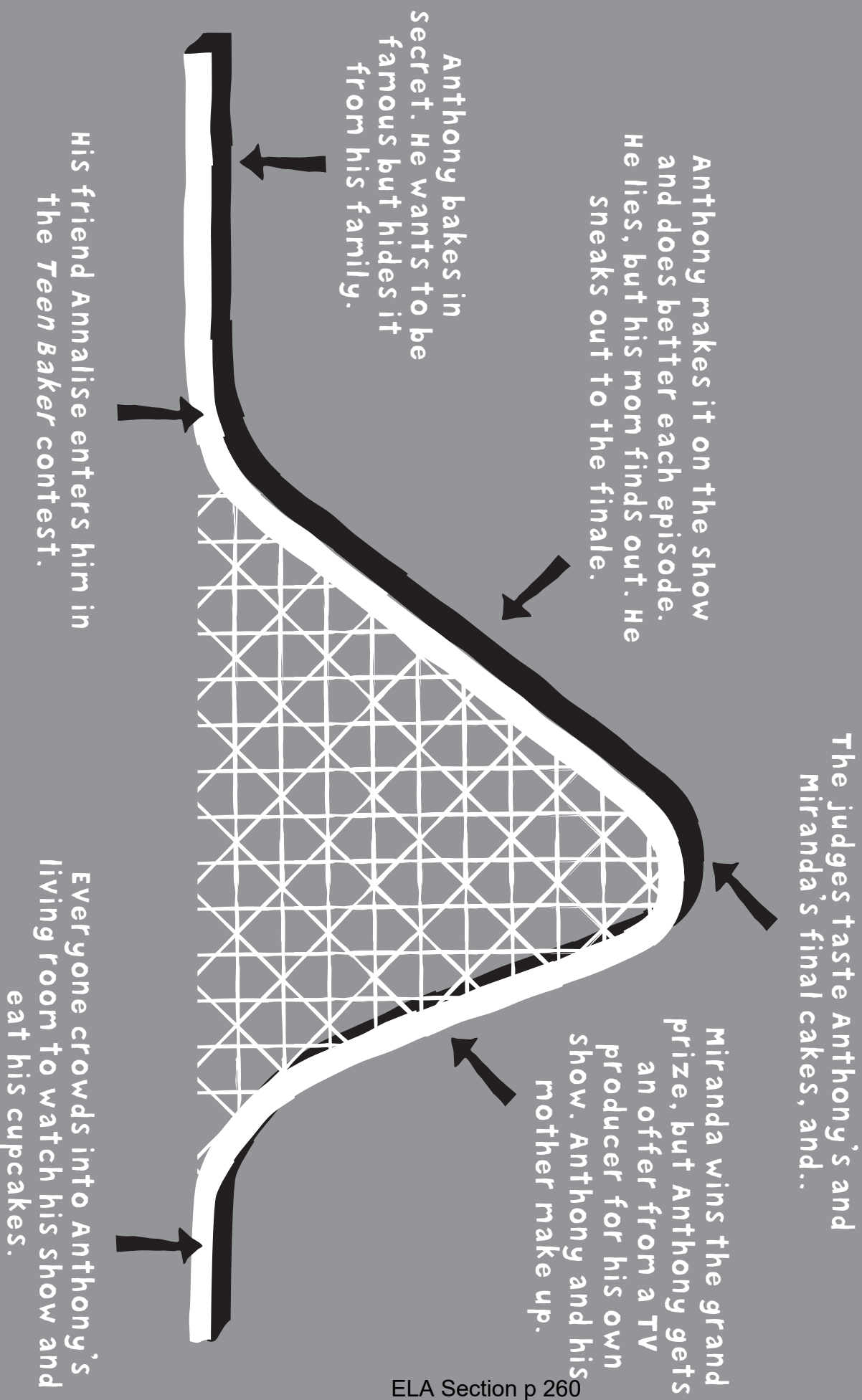
5. Describe your falling action:

In one to two paragraphs, describe a few scenes that happen after the climax. Does your protagonist get what they want? Does the antagonist get defeated? How?

