



The Challenge of Heroism

Visual Prompt: What do you picture when you hear the word *hero*? What words and images immediately come to mind?

Unit Overview

This unit focuses on the challenges of *heroism*. Because this word is used every day—in television shows, movies, video games, books, the news, school, and conversations—we rarely take time to actually think about what it means. In this unit, you will research, read, and write to develop a more complex understanding of this important societal and cultural concept.

The Challenge of Heroism

GOALS:

- To create an original illustrated narrative based on the Hero's Journey archetype.
- To analyze and synthesize a variety of texts to develop an original definition of *hero*.
- To analyze and evaluate expository texts for ideas, structure, and language.
- To develop expository texts using strategies of definition.

ACADEMIC VOCABULARY

context
technique
concise
synonyms
antonyms
function
negation

Literary Terms

archetype
imagery
details
setting
point of view
conflict
mood
protagonist
plot
pacing
epic
tone
diction
denotation
connotation
nuance
definition essay
allegory
formal style
informal style
coherence
thesis

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Language and Writer’s Craft

- Revising and Editing (1.8)
- Verbs and Mood (1.8)
- Transitions and Quotations (1.15)

*Texts not included in these materials.

Previewing the Unit

LEARNING STRATEGIES:

Think- Pair-Share, QHT, Close Reading, Marking the Text, Paraphrasing, Graphic Organizer

Literary Terms

An **archetype** is a character, symbol, story pattern, or other element that is common to human experience across cultures and that occurs frequently in literature, myth, and folklore.

My Notes

Learning Targets

- Preview the big ideas and vocabulary for the unit.
- Identify the skills and knowledge needed to complete Embedded Assessment 1 successfully.

Making Connections

This unit introduces the challenge theme by examining how we define heroes. You will be introduced to the **archetype** of the hero's journey and will study various examples of heroes and how their journeys fit the archetype. You will also have the opportunity to expand your writing skills into new forms of expository writing, focusing on writing an essay of definition about heroism.

Essential Questions

Based on your current thinking, how would you answer these questions?

1. What defines a hero?
2. How does the Hero's Journey archetype appear in stories throughout time?

Developing Vocabulary

Create a chart to use the **QHT** strategy to sort the Academic Vocabulary and the Literary Terms from the Contents page.

Unpacking Embedded Assessment 1

Closely read the assignment for Embedded Assessment 1: Writing a Hero's Journey Narrative.

Think about all the heroes you have encountered in fiction and in real life. What type of hero appeals to you? Write and create an illustrated narrative about an original hero. Use the Hero's Journey archetype to develop and structure your ideas.

Find the Scoring Guide and work with your class to paraphrase the expectations for the assignment. Create a graphic organizer to use as a visual reminder of the required skills and concepts. Copy the graphic organizer into your Reader/Writer Notebook.

After each activity in the first half of this unit, use this graphic to guide reflection about what you have learned and what you still need to learn in order to be successful in the Embedded Assessment.

INDEPENDENT READING LINK

To extend learning in this part of the unit, choose a narrative about a mythological hero who interests you.

Learning Target

- Analyze quotes and identify connections between the concepts of *challenges* and *heroism*.

The Concept of Challenge

- When you hear the word *challenges*, what comes to mind? Is the word positive or negative? How can challenges be helpful to an individual? How can they be harmful?
- Your teacher will assign quotes from the graphic organizer on the next page. Read your assigned quote and diffuse the text by identifying and defining unfamiliar words. In the graphic organizer, paraphrase the quote and brainstorm examples from life or literature that support the speaker's idea about challenges.
- Categorize the quote based on how the speaker defines a *challenge*: as an obstacle, a difficult task, or an opportunity. Circle or highlight the appropriate category in the third column.
- How does the speaker's definition of *challenge* connect to the concept of *heroism*?
- Create a poster that represents the meaning of your quote. You will use this visual display to clarify and add interest during your presentation.

LEARNING STRATEGIES:

Diffusing, Paraphrasing,
Graphic Organizer,
Brainstorming, Note-taking,
Sketching

My Notes

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6. Assign speaking parts for the presentation.

Element of Presentation	Speaker
(a) Fluently read the quote and explain the meaning.	
(b) Provide specific examples from life.	
(c) Explain the group's categorization of the quote.	
(d) Explain how the quote connects to the concept of heroism.	

7. Present using appropriate eye contact, adequate volume, and clear pronunciation. Use your visual effectively.

8. As other groups present, listen to comprehend and take notes in the graphic organizers.

Check your Understanding

Quickwrite: Think about the content of all four quotes. How does the concept of *challenge* connect to the concept of *heroism*?

My Notes



INDEPENDENT READING LINK

What kinds of challenges has the hero of your independent reading text encountered? What do these challenges or obstacles reveal about the character?

Opening with Imagery

LEARNING STRATEGIES:

Marking the Text, Discussion Groups, Rereading, Summarizing, Predicting, Substituting, Adding

Literary Terms

Imagery is descriptive or figurative language used to create word pictures in a reader's mind. **Details** are the words that describe a character, a setting, an event, etc.

ACADEMIC VOCABULARY

You know the word **context** from context clues to define words. **Context** also refers to the circumstances or facts that surround a particular event or situation. In a story or novel, **contextual** information can help you understand the time and place in which the story takes place.

My Notes

Learning Targets

- Analyze the imagery in a novel excerpt.
- Revise writing by substituting a different point of view and adding imagery for effect.

Before Reading

1. If a teacher gave you the choice between reading a narrative or viewing a narrative, which would you choose? Why?

2. What is the difference between the two experiences?

3. What kinds of details do authors typically provide at the beginning of a story? Why?

During Reading

4. As you read the novel excerpt, mark words and phrases that you can easily picture in your mind. **Imagery** and **detail** are the tools authors use to help readers visualize important elements of the story.

5. In past studies, you have used context in the form of context clues to help you make meaning of unknown words. With this unit, you will add to your knowledge of **context** by looking at it in a broader form, which is the context of a story or situation. As you read the excerpt, analyze how the author uses imagery to set the context for the story and grab the reader's attention.

ABOUT THE AUTHOR

Madeleine L'Engle (1918–2007) authored numerous books for children and adults. Her best-known work, *A Wrinkle in Time*, won the 1963 Newbery Medal for best children's book of the year. Oddly enough, L'Engle submitted her manuscript for this book to 26 different publishers—all of whom rejected it. The 27th agreed to its publication. L'Engle's work also included plays and poetry, as well as her autobiography. *A Wrinkle in Time* is part of a science fiction series. Other books in the series are *A Wind in the Door*, *A Swiftly Tilting Planet*, *Many Waters*, and *An Acceptable Time*.

Novel

from

A Wrinkle in Time

by Madeleine L'Engle

Excerpt from Chapter 6, "The Happy Medium"

1 Below them the town was laid out in harsh angular patterns. The houses in the outskirts were all exactly alike, small square boxes painted gray. Each had a small, rectangular plot of lawn in front, with a straight line of dull-looking flowers edging the path to the door. Meg had a feeling that if she could count the flowers there would be exactly the same number for each house. In front of all the houses children were playing. Some were skipping rope, some were bouncing balls. Meg felt vaguely that something was wrong with their play. It seemed exactly like children playing around any housing development at home, and yet there was something different about it. She looked at Calvin, and saw that he, too, was puzzled.

2 "Look!" Charles Wallace said suddenly. "They're skipping and bouncing in rhythm! Everyone's doing it at exactly the same moment."

3 This was so. As the skipping rope hit the pavement, so did the ball. As the rope curved over the head of the jumping child, the child with the ball caught the ball. Down came the ropes. Down came the balls. Over and over again. Up. Down. All in rhythm. All identical. Like the houses. Like the path. Like the flowers.

4 Then the doors of all the houses opened simultaneously, and out came women like a row of paper dolls. The print of their dresses was different, but they all gave the appearance of being the same. Each woman stood on the steps of her house. Each clapped. Each child with the ball caught the ball. Each child with the skipping rope folded the rope. Each child turned and walked into the house. The doors clicked shut behind them.

5 "How can they do it?" Meg asked wonderingly. "We couldn't do it that way if we tried. What does it mean?"

6 "Let's go back." Calvin's voice was urgent.

7 "Back?" Charles Wallace asked. "Where?"

8 "I don't know. Anywhere. Back to the hill. Back to Mrs Whatsit and Mrs Who and Mrs Which. I don't like this."

9 "But they aren't there. Do you think they'd come to us if we turned back now?"

10 "I don't like it." Calvin said again.

11 "Come on." Impatience made Meg squeak. "You *know* we can't go back. Mrs Whatsit *said* to go into the town." She started on down the street and the two boys followed her. The houses, all identical, continued, as far as the eye could reach.

My Notes

KEY IDEAS AND DETAILS

What can you infer about the neighborhood from the details and images that are included in the first paragraph?

GRAMMAR & USAGE
Punctuation

In English, courtesy titles are often used as part of someone's name. For example, the words "Dr.," "Mr.," "Mrs.," and "Ms.," are all courtesy titles. These courtesy titles are abbreviations for Doctor, Mister, and Mistress (both Mrs. and Ms. are derived from this word). Generally, a period is placed after an abbreviation. Note the lack of periods for Madeleine L'Engle's characters Mrs Whatsit, Mrs Who, and Mrs Which. L'Engle specifically wanted no periods after these names because they were otherworldly beings, and she wanted to distinguish them as such. Other characters in the story do include periods in the courtesy titles.

Opening with Imagery

My Notes

Literary Terms

Setting is the time and place in which a narrative occurs. **Point of view** is the perspective from which a story is told.

In **first-person point of view** a character tells the story from his or her own perspective.

In **third-person point of view** a narrator (not a character) tells the story.

Conflict is a struggle between opposing forces, either internal or external. Common conflicts are man vs. self, man vs. man, man vs. society, and man vs. nature.

12 Then, all at once, they saw the same thing, and stopped to watch. In front of one of the houses stood a little boy with a ball, and he was bouncing it. But he bounced it rather badly and with no particular rhythm, sometimes dropping it and running after it with awkward, furtive leaps, sometimes throwing it up into the air and trying to catch it. The door of his house opened and out ran one of the mother figures. She looked wildly up and down the street, saw the children and put her hand to her mouth as though to stifle a scream, grabbed the little boy and rushed indoors with him. The ball dropped from his fingers and rolled out into the street.