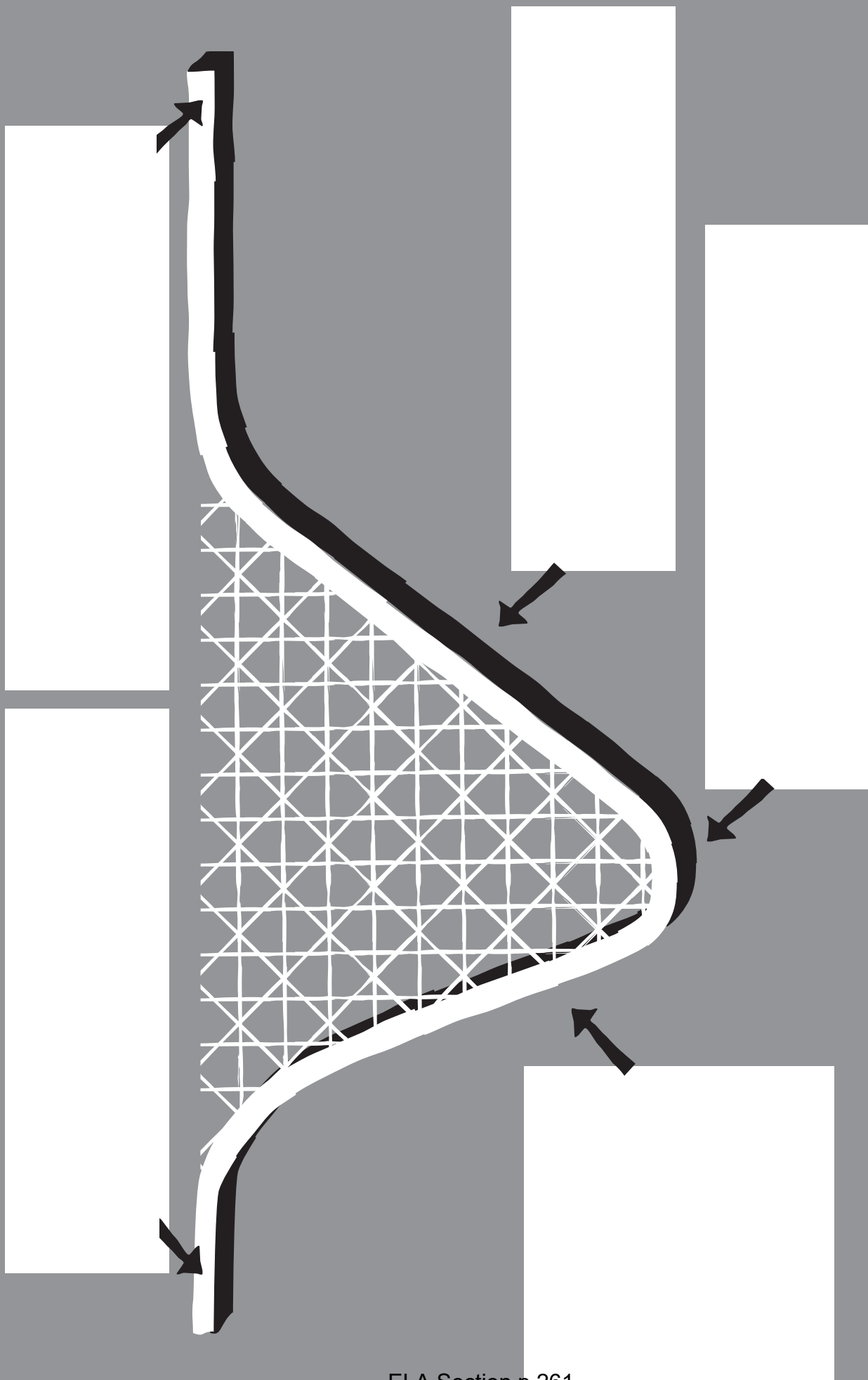
6. Describe your resolution:

In one to two paragraphs, describe the scenes that happen at the very end of your novel. Try to show off how your character and their world have changed. What is normal life like for them now?

Example Plot Rollercoaster



Plot Rollercoaster



FINAL NOTE ON PLOT!

As you probably know, not all rollercoasters have the same track. They all have different hills and drops, different speeds, different twists and turns, and loops and tunnels. The same goes for novels. That is what makes them different and exciting. Sometimes they begin with the inciting incident or work backwards from the resolution to the beginning. Novels are filled with flashbacks, flash-forwards, and unexpected plot twists. And novels don't have to have happy endings either. Just like life, sometimes things don't work out exactly the way you planned them to.

Not all novelists use the plot rollercoaster method, either. If you're feeling stuck or uninspired as you plan or write your novel, you may want to look into some of the other plotting methods listed below:

- ***Jot, Bin, Pants*** (bit.ly/JotBinPants)
- ***9-Step Plot Dot*** (bit.ly/PlotDot)
- ***“Save the Cat!” Beat Sheet*** (bit.ly/BeatSheet)
- ***Katytastic’s 3 Act/ 9 Block/ 27 Chapter Outline*** (bit.ly/27ChapterOutline)



Exploring Your Setting

Part 1: Settings That Reinforce Characters

Now that you have a good idea of what the plot of your novel is going to be, it's time to really nail down some of the **settings**. The **setting** is where and when your novel takes place. Of course, many novels have more than one setting, ranging from the general (a city, country, or world 100 years ago) to the specific (a character's house or room during the Superbowl). What's great about setting is that you can use it to mirror or reinforce your characters.

For example, if you are writing about a mysterious person, you might place them in a dark, creepy mansion on a hill outside of town. Or, if one of your characters is feeling trapped in their life, they might live in a small town in the middle of nowhere.

Here's us just telling you about Jasmine:

Jasmine was having a hard time. She felt sad and lonely. Her older sister had just left for college and she missed her every day.

Here's us showing all that about Jasmine through the setting we put her in:

Jasmine used to think her bedroom was small, but ever since her sister left for college, it felt too big, like she could get lost inside it. She bounced on the bottom bunk, then climbed the ladder and stretched out on the top. No one told her to move.

She rolled to her side and looked around. "You're my room now," she said to nobody in particular, and the sound echoed around the walls. Her sister had taken the poster of their favorite band with her, and the space where it had hung looked sad and blank. Everything looked sad and blank. Her sister's dresser was swept clean: no necklaces or curling iron or teddy bears cluttered the wood. The closet was half empty.

"Good," said Jasmine. "I'm glad to finally have my own room. It's about time." She pulled the blanket up to her chin. It still smelled like her sister's vanilla perfume. She curled up into a ball and tried to fall asleep, but the room was too quiet, and it took a long time.

Jasmine doesn't even have to speak for herself; her room speaks for her!

For each of the following characters, try to come up with a setting that will reflect or reinforce what you imagine about them. You'll start by thinking about characters we made up, and then move into writing about some of your own. As you write, try to be as detailed as possible. Don't forget colors, sounds, and even smells.

A shy teenager who's starting to come out their her shell

A superhero who has lost their powers

A corrupt politician

An old, eccentric person

Your protagonist

Your antagonist

(supporting character's name)

(supporting character's name)

(supporting character's name)

Part 2: Settings That Enhance Mood

Settings are not only used to reinforce your characters, they can also enhance the different moods in your novel. A **mood** describes the emotional quality of something, whether it is a song, a painting or, in this case, a scene in your novel. **It might help to think of mood as the way you want someone to feel while reading your novel.**

If you wanted to create a creepy mood for a scene in your novel, you could start with something like:

"A one-eyed crow blinked from the branch of a dead tree in the yard, while a three-legged dog howled at the moon."

These images remind us of dark, disturbing things, and show the reader that the scene of the novel is "creepy" without having to tell them directly.

For each of the moods listed below, write some details about a setting that would be appropriate in creating that mood. Think of details about how that place looks, sounds, smells, and feels to visit. Try to write two or three sentences for each mood.

Suspenseful/ Tense

Romantic

Comfortable/peaceful

Now make up three of your own “moods” and describe a setting that would go along with each one.

The last step is to apply your new skills to your upcoming novel. If you mapped out your plot using the previous worksheet, take it out. For the following plot points, describe a setting that would fit the mood of that scene.