After Reading

6. How does the author use details and imagery to create context?

7. The author establishes a setting and point of view in the opening of the narrative. Summarize the setting and point of view:

8. The imagery helps to introduce the story's **conflict**. What does the author want us to know? Make a prediction about the story based on this information.

Check Your Understanding

Writing Prompt: Think about the opening of Madeleine L'Engle's novel *A Wrinkle in Time*. What would be the effect if it were written from a different point of view? Revise a selected section of the excerpt. Be sure to:

- **Substitute** third-person point of view with first-person point of view.
- **Add** imagery to strengthen the description of the setting.
- **Add** details to communicate the character's perspective.

Learning Targets

- Analyze a director's use of visual techniques in a film.
- Create a visual for *A Wrinkle in Time* using a variety of techniques for effect.

As part of the requirements for Embedded Assessment 1, you will be creating an **illustrated** narrative. Understanding how filmmakers create visuals for films can help you transform written imagery and detail into illustrations or film images.

1. The following information will increase your understanding of **visual techniques**.

VISUAL TECHNIQUES

Framing: Borders of the image; a single shot can be thought of as a frame for the picture.

Shot: A single piece of film, uninterrupted by cuts.

Long shot (LS): A shot from some distance (also called a *full shot*). A long shot of a person shows the full body. It may suggest the isolation or vulnerability of the character.

Medium shot (MS): The most common shot. The camera seems to be a medium distance from the object being filmed. A medium shot shows a person from the waist up.

Close-up shot (CU): The image takes up at least 80 percent of the frame.

Extreme close-up shot (ECU): The image being shot is a part of a whole, such as an eye or a hand.

Camera Angles

Eye level: A shot taken from a normal height (character's eye level); most shots are eye level because it is the most natural angle.

High angle: The camera is above the subject. This angle usually has the effect of making the subject look smaller than normal, giving him or her the appearance of being weak, powerless, or trapped.

Low angle: The camera shoots the subject from below. This angle usually has the effect of making the subject look larger than normal, and therefore strong, powerful, or threatening.

Camera Point of View

Subjective: A shot taken from a character's point of view, as though the camera lens is the character's eyes.

Objective: A shot from a neutral point of view, as though the camera lens is an outside, objective witness to the events as they unfold.

Lighting

High key: A scene flooded with light, creating a bright and open **mood**.

Low key: A scene flooded with shadows and darkness, creating suspense or suspicion.

Neutral: Neither high key nor low key—even lighting in the shot.

LEARNING STRATEGIES:

Close Reading, Rereading, Drafting, Discussion Groups, Sharing and Responding

ACADEMIC VOCABULARY

A **technique** is a way of carrying out a particular task, so **visual techniques** are ways images can be used to convey narration.

My Notes

Literary Terms

Mood is the overall emotion, which is created by the author's language and tone and the subject matter.

Visual Techniques

Literary Terms

A **protagonist** is the leading character or a major character in a drama, movie, novel, or other fictional text.

2. Pretend you are directing an action movie. What mood would you want to create? Which combination of techniques would you use to create that mood? Explain your choices.

3. While viewing the opening sequence of a film, identify the director's use of visual techniques. Record your observations in the chart below.

Section 1: Framing	
What framing is used to film the protagonist? (LS, MS, CU, ECU)	Why do you think the director chose this framing?
Section 2: Angles	
What angles are used to film the opening scene? (eye level, high angle, low angle)	Why do you think the director chose these angles?
Section 3: Lighting and Point of View	
What kind of lighting is used? (high key, low key, neutral)	Why do you think the director used this lighting?
From which camera point of view is this shot?	Why did the director choose this point of view?

4. Analyze the techniques you observed. What **mood** is created by the techniques used by the director?

Check Your Understanding

5. Explain how the director uses a combination of visual techniques to create a specific mood. Provide supporting detail and commentary for the first technique, using the frame below to guide your response. Then write supporting details for the other two techniques.

Topic Sentence:

The director of [film title] uses [technique 1], [technique 2], and [technique 3] to create a _____ mood in the opening sequence of his/her film.

Supporting Detail:

For example, he/she uses [technique 1] to _____.

Commentary: [connect the supporting detail to the mood]

6. Revisit the excerpt from the novel *A Wrinkle in Time*. Analyze the mood and provide textual evidence to support your interpretation.

Mood:

Textual Evidence:

Textual Evidence:

7. Imagine that you are co-directing a film version of *A Wrinkle in Time*. Work with your partner to plan and draft a visual of one frame (or no more than 3 frames) that represents imagery from the text. Use a variety of film techniques for effect.

My Notes

Visual Techniques

Plan:

Technique	Explanation	Intended Effect
Shot:		
Angle:		
Lighting:		

Draft:

Title: _____

Understanding the Hero's Journey Archetype

ACTIVITY 1.5

Learning Targets

- Analyze how a film uses the Hero's Journey to structure its plot.
- Apply the Hero's Journey archetype to a new text.

In literature, an **archetype** is a character, symbol, story pattern, or other element that is common to human experience across cultures. It refers to a common plot pattern or to a character type such as the Innocent, the Mother Figure, or the Hero, or to images that occur in the literature of all cultures.

The archetype of the **Hero's Journey** describes a plot pattern that shows the development of a hero. The information below describes the structure of a Hero's Journey.

Joseph Campbell, an American anthropologist, writer, and lecturer, studied the myths and stories of multiple cultures and began to notice common plot patterns. In *The Hero With a Thousand Faces*, Campbell defines common elements of the Hero's Journey. Campbell found that most journey myths had three parts:

- **Departure:** the hero leaves home to venture into the unknown on some sort of quest.
- **Initiation:** the hero faces a series of problems.
- **Return:** with the help of a friend, the hero returns home successfully.

While these elements may be referred to as the stages of the Hero's Journey, these stages may not always be presented in the exact same order, and some stories do not contain every element of the journey.

Embedded Assessment 2 requires you to use the Hero's Journey to sequence and structure events in your narrative. You already know the basic elements of **plot** development. All plot development includes:

Exposition: Events that set the context for the story: the **setting** (time and place), **characters**, and central **conflict** are introduced.

Rising Action: Events that develop the plot and lead to the climax.

Climax: The main event; the turning point, or highest point of tension in the story.

Falling Action: The events that lead to the resolution.

Resolution: Conflict is completely resolved and the lesson has been learned.

As you study the the stages of the **Hero's Journey archetype**, think how the stages of the journey fit with the development of plot. As you read, use metacognitive markers to indicate your level of understanding and to guide future discussion: ? = questions, ! = connections, and * = comments.

LEARNING STRATEGIES:

Metacognitive Markers, Rereading, Close Reading, Graphic Organizer, Note-taking, Collaborative Discussion

WORD CONNECTIONS

Roots and Affixes

The Greek prefix *arch-* in **archetype** means "chief" or "principal" or "first." This prefix is also found in *archaic*, *archeology*, and *archive*. The Greek root *-type-*, meaning "impression" or "type," also occurs in *typical* and *stereotype*.

Literary Terms

Plot is the sequence of related events that make up a story. There are five main elements of plot: exposition, rising action, climax, falling action, and resolution.

My Notes

Understanding the Hero's Journey Archetype

Hero's Journey Archetype		
Stage 1: Departure		
Steps	Explanation	Example
1. The Call to Adventure The future hero is first given notice that his or her life is going to change.	The story's exposition introduces the hero, and soon the hero's normal life is disrupted. Something changes; the hero faces a problem, obstacle, or challenge.	
2. Refusal of the Call The future hero often refuses to accept the call to adventure. The refusal may stem from a sense of duty, an obligation, a fear, or insecurity.	At first the hero is reluctant to accept the change. Usually this reluctance presents itself as second thoughts or personal doubt. Hesitation, whether brief or lengthy, humanizes the hero for the reader.	
3. The Beginning of the Adventure The hero begins the adventure, leaving the known limits of his or her world to venture into an unknown and dangerous realm where the rules and limits are unknown.	The hero finally accepts the call and begins a physical, spiritual, and/or emotional journey to achieve a boon, something that is helpful or beneficial.	
Stage 2: Initiation		
4. The Road of Trials The hero experiences and is transformed by a series of tests, tasks, or challenges. The hero usually fails one or more of these tests, which often occur in threes.	The story develops rising action as the hero faces a series of challenges that become increasingly difficult as the story unfolds.	
5. The Experience with Unconditional Love During the Road of Trials, the hero experiences support (physical and/or mental) from a friend, family member, mentor, etc.	This love often drives the hero to continue on the journey, even when the hero doubts him/herself.	

Stage 2: Initiation (Continued)

Steps	Explanation	Example
<p>6. The Ultimate Boon</p> <p>The goal of the quest is achieved. The boon can be a physical object or an intangible item such as knowledge, courage, or love. The Road of Trials makes the hero strong enough to achieve this goal.</p>	<p>The story reaches the climax as the hero gains what he or she set out to achieve.</p> <p>The Call to Adventure (what the hero is asked to do), the Beginning of the Adventure (what the hero sets out to do), and the Ultimate Boon (what the hero achieves) must connect.</p>	

Stage 3: Return

<p>7. Refusal of the Return</p> <p>When the goal of the adventure is accomplished, the hero may refuse to return with the boon or gift, either because the hero doubts the return will bring change, or because the hero prefers to stay in a better place rather than return to a normal life of pain and trouble.</p>	<p>The falling action begins as the hero begins to think about the Return. Sometimes the hero does not want to look back after achieving the boon. Sometimes the hero likes the “new world” better.</p> <p>This step is similar to the Refusal of the Call (in both cases, the hero does not take action right away).</p>	
<p>8. The Magic Flight</p> <p>The hero experiences adventure and perhaps danger as he or she returns to life as it was before the Call to Adventure.</p>	<p>For some heroes, the journey “home” (psychological or physical) can be just as dangerous as the journey out. Forces (sometimes magical or supernatural) may keep the hero from returning.</p> <p>This step is similar to The Road of Trials.</p>	
<p>9. Rescue from Without</p> <p>Just as the hero may need guides and assistance on the quest, oftentimes he or she must have powerful guides and rescuers to bring him or her back to everyday life. Sometimes the hero does not realize that it is time to return, that he or she can return, or that others are relying on him or her to return.</p>	<p>Just as it looks as if the hero will not make it home with the boon, the hero is “rescued.” The rescuer is sometimes the same person who provided love or support throughout the journey.</p>	

Understanding the Hero's Journey Archetype

10. The Crossing or Return Threshold

At this final point in the adventure, the hero must retain the wisdom gained on the quest, integrate that wisdom into his or her previous life, and perhaps decide how to share the wisdom with the rest of the world.