Set-up

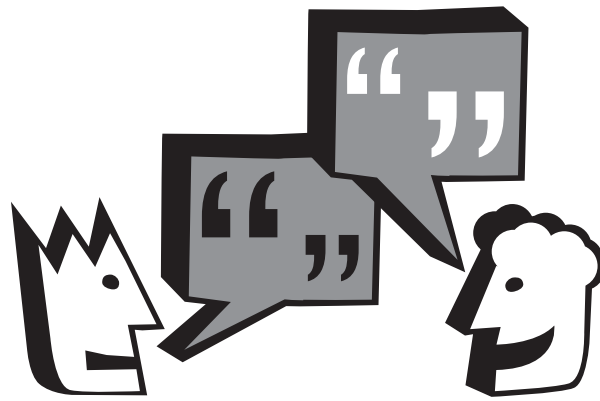
Inciting incident

The climax

A selected scene in your falling action

Resolution

Great, now you have settings that enhance the different moods that are in your novel-to-be. You may want to keep this page close at hand and use it as you write your novel next month.



Writing Really Good Dialogue

You're doing great! You've got some original characters, an action-packed plot, and some settings like no other. In fact, you're moving so fast we're having a hard time keeping up with you. Give us a minute so we can eat a delicious energy bar.

(Cue sounds of delicious munching.)

All right! Now all that's left is learning how to write dialogue. **Dialogue, as you probably know, is what happens when two or more characters speak to one another.** We experience dialogue all the time in our everyday lives.

Here's some dialogue you might've heard today. Notice how the author indents each new quote and places quotation marks after the end marks:

"Hey, dude. How are you?" Isobel said.
"I'm really good. Thanks for asking. And you?" Gabe said.
"Good, thanks," Isobel said.

Of course, this kind of dialogue is important. If we didn't say hello and ask people how they were doing, we might lose a lot of friends, fast. But in a novel, long scenes of daily dialogue end up being boring. Readers want to hear characters make interesting or exciting declarations, or challenge each other, or reveal the whereabouts of hidden treasure.

In a novel, dialogue should do one, if not all, of the following:

1. Reveal character traits and relationships.
2. Move the story forward.
3. Increase the tension.



It should also include indents and quotation marks in the right spots. You may have seen dialogue that does not follow this rule in other places, such as in a comic book or IM chat. When you write a novel, however, follow the rules so that readers won't get confused.

Here's a couple of example exchanges to illustrate each:

Dialogue that reveals character traits and relationships:

"What's the capital of Spain?" Jerry asked, pausing over his crossword puzzle.

Susan looked up from her book and rolled her eyes. "Madrid, duh."

"Why are you so sarcastic all the time?" Jerry slammed his pencil on table. He looked like he was going to cry. "I don't think I can take much more of this."

It's clear from this exchange that Jerry and Susan have some issues. Maybe Susan was playing around, or maybe she wanted to provoke Jerry. Jerry's reaction to Susan shows that he's got some negative emotions bubbling up. Maybe he's feeling sensitive, or maybe they've got a history we don't know yet. We've learned about how these two characters interact—and a lot about who they are—all through a few simple lines of dialogue.

"Dude, totally!"

In your own novel, you might think about the ways an accent, some slang, or funny quirks of speech can really work to enhance and define your characters. A character that says "Shiver me timbers!" all the time is certainly a different person than a character that says "Dude, totally!"

Dialogue that moves the story forward:

The phone rang, and Jerry picked it up.

"Hello?"

There was a moment of silence on the other end.

"Is this Jerry Simmons?" a female voice asked.

"Yeah. Who is this?"

The woman paused. Jerry could hear her take a deep breath.

"Jerry, my name is Dana. I'm your sister."

"If this is a prank, it isn't funny," Jerry said. "My family died a long time ago."

"Not your whole family," Dana said.

Jerry hung up the phone.

Right away, we want to know who this Dana person is, if she's telling the truth, and why Jerry hung up on her. Basically, we want to know what will happen next. In fact, this is a great inciting incident. The discovery of a long-lost sibling is certain to move your story forward in interesting ways.

Dialogue that increases the tension:

"Jerry!" Dana shouted. "We've got to get away from here! The building's gonna blow!"

"We've got to go back!" Jerry wiped the sweat from his eyes.

"Why?"

Jerry pointed at the roof. "Susan's still up there!"

Talk about tense. Are Dana and Jerry going to save Susan? It's a matter of life and death here, and this little exchange of dialogue has us wanting more.