The final step is the story's **resolution**, when the hero returns with the boon. The theme is typically revealed at this point.

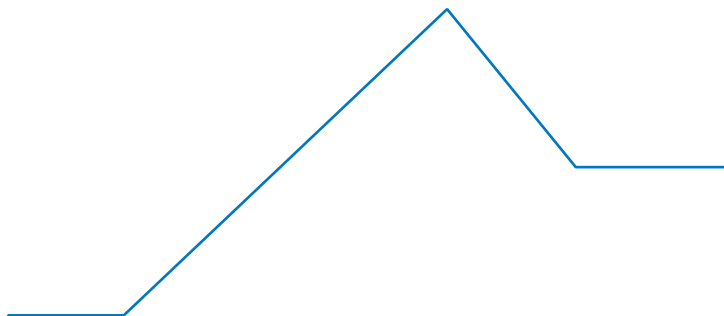
To determine theme, think about the hero's struggles, transformation, and achievement. The reader is expected to learn a lesson about life through the hero's experience.

My Notes

Literary Terms

Pacing is a narrative technique that refers to the amount of time a writer gives to describing each event and the amount of time a writer takes to develop each stage in the plot. Some events and stages are shorter or longer than others.

1. How do the elements of plot structure connect to the Hero's Journey? Use the diagram below to show your understanding.



2. In addition to using description for effect, another narrative technique is **pacing**. Notice how the plot diagram gives an idea of how rising action is paced in contrast to falling action. How does a writer effectively **pace** plot events?

Check Your Understanding

In your discussion group, choose a familiar story that contains a hero's journey and work to connect the story's plot to each step in the Hero's Journey archetype. If the story does not contain one of the steps, indicate it with an X in the space provided.

Text: _____

Stage 1: Departure

1. The Call to Adventure:

2. Refusal of the Call:

3. The Beginning of the Adventure:

Stage 2: Initiation

4. The Road of Trials:

(a)

(b)

(c)

5. The Experience with Unconditional Love:

6. The Ultimate Boon:

Stage 3: Return

7. Refusal of the Return:

8. The Magic Flight:

9. Rescue from Without:

10. The Crossing or Return Threshold:

(Theme Statement)

The Departure

LEARNING STRATEGIES:

Marking the Text, Close Reading, Diffusing, Rereading, Summarizing, Sketching, Visualizing

My Notes

Learning Targets

- Analyze a story for archetypal structure and narrative techniques.
- Draft the opening of an original Hero's Journey narrative.
- Demonstrate understanding of visual techniques used for effect by illustrating an event.

Before Reading

Joseph Campbell describes the first stage of the Hero's Journey as the hero's departure or separation. This activity focuses on the three steps of the Departure Stage: the Call to Adventure, Refusal of the Call, and the Beginning of the Adventure.

1. Think about all of the hero stories you have heard. What are common events that represent a "call to adventure" for the hero?
2. Why would a hero *refuse* his or her call? Why might this be a common event in hero stories?
3. Preview the short story title. What can you **predict** about the story and how it might follow the archetypal Departure stage of the Hero's Journey?

During Reading

4. As you read, analyze the text to identify the Departure stage of the Hero's Journey by trying to determine how each step fits the story.

ABOUT THE AUTHOR

Ray Bradbury (1920–2012) authored the novel *Fahrenheit 451*, which was first published in 1953. Bradbury called his books fantasy rather than science fiction because he wrote stories that could not happen in real life. Other well-known works by Bradbury include *The Martian Chronicles* and *Something Wicked This Way Comes*. Bradbury also authored hundreds of short stories and even wrote and published his own fan magazine.

Short Story

“The Drummer Boy of Shiloh”

by Ray Bradbury

1 In the April night, more than once, blossoms fell from the orchard trees and lit with rustling taps on the drumskin. At midnight a peach stone left miraculously on a branch through winter flicked by a bird fell swift and unseen struck once like panic, which jerked the boy upright. In silence he listened to his own heart ruffle away away—at last gone from his ears and back in his chest again.

2 After that, he turned the drum on its side, where its great lunar face peered at him whenever he opened his eyes.

3 His face, alert or at rest, was solemn. It was indeed a solemn night for a boy just turned fourteen in the peach field near the Owl Creek not far from the church at Shiloh.¹

4 “...thirty-one, thirty-two, thirty-three...”

5 Unable to see, he stopped counting.

6 Beyond the thirty-three familiar shadows, forty thousand men, exhausted by nervous expectation, unable to sleep for romantic dreams of battles yet unfought, lay crazily askew in their uniforms. A mile yet farther on, another army was strewn helter-skelter, turning slow, basting themselves with the thought of what they would do when the time came: a leap, a yell, a blind plunge their strategy, raw youth their protection and benediction.

7 Now and again the boy heard a vast wind come up, that gently stirred the air. But he knew what it was—the army here, the army there, whispering to itself in the dark. Some men talking to others, other murmuring to themselves, and all so quiet it was like a natural element arisen from South or North with the motion of the earth toward dawn.

8 What the men whispered the boy could only guess, and he guessed that it was: “Me, I’m the one, I’m the one of all the rest who won’t die. I’ll live through it. I’ll go home. The band will play. And I’ll be there to hear it.”

9 Yes, thought the boy, that’s all very well for them, they can give as good as they get!

10 For with the careless bones of the young men harvested by the night and bindled around campfires were the similarly strewn steel bones of their rifles, with bayonets fixed like eternal lightning lost in the orchard grass.

11 Me, thought the boy, I got only a drum, two sticks to beat it and no shield.

12 There wasn’t a man-boy on the ground tonight who did not have a shield he cast, riveted or carved himself on his way to his first attack, compounded of remote but nonetheless firm and fiery family devotion, flag-blown patriotism and cocksure

My Notes

KEY IDEAS AND DETAILS

What indications in the story show that the boy is afraid?

¹ **Shiloh(n.)**: site of a Civil War battle in 1862; now a national military park in southwest Tennessee.

The Departure

My Notes

KEY IDEAS AND DETAILS

At the beginning of the story, what is the boy's perspective or point of view about his role in the war? Compare his perspective with the general's perspective.

KEY IDEAS AND DETAILS

What is significant about how Joby joined the army?

KEY IDEAS AND DETAILS

The general comforts Joby by saying he also cried (paragraph 32). What is different about why the two characters cried?

immortality strengthened by the touchstone of very real gunpowder; ramrod, Minié ball and flint. But without these last the boy felt his family move yet farther off away in the dark, as if one of those great prairie-burning trains had chanted them away never to return—leaving him with this drum which was worse than a toy in the game to be played tomorrow or some day much too soon.

13 The boy turned on his side. A moth brushed his face, but it was peach blossom. A peach blossom flicked him, but it was a moth. Nothing stayed put. Nothing had a name. Nothing was as it once was.

14 If he lay very still when the dawn came up and the soldiers put on their bravery with their caps, perhaps they might go away, the war with them, and not notice him lying small here, no more than a toy himself.

15 Well ... now," said a voice.

16 The boy shut up his eyes to hide inside himself, but it was too late. Someone, walking by in the night, stood over him.

17 "Well," said the voice quietly, "here's a soldier crying before the fight. Good. Get it over. Won't be time once it all starts."

18 And the voice was about to move on when the boy, startled, touched the drum at his elbow. The man above, hearing this, stopped. The boy could feel his eyes, sense him slowly bending near. A hand must have come down out of the night, for there was a little rat-tat as the fingernails brushed and the man's breath fanned his face.

19 "Why, it's the drummer boy, isn't it?"

20 The boy nodded not knowing if his nod was seen. "Sir, is that you?" he said.

21 "I assume it is." The man's knees cracked as he bent still closer.

22 He smelled as all fathers should smell, of salt sweat, ginger, tobacco, horse, and boot leather, and the earth he walked upon. He had many eyes. No, not eyes—brass buttons that watched the boy.

23 He could only be, and was, the general.

24 "What's your name, boy?" he asked.

25 "Joby," whispered the boy, starting to sit up.

26 "All right Joby, don't stir." A hand pressed his chest gently and the boy relaxed. "How long you been with us, Joby?"

27 "Three weeks, sir."

28 "Run off from home or joined legitimately, boy?"

29 Silence.

30 "... Fool question," said the general. "Do you shave yet, boy? Even more of a ... fool. There's your cheek, fell right off the tree overhead. And the others here not much older. Raw, raw, the lot of you. You ready for tomorrow or the next day, Joby?"

31 "I think so, sir."

32 "You want to cry some more, go on ahead. I did the same last night."

33 "You, sir?"

¹ **Minié ball:** a type of rifle bullet that became prominent during the Civil War

34 “It’s the truth. Thinking of everything ahead. Both sides figuring the other side will just give up, and soon, and the war done in weeks, and us all home. Well, that’s not how it’s going to be. And maybe that’s why I cried.”

35 Yes, sir,” said Joby.

36 The general must have taken out a cigar now, for the dark was suddenly filled with the smell of tobacco unlit as yet, but chewed as the man thought what next to say.

37 “It’s going to be a crazy time,” said the general. “Counting both sides, there’s a hundred thousand men, give or take a few thousand out there tonight, not one as can spit a sparrow off a tree, or knows a horse clod from a Minié ball. Stand up, bare the breast, ask to be a target, thank them and sit down, that’s us, that’s them. We should turn tail and train four months, they should do the same. But here we are, taken with spring fever and thinking it blood lust, taking our sulfur with cannons instead of with molasses, as it should be, going to be a hero, going to live forever. And I can see all of them over there nodding agreement, save the other way around. It’s wrong, boy, it’s wrong as a head put on hindside front and a man marching backward through life... More innocents will get shot out of pure ... enthusiasm than ever got shot before. Owl Creek was full of boys splashing around in the noonday sun just a few hours ago. I fear it will be full of boys again, just floating, at sundown tomorrow, not caring where the tide takes them.”

38 The general stopped and made a little pile of winter leaves and twigs in the darkness, as if he might at any moment strike fire to them to see his way through the coming days when the sun might not show its face because of what was happening here and just beyond.