A note about *Said*:

At some point in your writing life, you may have gotten advice that sounded something like this: "*Said* is dead! Use other dialogue tags instead, like *exclaimed*, *gasped*, *cried*, *growled*, *hissed*." The list went on and on.

Well, lucky for *said*, it's definitely not dead. In fact, when you're writing dialogue in your novel, you should basically only use "*said*" as the tag to show which character is speaking. Sure, sometimes you can use *asked* or *shouted* or maybe *replied*, but most of the time, good ol' *said* works best.

Why? All those other words distract the reader from what actually matters: what your characters say and do. For example, check this out:

"I'm bored and hungry and I hate this car," said Charlie. He slid down low and kicked the back of his mom's seat.

We don't have to use the word *whined* or *complained*. You know Charlie's whining because of the words he's saying and how he's acting in the back seat! *Said* works just fine.

Dramatic Dialogue Exercise

Think about some of the fascinating conversations you've overheard recently. What kept you tuned in as those people chattered on and on? Chances are, you learned a great deal about those people in just a few short moments and were left wanting to know more. You can do that with your novel dialogue, too!

Start by writing a dramatic conversation, using two of the characters you've created for your novel. Here are some suggestions to get you going:

1. Write a scene of dialogue that creates tension between your protagonist and a supporting character.
2. Write a scene of dialogue where your antagonist reveals something to your protagonist.
3. Write a scene of dialogue where a supporting character tells your protagonist something that will change the course of the protagonist's actions.
4. Write a scene of dialogue that shows how a supporting character and your antagonist interact.
5. Write a scene of dialogue that shows the relationship between your protagonist and your antagonist.
6. Write a scene of dialogue that reveals a plot twist!

Later, if you like what you've written, you can plop this dialogue right into your novel.

NOVEL WRITING PROJECT

Directions: Challenge yourself to try and write a novel during this time. Use the story starters provided, or start a story that you've already had an idea for. Included with this packet are activities that can help you develop the characters, plot, and dialogue for your novel. Put your imagination to work!

Story starters:

- Galileo was put on trial and spent the last years of his life in prison for suggesting that the earth revolved around the sun. We think we have a pretty good idea of how the universe works now, but what if we don't? What if we're wrong? What if...
- I'm not making excuses. But I have my reasons, and there's a difference. What else was I supposed to do when...
- I've lived in this town my whole life, and most of the time that's fine by me. But in late fall when the sky fills with birds migrating south for the winter, traveling thousands of miles, I get homesick for places I've never been. Places like....
- Write a fantasy story about a character who wakes up every day feeling the same thing: that something in their life is just...missing. When they realize their frequent nightmares are actually memories, it all becomes clear.
- Your family has just bought a new home, and after you move in you find a door. Your mom tells you that she doesn't think it leads to another bedroom. You decide to try and explore it after you find a key for the door. What do you find?
- *BOOM RUMBLE RUMBLE BOOM* An earthquake has hit your area. Something falls onto you, hits your head, and knocks you out. You wake up and you don't know where you are, what day it is, and why your hands look... so... DIFFERENT.
- Write a short story that takes place in the perspective of A completely different person. There are no identity boundaries (they can be of any age, race, gender, etc.) Be sure to include some sort of event and create a descriptive background. Write this in a first person Point of View
- Write a story about a tiny snake who thinks he's super awesome, but it actually really lame.

Writing within the Genre: WAGS

As you work to brainstorm your story, use this chart below to guide your thinking. See if you can have a friend or family member review your ideas to help you continue the story.

W	World of the character <ul style="list-style-type: none"> • Where does this character spend a lot of time? • How does that world affect the character and how does the character affect that world? • How does the character perceive their world? 	
A	Actions of the character: <ul style="list-style-type: none"> • What does the character do during a regular day (routine actions)? • What does the character do in pursuit of the goal shown in this story (exceptional actions)? • How does the character reflect on their actions/thoughts? 	
G	Goals of the character: <ul style="list-style-type: none"> • What does the character want? • What does the character need (this is often different from the character's goal)? • How does the character approach their goal? (Attitude; perception) 	
S	Stakes of the character: <ul style="list-style-type: none"> • What bad thing does the character think will happen if the goal is not reached? • What makes the goal worth pursuing and grappling with the obstacles and confrontations put in the way of attaining that goal? 	