39 The boy watched the hand stirring the leaves and opened his lips to say something, but did not say it. The general heard the boy’s breath and spoke himself.

40 “Why am I telling you this? That’s what you wanted to ask, eh? Well, when you got a bunch of wild horses on a loose rein somewhere somehow you got to bring order, rein them in. These lads, fresh out of the milkshed, don’t know what I know, and I can’t tell them: men actually die in war. So each is his own army. I got to make one army of them. And for that, boy, I need you.

41 “Me!” The boy’s lips barely twitched.

42 “Now, boy,” said the general quietly, “you are the heart of the army. Think of that. You’re the heart of the army. Listen, now.”

43 And, lying there, Joby listened. And the general spoke on.

44 If he, Joby, beat slow tomorrow, the heart would beat slow in the men. They would lag by the wayside. They would drowse in the fields on their muskets. They would sleep for ever, after that, in those same fields—their hearts slowed by a drummer boy and stopped by enemy lead.

45 But if he beat a sure, steady, ever faster rhythm, then, then their knees would come up in a long line down over that hill, one knee after the other, like a wave on the ocean shore! Had he seen the ocean ever? Seen the waves rolling in like a well-ordered cavalry charge to the sand? Well, that was it that’s what he wanted, that’s what was needed! Joby was his right hand and his left. He gave the orders, but Joby set the pace!

My Notes

KEY IDEAS AND DETAILS

Summarize the drummer boy’s importance to the army, according to the general.

The Departure

KEY IDEAS AND DETAILS

Notice how paragraph 46, beginning, “So bring the right ...” speeds up the pace of the story. Examine the paragraph and determine how the author makes the reader and Joby feel the excitement of the general.

My Notes

46 So bring the right knee up and the right foot out and the left knee up and the left foot out. One following the other in good time, in brisk time. Move the blood up the body and made the head proud and the spine stiff and the jaw resolute. Focus the eye and set the teeth, flare the nostrils and tighten the hands, put steel armor all over the men, for blood moving fast in them does indeed make men feel as if they'd put on steel. He must keep at it, at it! Long and steady, steady and long! The men, even though shot or torn, those wounds got in hot blood—in blood he'd helped stir—would feel less pain. If their blood was cold, it would be more than slaughter, it would be murderous nightmare and pain best not told and no one to guess.

47 The general spoke and stopped, letting his breath slack off. Then after a moment, he said, “So there you are, that's it. Will you do that, boy? Do you know now you're general of the army when the general's left behind?”

48 The boy nodded mutely.

49 “You'll run them through for me then boy?”

50 “Yes, sir.”

51 “Good. And maybe, many nights from tonight, many years from now, when you're as old or far much older than me, when they ask you what you did in this awful time, you will tell them—one part humble and one part proud—‘I was the drummer boy at the battle of Owl Creek,’ or the Tennessee River, or maybe they'll just name it after the church there. ‘I was the drummer boy at Shiloh.’ Who will ever hear those words and not know you, boy, or what you thought this night, or what you'll think tomorrow or the next day when we must get up on our legs and move!”

52 The general stood up. “Well then ... Bless you, boy. Good night.”

53 “Good night, sir.” And tobacco, brass, boot polish, salt sweat and leather, the man moved away through the grass.

54 Joby lay for a moment, staring but unable to see where the man had gone. He swallowed. He wiped his eyes. He cleared his throat. He settled himself. Then, at last, very slowly and firmly, he turned the drum so that it faced up toward the sky.

55 He lay next to it, his arm around it, feeling the tremor, the touch, the muted thunder as, all the rest of the April night in the year 1862, near the Tennessee River, not far from the Owl Creek, very close to the church named Shiloh, the peach blossoms fell on the drum.

After Reading

5. Summarize the Departure Stage of the Hero's Journey as it relates to Joby in "The Drummer Boy." Embed at least one direct quotation in your summary to strengthen your response.

6. Write a theme statement to express how Joby is now ready to start his journey. How did the writer communicate this idea? Provide textual evidence to support your interpretation.

Theme:

Evidence:

7. Reread a chunk of the text to identify and evaluate the narrative elements listed in the graphic organizer on the next page.

My Notes

The Departure

Structure: Exposition	What descriptive detail does the author provide?	How effective is the description?
Setting		
Character		
Conflict		
Techniques	How does the author use each element to develop the story?	How effective is the author's technique?
Description		
Dialogue		
Pacing		

My Notes

Check Your Understanding

Use your imagination to create an original hero. In the left column (or on notebook paper or in your Reader/Writer Notebook), sketch your image of a hero. Label unique characteristics and give him or her a meaningful name. In the right column, brainstorm ideas for a story.

The Hero: _____
(name)

Use these questions to spark ideas.
Is the hero male or female? Young or old? Beautiful or unattractive? Well-liked or misunderstood? Conspicuous (obvious) or nondescript (ordinary)?

The Story Exposition

Setting: (In what kind of place does your hero live? Does he or she live in the past, present, or future?)

Character: (What are the hero's strengths and weaknesses? Who are the hero's family and friends? What does the hero do every day? What does the hero want in life? What do others want from the hero?)

Conflicts: (What challenges might the hero experience? How might the hero transform into someone stronger?)

My Notes

Writing Prompt: Think about the hero you just envisioned. What might the hero experience in the Departure Stage of his or her journey? Draft the beginning of a narrative using the three steps in this stage (The Call, The Refusal, and The Beginning) to guide your structure and development. Be sure to:

- Establish a context (exposition) and point of view (first person or third person).
- Use narrative techniques such as dialogue, pacing, and description to develop experiences, events, and/or characters.
- Use details and imagery to create mood.

Visualize an event in your draft. Use visual techniques to capture imagery, emphasize an important idea, and/or add interest.

The Initiation

LEARNING STRATEGIES:

Marking the Text,
Note-taking, Shared Reading,
Close Reading, Rereading,
Diffusing, Skimming/Scanning,
Visualizing

WORD CONNECTIONS

Roots and Affixes

The word *initiation* has at its root *-init-*, which comes from the Latin word *initialis*, meaning “beginning.” You find this root in many words that have “beginning” as part of their meaning, including *initial*, *initiate*, *initials*, *initially*, *initiative*, *initiator*, and *initialize*. Given what you know about these words and about the meaning of the root *-init-*, what do you think these words mean?

My Notes

Literary Terms

An **epic** is a long narrative about the deeds of heroes or gods.

Learning Targets

- Analyze an excerpt of an epic poem for archetype and narrative techniques.
- Demonstrate understanding of these concepts by drafting and illustrating an event in a hero’s Road of Trials.

Before Reading

1. What does *initiation* mean? How have you heard it used? What is the connotation?

2. Why would Joseph Campbell use *initiation* to label the middle stage of the Hero’s Journey?

3. Mythical heroes are **archetypal** characters. What are some common characteristics of these characters?

Physical:

Mental:

4. What type of conflicts do these characters typically face?

During Reading

5. As you read an excerpt from the *Odyssey*, use the chart on the next page to make observations and inferences about Odysseus’s character: analyze his appearance, words, actions, thoughts and feelings, and others’ reactions. Mark the textual evidence and annotate the text in the margins to record your analysis. Take notes on Odysseus’s physical and mental challenges as they occur.

Element of Character Development	Description	Analysis
Appearance (Adjectives)		
Actions (Verbs)		
Words (Verbs)		
Thoughts/Feelings		
Others' Reactions		
The Road of Trials (physical and mental challenges) and Outcome (success or failure) 1. 2. 3.		

The Initiation

My Notes

KEY IDEAS AND DETAILS

How does the setting prepare the reader for a conflict with Polyphemus, the Cyclops?

ABOUT THE AUTHOR

Homer is the traditionally accepted author of two famous epic poems, the *Iliad* and the *Odyssey*. No biography of Homer exists, and scholars disagree about whether he was the sole author or whether *Homer* was a name chosen by several writers who contributed to the works. Some scholars believe that the poems evolved through oral tradition over a period of centuries and are the collective work of many poets.

From *the* ODYSSEY

by Homer

Translation by Tony Kline

Book IX: 152–192

ODYSSEUS TELLS HIS TALE: THE CYCLOPS' CAVE

1 Looking across to the land of the neighboring Cyclops,¹ we could see smoke and hear their voices, and the sound of their sheep and goats. Sun set and darkness fell, and we settled to our rest on the shore.

2 As soon as rosy-fingered Dawn appeared, I gathered my men together, saying: "The rest of you loyal friends stay here, while I and my crew take ship and try and find out who these men are, whether they are cruel, savage and lawless, or good to strangers, and in their hearts fear the gods."

3 With this I went aboard and ordered my crew to follow and loose the cables. They boarded swiftly and took their place on the benches then sitting in their rows struck the grey water with their oars. When we had reached the nearby shore, we saw a deep cave overhung with laurels at the cliff's edge close to the sea. Large herds of sheep and goats were penned there at night and round it was a raised yard walled by deep-set stones, tall pines and high-crowned oaks. There a giant spent the night, one that grazed his herds far off, alone, and keeping clear of others, lived in lawless solitude. He was born a monster and a wonder, not like any ordinary human, but like some wooded peak of the high mountains, that stands there isolated to our gaze.

Book IX: 193–255

ODYSSEUS TELLS HIS TALE: POLYPHEMUS RETURNS

4 Then I ordered the rest of my loyal friends to stay there and guard the ship, while I selected the twelve best men and went forward. I took with me a goatskin filled with dark sweet wine that Maron, son of Euanthes, priest of Apollo, guardian god of Ismarus, had given me, because out of respect we protected him, his wife and child. He offered me splendid gifts, seven talents of well-wrought gold, and a silver

¹ Cyclops: one-eyed giants

mixing-bowl: and wine, twelve jars in all, sweet unmixed wine, a divine draught. None of his serving-men and maids knew of this store, only he and his loyal wife, and one housekeeper. When they drank that honeyed red wine, he would pour a full cup into twenty of water, and the bouquet that rose from the mixing bowl was wonderfully sweet: in truth no one could hold back. I filled a large goatskin with the wine, and took it along, with some food in a bag, since my instincts told me the giant would come at us quickly, a savage being with huge strength, knowing nothing of right or law.

5 Soon we came to the cave, and found him absent; he was grazing his well-fed flocks in the fields. So we went inside and marveled at its contents. There were baskets full of cheeses, and pens crowded with lambs and kids, each flock with its firstlings, later ones, and newborn separated. The pails and bowls for milking, all solidly made, were swimming with whey. At first my men begged me to take some cheeses and go, then to drive the lambs and kids from the pens down to the swift ship and set sail. But I would not listen, though it would have been best, wishing to see the giant himself, and test his hospitality. When he did appear he proved no joy to my men.

6 So we lit a fire and made an offering, and helped ourselves to the cheese, and sat in the cave eating, waiting for him to return, shepherding his flocks. He arrived bearing a huge weight of dry wood to burn at suppertime, and he flung it down inside the cave with a crash. Gripped by terror we shrank back into a deep corner. He drove his well-fed flocks into the wide cave, the ones he milked, leaving the rams and he-goats outside in the broad courtyard. Then he lifted his door, a huge stone, and set it in place. Twenty-two four-wheeled wagons could not have carried it, yet such was the great rocky mass he used for a door. Then he sat and milked the ewes, and bleating goats in order, putting her young to each. Next he curdled half of the white milk, and stored the whey in wicker baskets, leaving the rest in pails for him to drink for his supper. When he had busied himself at his tasks, and kindled a fire, he suddenly saw us, and said: “Strangers, who are you? Where do you sail from over the sea-roads? Are you on business, or do you roam at random, like pirates who chance their lives to bring evil to others?”

Book IX: 256–306

ODYSSEUS TELLS HIS TALE: TRAPPED

7 Our spirits fell at his words, in terror at his loud voice and monstrous size. Nevertheless I answered him, saying; “We are Achaeans, returning from Troy, driven over the ocean depths by every wind that blows. Heading for home we were forced to take another route, a different course, as Zeus,¹ I suppose, intended. We are followers of Agamemnon, Atreus’ son, whose fame spreads widest on earth, so great was that city he sacked and host he slew. But we, for our part, come as suppliant to your knees, hoping for hospitality, and the kindness that is due to strangers. Good sir, do not refuse us: respect the gods. We are suppliants and Zeus protects visitors and suppliants, Zeus the god of guests, who follows the steps of sacred travelers.”

8 His answer was devoid of pity. “Stranger, you are a foreigner or a fool, telling me to fear and revere the gods, since the Cyclopes care nothing for aegis-bearing Zeus: we are greater than they. I would spare neither you nor your friends, to evade Zeus’ anger, but only as my own heart prompted. But tell me, now, where you moored your fine ship, when you landed. Was it somewhere nearby, or further off? I’d like to know.”

¹ Zeus: the king of the gods

My Notes

KEY IDEAS AND DETAILS

What does the following quote reveal about Odysseus’ character?
“But I would not listen, though it would have been best, wishing to see the giant himself, and test his hospitality. When he did appear he proved no joy to my men.”

KEY IDEAS AND DETAILS

Based on the words and actions of the Cyclops, how would you describe his character and his perspective?

The Initiation

My Notes

KEY IDEAS AND DETAILS

Analyze Odysseus's thoughts: What does the reflection below reveal about his character?

"His words were designed to fool me, but failed. I was too wise for that, and answered him with cunning words."

KEY IDEAS AND DETAILS

Which **visual techniques** would you use to capture this event? How could you visually represent the descriptive and figurative imagery?

9 His words were designed to fool me, but failed. I was too wise for that, and answered him with cunning words: "Poseidon,¹ Earth-Shaker, smashed my ship to pieces, wrecking her on the rocks that edge your island, driving her close to the headland so the wind threw her onshore. But I and my men here escaped destruction."

10 Devoid of pity, he was silent in response, but leaping up laid hands on my crew. Two he seized and dashed to the ground like whelps, and their brains ran out and stained the earth. He tore them limb from limb for his supper, eating the flesh and entrails, bone and marrow, like a mountain lion, leaving nothing. Helplessly we watched these cruel acts, raising our hands to heaven and weeping. When the Cyclops had filled his huge stomach with human flesh, and had drunk pure milk, he lay down in the cave, stretched out among his flocks. Then I formed a courageous plan to steal up to him, draw my sharp sword, and feeling for the place where the midriff supports the liver, stab him there. But the next thought checked me. Trapped in the cave we would certainly die, since we'd have no way to move the great stone from the wide entrance. So, sighing, we waited for bright day.

Book IX: 307–359

ODYSSEUS TELLS HIS TALE: OFFERING THE CYCLOPS WINE

11 As soon as rosy-fingered Dawn appeared, Cyclops relit the fire. Then he milked the ewes, and bleating goats in order, putting her young to each. When he had busied himself at his tasks, he again seized two of my men and began to eat them. When he had finished he drove his well-fed flocks from the cave, effortlessly lifting the huge door stone, and replacing it again like the cap on a quiver. Then whistling loudly he turned his flocks out on to the mountain slopes, leaving me with murder in my heart searching for a way to take vengeance on him, if Athene² would grant me inspiration. The best plan seemed to be this:

12 The Cyclops' huge club, a trunk of green olive wood he had cut to take with him as soon as it was seasoned, lay next to a sheep pen. It was so large and thick that it looked to us like the mast of a twenty-oared black ship, a broad-beamed merchant vessel that sails the deep ocean. Approaching it, I cut off a six-foot length, gave it to my men and told them to smooth the wood. Then standing by it I sharpened the end to a point, and hardened the point in the blazing fire, after which I hid it carefully in a one of the heaps of dung that lay around the cave. I ordered the men to cast lots as to which of them should dare to help me raise the stake and twist it into the Cyclops' eye when sweet sleep took him. The lot fell on the very ones I would have chosen, four of them, with myself making a fifth.

13 He returned at evening, shepherding his well-fed flocks. He herded them swiftly, every one, into the deep cave, leaving none in the broad yard, commanded to do so by a god, or because of some premonition. Then he lifted the huge door stone and set it in place, and sat down to milk the ewes and bleating goats in order, putting her young to each. But when he had busied himself at his tasks, he again seized two of my men and began to eat them. That was when I went up to him, holding an ivy-wood bowl full of dark wine, and said: "Here, Cyclops, have some wine to follow your meal of human flesh, so you can taste the sort of drink we carried in our ship. I was bringing the drink to you as a gift, hoping you might pity me and help me on my homeward path: but your savagery is past bearing. Cruel man, why would anyone on earth ever visit you again, when you behave so badly?"

¹ **Poseidon:** god of the sea and of earthquakes

² **Athene:** goddess of wisdom, the arts, and war

14 At this, he took the cup and drained it, and found the sweet drink so delightful he asked for another draught: “Give me more, freely, then quickly tell me your name so I may give you a guest gift, one that will please you. Among us Cyclopes the fertile earth produces rich grape clusters, and Zeus’ rain swells them: but this is a taste from a stream of ambrosia and nectar.”

Book IX: 360–412

ODYSSEUS TELLS HIS TALE: BLINDING THE CYCLOPS

15 As he finished speaking I handed him the bright wine. Three times I poured and gave it to him, and three times, foolishly, he drained it. When the wine had fuddled his wits I tried him with subtle words: “Cyclops, you asked my name, and I will tell it: give me afterwards a guest gift as you promised. My name is Nobody. Nobody, my father, mother, and friends call me.”

16 Those were my words, and this his cruel answer: “Then, my gift is this. I will eat Nobody last of all his company, and all the others before him.”

17 As he spoke, he reeled and toppled over on his back, his thick neck twisted to one side, and all-conquering sleep overpowered him. In his drunken slumber he vomited wine and pieces of human flesh. Then I thrust the stake into the depth of the ashes to heat it, and inspired my men with encouraging words, so none would hang back from fear. When the olivewood stake was glowing hot, and ready to catch fire despite its greenness, I drew it from the coals, then my men stood round me, and a god breathed courage into us. They held the sharpened olivewood stake, and thrust it into his eye, while I threw my weight on the end, and twisted it round and round, as a man bores the timbers of a ship with a drill that others twirl lower down with a strap held at both ends, and so keep the drill continuously moving. We took the red-hot stake and twisted it round and round like that in his eye, and the blood poured out despite the heat. His lids and brows were scorched by flame from the burning eyeball, and its roots crackled with fire. As a great axe or adze causes a vast hissing when the smith dips it in cool water to temper it, strengthening the iron, so his eye hissed against the olivewood stake. Then he screamed, terribly, and the rock echoed. Seized by terror we shrank back, as he wrenched the stake, wet with blood, from his eye. He flung it away in frenzy, and called to the Cyclops, his neighbors who lived in caves on the windy heights. They heard his cry, and crowding in from every side they stood by the cave mouth and asked what was wrong: “Polyphemus, what terrible pain is this that makes you call through deathless night, and wake us? Is a mortal stealing your flocks, or trying to kill you by violence or treachery?”

18 Out of the cave came mighty Polyphemus’ voice: “Nobody, my friends, is trying to kill me by violence or treachery.”

19 To this they replied with winged words: “If you are alone, and nobody does you violence, it’s an inescapable sickness that comes from Zeus: pray to the Lord Poseidon, our father.”

My Notes

KEY IDEAS AND DETAILS

Highlight the verbs used in the blinding of the Cyclops. What effect do these verbs have on the pacing of this event?

The Initiation

My Notes

KEY IDEAS AND DETAILS

What does this **dialogue** reveal about the character of the Cyclops?

KEY IDEAS AND DETAILS

The adventure on the “Road of Trials” concludes with Odysseus having the last word of dialogue. Is this an effective way to end? Why or why not?

Book IX: 413–479

ODYSSEUS TELLS HIS TALE: ESCAPE

20 Off they went, while I laughed to myself at how the name and the clever scheme had deceived him. Meanwhile the Cyclops, groaning and in pain, groped around and labored to lift the stone from the door. Then he sat in the entrance, arms outstretched, to catch anyone stealing past among his sheep. That was how foolish he must have thought I was. I considered the best way of escaping, and saving myself, and my men from death. I dreamed up all sorts of tricks and schemes, as a man will in a life or death matter: it was an evil situation. This was the plan that seemed best. The rams were fat with thick fleeces, fine large beasts with deep black wool. These I silently tied together in threes, with twists of willow on which that lawless monster, Polyphemus, slept. The middle one was to carry one of my men, with the other two on either side to protect him. So there was a man to every three sheep. As for me I took the pick of the flock, and curled below his shaggy belly, gripped his back and lay there face upwards, patiently gripping his fine fleece tight in my hands. Then, sighing, we waited for the light.

21 As soon as rosy-fingered Dawn appeared, the males rushed out to graze, while the un-milked females udders bursting bleated in the pens. Their master, tormented by agonies of pain, felt the backs of the sheep as they passed him, but foolishly failed to see my men tied under the rams’ bellies. My ram went last, burdened by the weight of his fleece, and me and my teeming thoughts. And as he felt its back, mighty Polyphemus spoke to him:

22 “My fine ram, why leave the cave like this last of the flock? You have never lagged behind before, always the first to step out proudly and graze on the tender grass shoots, always first to reach the flowing river, and first to show your wish to return at evening to the fold. Today you are last of all. You must surely be grieving over your master’s eye, blinded by an evil man and his wicked friends, when my wits were fuddled with wine: Nobody, I say, has not yet escaped death. If you only had senses like me, and the power of speech to tell me where he hides himself from my anger, then I’d strike him down, his brains would be sprinkled all over the floor of the cave, and my heart would be eased of the pain that nothing, Nobody, has brought me.”

23 With this he drove the ram away from him out of doors, and I loosed myself when the ram was a little way from the cave, then untied my men. Swiftly, keeping an eye behind us, we shepherded those long-limbed sheep, rich and fat, down to the ship. And a welcome sight, indeed, to our dear friends were we, escapees from death, though they wept and sighed for the others we lost. I would not let them weep though, but stopped them all with a nod and a frown. I told them to haul the host of fine-fleeced sheep on board and put to sea. They boarded swiftly and took their place on the benches then sitting in their rows struck the grey water with their oars. When we were almost out of earshot, I shouted to the Cyclops, mocking him: “It seems he was not such a weakling, then, Cyclops, that man whose friends you meant to tear apart and eat in your echoing cave. Stubborn brute not shrinking from murdering your guests in your own house, your evil deeds were bound for sure to fall on your own head. Zeus and the other gods have had their revenge on you.”

Language and Writer's Craft: Revising and Editing

LEARNING STRATEGIES:

Collaborative Discussion,
Sharing and Responding,
Summarizing, Self-Editing/
Peer-Editing

My Notes

Learning Targets

- Identify effective techniques and strategies for writing groups.
- Participate in collaborative discussions to revise and edit a narrative draft.

Participating in Writing Groups

1. Describe your past experience with working in writing groups. Were they helpful in improving your writing? Explain.

Writing Group Roles

For groups to be effective, each member must participate to help achieve the goals of the group. The purpose of writing groups is to:

- Provide an open-minded place to read, respond to, and revise writing.
- Provide meaningful feedback to improve writing based on specific criteria.
- Create specific roles to solicit and manage sharing and responding.
- Focus on posing open-ended questions for the writer to consider.

Writing group members have roles and responsibilities.

Role	Guidelines	Discussion / Response Starters
The Reader: Reads the text silently, then aloud. Begins the conversation after reading.	The Reader's purpose is to share an understanding of the writer's words. The Reader sees the physical structure of the draft and may comment on that as well. The Reader follows all listeners' guidelines as well.	Reader's and Listeners' compliments : <ul style="list-style-type: none"> • I liked the words you used, such as . . . • I like the way you described . . . • This piece made me feel . . . • This piece reminded me of . . . • I noticed your use of _____ from the Hero's Journey when you . . .
The Listeners: Take notes and prepare open-ended questions for the writer or make constructive statements.	The Listeners begin with positive statements, using "I" statements to talk about the writing, not the writer. The Listeners use the writer's checklist to produce thoughtful questions that will help strengthen the writing.	Reader's and Listeners' comments and suggestions : <ul style="list-style-type: none"> • I really enjoyed the part where . . . • What parts are you having trouble with? • What do you plan to do next? • I was confused when . . .

The Writer:

Listens to the draft, takes notes, responds to questions, and asks questions for clarification.

As his or her work is being read aloud by another, the Writer can get an overall impression of the piece.

The Writer takes notes on needed changes.

The Writer asks questions to get feedback that will lead to effective revision.

Writer's questions:

- What do you want to know more about?
- Which part does not make sense?
- Which section of the text does not work?
- How can I improve this part?

2. Summarize the purpose and process of working in a successful writing group.

The Revision Process

Very few people are able to write a perfect first draft, so revising is a typical part of the writing process—even for famous writers. In an interview done for *The Paris Review* in 1956, the interviewer asked Ernest Hemingway about his writing.

Interviewer: How much rewriting do you do?

Hemingway: It depends. I rewrote the ending of *Farewell to Arms*, the last page of it, 39 times before I was satisfied.

Interviewer: Was there some technical problem there? What was it that had stumped you?

Hemingway: Getting the words right.

(From Ernest Hemingway, "The Art of Fiction," *The Paris Review* Interview, 1956)

3. Writing groups can help you revise and get your words right. In the last two activities, you started a narrative about a hero. As you think about revising your draft, what are some guiding questions you might ask? You might use the Embedded Assessment 1 Scoring Guide to prompt your questions to focus on ideas, organization, and your use of language.

Introducing the Strategy: Self-Editing, Peer Editing

Editing your writing is a part of the writing process (self-editing). This strategy can be used with a partner (peer editing) to examine a text closely to identify areas that may need to be corrected for language, grammar, punctuation, capitalization, or spelling.

My Notes

Language and Writer's Craft: Revising and Editing

My Notes

4. In addition to asking questions, having a writer's checklist can help you revise. Next you will work with members of your writing group to create, on separate paper, a **writer's checklist** for your Hero's Journey narrative. This checklist should reflect your group's ideas about the following:

- **Ideas:** Think of the purpose of the writing, the topic, and the details.
- **Structure:** Think of the writing mode and purpose, as well as organization of the writing.
- **Use of language:** Think about figurative language, descriptive details, transitions, diction, etc.

You may want to check the Scoring Guide for Embedded Assessment 1 for further ideas.

5. After completing your writer's checklist, your writing group will read and discuss each member's draft of the Hero's Journey narrative. Group members should trade roles of Reader, Listener, and Writer as they proceed through each draft, following the information in the chart on the previous pages.

Using Resources and References to Revise

How does a writer improve a text through revision? Deep revision takes time and effort. Skilled writers do the following:

- **Add** ideas and language to enhance effect.
- **Delete** irrelevant, unclear, and repetitive ideas and language to improve pacing and effect.
- **Rearrange** ideas to improve sequence.
- **Substitute** ideas and language for effect.

6. Use the writer's checklist you created, the feedback from your peers, and the revision strategies above to guide your revision. Share one of your revisions with the class by explaining specifically what you revised and how it improved your writing.

Editing a Draft

7. New writers sometimes confuse revision with editing or proofreading. Both are extremely important in creating a polished piece of writing, but they are different and separate processes.

- Revision focuses on ideas, organization, and language and involves adding, deleting, rearranging, and substituting words, sentences, and entire paragraphs.

- Editing focuses on conventions of standard English and involves close proofreading and consulting reference sources to correct errors in grammar and usage, capitalization, punctuation, and spelling.
- After drafting a text, students often either revise *or* edit rather than doing both. Skipping either step in the writing process greatly affects the quality of one's final draft.

GRAMMAR & USAGE

Mood

Mood is the form of the verb that shows the mode or manner in which a thought is expressed.

Language and Writer's Craft: Verbs and Mood

Strong writers form and use verbs in the correct **mood**. The list below shows the moods of English verbs. Most of these should be familiar to you because you use them all the time in your writing. Rank the moods 1–5 for your familiarity with each one, 1 being most familiar and 5 being least familiar.

Indicative Mood: Verbs that indicate a fact or opinion.

I am too ill to go to school today.

Imperative Mood: Verbs that express a command or request.

Go to school. Please get up and get dressed.

Interrogative Mood: Verbs that ask a question.

Are you going to school? Do you feel ill?

Conditional Mood: Verbs that express something that hasn't happened or something that can happen if a certain condition is met.

I would have gone to school yesterday if I had felt well.

You should ask your teacher about the assignments you missed.

Subjunctive Mood: Verbs that describe a state that is uncertain or contrary to fact. When using the verb "to be" in the subjunctive, always use *were* rather than *was*.

I wish my cold were better today.

If you were to go to school, what would you learn?

My Notes

8. Look at this excerpt from *A Wrinkle in Time* and identify how the author uses mood in each sentence.

- (1) Below them the town was laid out in harsh angular patterns. (2) The houses in the outskirts were all exactly alike, small square boxes painted gray. (3) Each had a small, rectangular plot of lawn in front, with a straight line of dull-looking flowers edging the path to the door. (4) Meg had a feeling that if she could count the flowers there would be exactly the same number for each house. (5) In front of all the houses children were playing.

Language and Writer's Craft: Revising and Editing

My Notes

9. Now look at the verbs in italics in the draft paragraph below. Edit the forms of the verbs that do not match the mood of the sentence in which they appear. Write the correct verb above the incorrect one.

(1) Jera *could look* at the great troll that now blocked her path. (2) It *should have swung* its enormous club through the air almost lazily, though it wasn't yet moving toward her. (3) "What if it *was* to attack?" Jera thought. (4) "I *can make* a plan." (5) She scanned the area immediately around her and looked for a means of escape. (6) "If I *was* to jump across the brook," she thought, "I *can reach* that small cave." (7) She jumped to her left as the club descended toward her.

10. Work with the class to create examples for each type of mood:

- **Indicative Mood:**
- **Imperative Mood:**
- **Interrogative Mood:**
- **Conditional Mood:**
- **Subjunctive Mood:**

11. Analyze the author's use of mood in the following excerpt:

"Now, boy," said the general quietly, "*you* are the heart of the army. Think of that. You're the heart of the army. Listen, now."

And, lying there, Joby listened. And the general spoke on.

If he, Joby, beat slow tomorrow, the heart would beat slow in the men. They would lag by the wayside. They would drowse in the fields on their muskets. They would sleep for ever, after that, in those same fields—their hearts slowed by a drummer boy and stopped by enemy lead.

But if he beat a sure, steady, ever faster rhythm, then, then their knees would come up in a long line down over that hill, one knee after the other, like a wave on the ocean shore! Had he seen the ocean ever? Seen the waves rolling in like a well-ordered cavalry charge to the sand? Well, that's what he wanted, that's what was needed! Joby was his right hand and his left. He gave the orders, but Joby set the pace!

12. Respond to the following questions:

- Which verb moods would you use to show something that *might* happen?
- Which verb mood would you use to state a fact?
- Which would you use in commands or demands?
- How does changing the verb mood affect the meaning of your sentence?

Check Your Understanding

It is essential that writers take the time to edit drafts to correct errors in grammar and usage, capitalization, punctuation, and spelling. Return to your draft and self-edit and peer edit to strengthen the grammar and language conventions in your draft. Be sure to create a new writer's checklist that contains specific areas of concern.

Reflection: Reflect on your experience:

1. How did working with peers help you to revise and edit?
2. How did your revisions and editing strengthen your draft?
3. Did you meet your speaking and listening goals? Why or why not?

My Notes

The Return

LEARNING STRATEGIES:

Marking the Text, Shared Reading, Close Reading, Rereading, Diffusing, Skimming/Scanning, Drafting, Visualizing



WORD CONNECTIONS

Roots and Affixes

The prefix *re-*, as in *return*, is a very common and useful Latin prefix that means “again” or “back.” You can see it in many English words, such as *replay*, *rewrite*, *replace*, *regenerate*, *reproduce*, *recall*, *recreate*, and so on.

My Notes

Learning Targets

- Analyze a narrative for archetype and narrative techniques.
- Draft and illustrate the final event in a narrative.

The Return

While some stories end once the hero has achieved the Ultimate Boon (the goal he or she set out to achieve), most stories continue into the final stage: The Return.

Before Reading

1. Which four steps define The Return? List them in order:
2. What is the purpose of this final stage?
3. What might keep a hero from returning home?

During Reading

4. As you read, analyze the text to identify stages and steps in the Hero’s Journey. Mark the text to indicate evidence of each step. Highlight transitions that indicate sequencing through time.

Novel

from

A Wrinkle in Time

by Madeleine L'Engle

Excerpt from Chapter 12, "The Foolish and the Weak"

This excerpt comes near the end of Meg Murry's journey. She has found her father and they have escaped Camazotz, but they were forced to leave behind her younger brother Charles Wallace in the grip of the "Black Thing." Now Meg must return to Camazotz to get her brother.

1 Immediately Meg was swept into darkness, into nothingness, and then into the icy devouring cold of the Black Thing. Mrs Which won't let it get me, she thought over and over while the cold of the Black Thing seemed to crunch at her bones.

2 Then they were through it, and she was standing breathlessly on her feet on the same hill on which they had first landed on Camazotz. She was cold and a little numb, but no worse than she had often been in the winter in the country when she had spent an afternoon skating on the pond. She looked around. She was completely alone. Her heart began to pound.

3 Then, seeming to echo from all around her, came Mrs Which's unforgettable voice, "I hhave nnott ggivenn yyou mmyy ggiffitt. Yyou hhavve ssomethinnngg thatt ITT hhass nnott. Thiss ssomethinnngg iss yyourr onlly wwapponn. Bbutt yyou mmusstt ffinndd itt fforr yyourssellff." Then the voice ceased, and Meg knew that she was alone.

4 She walked slowly down the hill, her heart thumping painfully against her ribs. There below her was the same row of identical houses they had seen before, and beyond these the linear buildings of the city. She walked along the quiet street. It was dark and the street was deserted. No children playing ball or skipping rope. No mother figures at the doors. No father figures returning from work. In the same window of each house was a light, and as Meg walked down the street all the lights were extinguished simultaneously. Was it because of her presence, or was it simply that it was time for lights out?

5 She felt numb, beyond rage or disappointment or even fear. She put one foot ahead of the other with precise regularity, not allowing her pace to lag. She was not thinking; she was not planning; she was simply walking slowly but steadily toward the city and the domed building where IT lay.

6 Now she approached the outlying buildings of the city. In each of them was a vertical line of light, but it was a dim, eerie light, not the warm light of stairways in cities at home. And there were no isolated brightly lit windows where someone was working late, or an office was being cleaned. Out of each building came one man, perhaps a watchman, and each man started walking the width of the building. They appeared not to see her, At any rate they paid no attention to her whatsoever, and she went on past them.

My Notes

GRAMMAR & USAGE
Prepositional Phrases

Prepositional phrases

add detail in sentences by showing relationships of time, direction, or location. Prepositional phrases function as adjectives or adverbs. Note the examples in Madeleine L'Engle's writing. In paragraph 2, she uses several prepositional phrases to add detail:

"... she was standing breathlessly on her feet on the same hill on which they had first landed on Canazotz."

The first two prepositional phrases are adverbial phrases because they modify the verb *was standing*. The phrase "on which they had first landed on Canazotz" is an adjective phrase modifying the noun *hill*.

In your writing, look for opportunities to add detail with prepositional phrases.

The Return

My Notes

KEY IDEAS AND DETAILS

Who seems to be assisting Meg in her quest to rescue her brother Charles Wallace?

7 What have I got that IT hasn't got? she thought suddenly. What have I possibly got?

8 Now she was walking by the tallest of the business buildings. More dim vertical lines of light. The walls glowed slightly to give a faint illumination to the streets. CENTRAL Central Intelligence was ahead of her. Was the man with red eyes still sitting there? Or was he allowed to go to bed? But this was not where she must go, though the man with red eyes seemed the kind old gentleman he claimed to be when compared with IT. But he was no longer of any consequence in the search for Charles Wallace. She must go directly to IT.

9 IT isn't used to being resisted. Father said that's how he managed, and how Calvin and I managed as long as we did. Father saved me then. There's nobody here to save me now. I have to do it myself. I have to resist IT by myself. Is that what I have that IT hasn't got? No, I'm sure IT can resist. IT just isn't used to having *other* people resist.

10 CENTRAL Central Intelligence blocked with its huge rectangle the end of the square. She turned to walk around it, and almost imperceptibly her steps slowed.

11 It was not far to the great dome which housed IT.

12 I'm going to Charles Wallace. That's what's important. That's what I have to think of. I wish I could feel numb again the way I did at first. Suppose IT has him somewhere else? Suppose he isn't there?

13 I have to go there first, anyhow. That's the only way I can find out.

14 Her steps got slower and slower as she passed the great bronzed doors, the huge slabs of the CENTRAL Central Intelligence building, as she finally saw ahead of her the strange, light, pulsing dome of IT.

15 Father said it was all right for me to be afraid. He said to go ahead and be afraid. And Mrs Who said—I don't understand what she said but I think it was meant to make me not hate being only me, and me being the way I am. And Mrs Whatsit said to remember that she loves me. That's what I have to think about. Not about being afraid. Or not as smart as IT. Mrs Whatsit loves me. That's quite something, to be loved by someone like Mrs Whatsit.

16 She was there.

17 No matter how slowly her feet had taken her at the end, they had taken her there.

18 Directly ahead of her was the circular building, its walls glowing with violet flame, its silvery roof pulsing with a light that seemed to Meg to be insane. Again she could feel the light, neither warm nor cold, but reaching out to touch her, pulling her toward IT.

19 There was a sudden sucking, and she was within.

20 It was as though the wind had been knocked out of her. She gasped for breath, for breath in her own rhythm, not the permeating¹ pulsing of IT. She could feel the inexorable² beat within her body, controlling her heart, her lungs.

¹ permeating: flooding

² inexorable: inescapable

- 21 But not herself. Not Meg. It did not quite have her.
- 22 She blinked her eyes rapidly and against the rhythm until the redness before them cleared and she could see. There was the brain, there was IT, lying pulsing and quivering on the dais, soft and exposed and nauseating. Charles Wallace was crouched beside IT, his eyes still slowly twirling, his jaw still slack, as she had seen him before, with a tic in his forehead reiterating the revolting rhythm of IT.
- 23 As she saw him it was again as though she had been punched in the stomach, for she had to realize afresh that she was seeing Charles, and yet it was not Charles at all. Where was Charles Wallace, her own beloved Charles Wallace?
- 24 What is it I have got that IT hasn't got?
- 25 "You have nothing that IT hasn't got," Charles Wallace said coldly. "How nice to have you back, dear sister. We have been waiting for you. We knew that Mrs Whatsit would send you. She is our friend, you know."
- 26 For an appalling moment Meg believed, and in that moment she felt her brain being gathered up into IT.
- 27 "No!" she screamed at the top of her lungs. "No! You lie!"
- 28 For a moment she was free from IT's clutches again.
- 29 As long as I can stay angry enough IT can't get me.
- 30 Is that what I have that IT doesn't have?
- 31 "Nonsense," Charles Wallace said. "You have nothing that IT doesn't have."
- 32 "You're lying," she replied, and she felt only anger toward this boy who was not Charles Wallace at all. No, it was not anger, it was loathing; it was hatred, sheer and unadulterated, and as she became lost in hatred she also began to be lost in IT. The red miasma swam before her eyes; her stomach churned in IT's rhythm. Her body trembled with the strength of her hatred and the strength of IT.
- 33 With the last vestige of consciousness she jerked her mind and body. Hate was nothing that IT didn't have. IT knew all about hate.
- 34 "You are lying about that, and you were lying about Mrs Whatsit!" she screamed.
- 35 "Mrs Whatsit hates you," Charles Wallace said.
- 36 And that was where IT made IT's fatal mistake, for as Meg said, automatically, "Mrs Whatsit loves me; that's what she told me, that she loves me," suddenly she knew.
- 37 She knew!
- 38 Love.
- 39 That was what she had that IT did not have.
- 40 She had Mrs Whatsit's love, and her father's, and her mother's, and the real Charles Wallace's love, and the twins', and Aunt Beast's.
- 41 And she had her love for them.

My Notes

KEY IDEAS AND DETAILS

What is the power of "the Black Thing," of IT, that Meg must battle against?

The Return

My Notes

KEY IDEAS AND DETAILS

How does Meg use “the Ultimate Boon” to conquer the power of IT?

KEY IDEAS AND DETAILS

Choose an especially vivid and significant scene from this passage and sketch or draw the image.

42 But how could she use it? What was she meant to do?

43 If she could give love to IT perhaps it would shrivel up and die, for she was sure that IT could not withstand love. But she, in all her weakness and foolishness and baseness and nothingness, was incapable of loving IT. Perhaps it was not too much to ask of her, but she could not do it.

44 But she could love Charles Wallace.

45 She could stand there and she could love Charles Wallace.

46 Her own Charles Wallace, the real Charles Wallace, the child for whom she had come back to Camazotz, to IT, the baby who was so much more than she was, and who was yet so utterly vulnerable.

47 She could love Charles Wallace.

48 Charles. Charles, I love you. My baby brother who always takes care of me. Come back to me, Charles Wallace, come away from IT, come back, come home. I love you, Charles. Oh, Charles Wallace, I love you.

49 Tears were streaming down her cheeks, but she was unaware of them.

50 Now she was even able to look at him, at this animated thing that was not her own Charles Wallace at all. She was able to look and love.

50 I love you. Charles Wallace, you are my darling and my dear and the light of my life and the treasure of my heart, I love you. I love you. I love you.

51 Slowly his mouth closed. Slowly his eyes stopped their twirling. The tic in the forehead ceased its revolting twitch. Slowly he advanced toward her.

52 “I love you!” she cried. “I love you, Charles! I love you!”

53 Then suddenly he was running, pelting, he was in her arms, he was shrieking with sobs. “Meg! Meg! Meg!”

54 “I love you, Charles!” she cried again, her sobs almost as loud as his, her tears mingling with his. “I love you! I love you! I love you!”

55 A whirl of darkness. An icy cold blast. An angry, resentful howl that seemed to tear through her. Darkness again. Through the darkness to save her came a sense of Mrs Whatsit’s presence, so that she knew it could not be IT who now had her in its clutches.

56 And then the feel of earth beneath her, of something in her arms, and she was rolling over on the sweet-smelling autumnal earth, and Charles Wallace was crying out, “Meg! Oh, Meg!”

57 Now she was hugging him close to her, and his little arms were clasped tightly about her neck. “Meg, you saved me! You saved me!” he said over and over.

58 “Meg!” came a call, and there were her father and Calvin hurrying through the darkness toward them.

59 Still holding Charles she struggled to stand up and look around. “Father! Cal! Where are we?”

60 Charles Wallace, holding her hand tightly, was looking around, too, and suddenly he laughed, his own, sweet, contagious laugh. “In the twins’ vegetable garden! And we landed in the broccoli!”

61 Meg began to laugh, too, at the same time that she was trying to hug her father, to hug Calvin, and not to let go of Charles Wallace for one second.

62 “Meg, you did it!” Calvin shouted. “You saved Charles!”

63 “I’m very proud of you, my daughter.” Mr. Murry kissed her gravely, then turned toward the house. “Now I must go in to Mother.” Meg could tell that he was trying to control his anxiety and eagerness.

64 “Look!” she pointed to the house, and there were the twins and Mrs. Murry walking toward them through the long, wet grass.

65 “First thing tomorrow I must get some new glasses,” Mr. Murry said, squinting in the moonlight, and then starting to run toward his wife.

66 Denny’s voice came crossly over the lawn. “Hey, Meg, it’s bedtime.”

67 Sandy suddenly yelled, “Father!”

68 Mr. Murry was running across the lawn, Mrs. Murry running toward him, and they were in each other’s arms, and then there was a tremendous happy jumble of arms and legs and hugging, the older Murrys and Meg and Charles Wallace and the twins, and Calvin grinning by them until Meg reached out and pulled him in and Mrs. Murry gave him a special hug all of his own. They were talking and laughing all at once, when they were startled by a crash, and Fortinbras, who could bear being left out of the happiness not one second longer, catapulted his sleek black body right through the screened door to the kitchen. He dashed across the lawn to join in the joy, and almost knocked them all over with the exuberance of his greeting.

69 Meg knew all at once that Mrs Whatsit, Mrs Who, and Mrs Which must be near, because all through her she felt a flooding of joy and of love that was even greater and deeper than the joy and love which were already there.

70 She stopped laughing and listened, and Charles listened, too. “Hush.”

71 Then there was a whirring, and Mrs Whatsit, Mrs Who, and Mrs Which were standing in front of them, and the joy and love were so tangible that Meg felt that if she only knew where to reach she could touch it with her bare hands.

72 Mrs Whatsit said breathlessly, “Oh, my darlings, I’m sorry we don’t have time to say good-by to you properly. You see, we have to—”

73 But they never learned what it was that Mrs Whatsit, Mrs Who, and Mrs Which had to do, for there was a gust of wind, and they were gone.

My Notes

The Return

My Notes

After Reading

5. What steps in the Return stage are illustrated in this section of the novel *A Wrinkle in Time*?

6. In what ways does this excerpt show a resolution to a conflict?

7. Quote examples of Meg's dialogue and internal thoughts (reflections) that show her anxiety and fear about the task she has to do.

8. What does Meg learn during her attempt to conquer the challenge?

Narrative Writing Prompt: Revisit your hero narrative. What might your hero learn by the end of the Return Stage in his or her journey? Draft an ending to your narrative using your understanding of the Crossing/Return Threshold to guide your development. Add at least two frames for visuals to support your narrative. Be sure to:

- Use narrative techniques such as dialogue, pacing, and description to communicate ideas.
- Use connotative diction and imagery for effect.
- Sequence the event logically and naturally (with the beginning and middle).
- Visualize the theme or major idea of your journey story. Use visual techniques for effect. Challenge yourself to use two frames to communicate one theme.

Check Your Understanding

Revise your draft by adding transitions to strengthen organization and convey sequence, signal shifts, and show the relationships among experiences and events. How does the use of transitions strengthen your writing?

Writing a Hero's Journey Narrative

EMBEDDED ASSESSMENT 1

Assignment

Think about all the heroes you have encountered in fiction and real life. What type of hero appeals to you? Write and create an illustrated narrative about an original hero. Use the Hero's Journey archetype to develop and structure your ideas.

Planning and Prewriting: Take time to make a plan for your narrative.

- What characteristics will your hero possess and what setting will you choose?
- What are the essential elements of a narrative that you will need to include?
- What prewriting strategies will you use to plan the organization?

Drafting: Create a draft that includes the elements of an effective narrative.

- How will you introduce characters, context, and setting and establish a point of view?
- How will you use dialogue, details, and description to create an original, believable hero?
- How will you sequence events logically and naturally using steps of the Hero's Journey archetype?
- How will you provide a conclusion or resolution that follows from and reflects on the events of the narrative?
- How will you find or create illustrations to capture key imagery, emphasize ideas, or add interest?

Evaluating and Revising: Create opportunities to review and revise your work.

- When will you share your work with your writing group?
- What is your plan to incorporate suggestions and ideas for revisions into your draft?
- How can you improve connotative diction and imagery to create tone and mood?
- How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?

Checking and Editing: Confirm that your final draft is ready for publication.

- How will you proofread and edit your draft to demonstrate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage?
- How will you create a title and assemble your illustrations in an appealing manner?
- How will you prepare a final draft for publication?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- How did your understanding of the Hero's Journey archetype help you create an original narrative?

My Notes

Technology TIP:

Avoid using images in a way that would violate copyright law. You may download or copy an image for personal use and provide the source, but you may not broadcast the image without the owner's permission.

Writing A Hero's Journey Narrative

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The narrative</p> <ul style="list-style-type: none"> creates a complex, original protagonist establishes a clear point of view, setting, and conflict uses precise and engaging details, dialogue, imagery and description includes a variety of enhancing visuals. 	<p>The narrative</p> <ul style="list-style-type: none"> creates a believable, original protagonist establishes point of view, setting, and conflict uses adequate details, dialogue, imagery, and description includes sufficient visuals. 	<p>The narrative</p> <ul style="list-style-type: none"> creates an unoriginal or undeveloped protagonist establishes a weak point of view, setting, or conflict uses inadequate narrative techniques includes insufficient, unrelated, or inappropriate visuals. 	<p>The narrative</p> <ul style="list-style-type: none"> lacks a protagonist does not establish point of view, setting, or conflict uses minimal narrative techniques includes few or no visuals.
Structure	<p>The narrative</p> <ul style="list-style-type: none"> engages and orients the reader with detailed exposition sequences events in the plot effectively, including a variety of steps from the Hero's Journey archetype uses a variety of transitional strategies effectively and purposefully provides a thoughtful resolution. 	<p>The narrative</p> <ul style="list-style-type: none"> orients the reader with adequate exposition sequences events in the plot logically, including some steps of the Hero's Journey archetype uses transitional words, phrases, and clauses to link events and signal shifts provides a logical resolution. 	<p>The narrative</p> <ul style="list-style-type: none"> provides weak or vague exposition sequences events unevenly, including minimal or unclear steps of the Hero's Journey archetype uses inconsistent, repetitive, or basic transitional words, phrases, and clauses provides a weak or disconnected resolution. 	<p>The narrative</p> <ul style="list-style-type: none"> lacks exposition has minimal plot with no apparent connection to the Hero's Journey archetype uses few or no transitional strategies lacks a resolution.
Use of Language	<p>The narrative</p> <ul style="list-style-type: none"> uses connotative diction, vivid verbs, figurative language, and sensory language effectively demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including appropriate use of a variety of moods). 	<p>The narrative</p> <ul style="list-style-type: none"> uses adequate connotative diction, vivid verbs, figurative language, and sensory language demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including appropriate use of moods). 	<p>The narrative</p> <ul style="list-style-type: none"> uses weak or unsophisticated diction, verbs, figurative language and sensory language demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage. 	<p>The narrative</p> <ul style="list-style-type: none"> uses limited or inappropriate language lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors obscure meaning.

Previewing Embedded Assessment 2 and the Definition Essay

ACTIVITY
1.10

Learning Targets

- Reflect on previous learning and make connections to new learning.
- Identify and analyze the skills and knowledge necessary to be successful in completing Embedded Assessment 2.

Making Connections

In the first part of this unit you learned about the archetype of the Hero's Journey, and you wrote your own illustrated narrative depicting a protagonist who makes a heroic journey. In this half of the unit you will continue thinking about heroism and what makes a hero; your work will culminate in an essay in which you give your definition of a hero.

Essential Questions

Reflect on your understanding of Essential Question 1: How has your understanding of the Hero's Journey changed over the course of this unit? Then, respond to Essential Question 2, which will be the focus of the rest of the unit: How does the Hero's Journey archetype appear in stories throughout time?

Developing Vocabulary

Re-sort the vocabulary from the first half of the unit, using the QHT strategy. Compare the new sort with your original sort. How has your understanding changed? Select one word and write a **concise** statement about your learning. How has your understanding changed over the course of this unit?

Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2 closely to identify and analyze the components of the assignment.

Think about people who deserve status as a hero from the past, from the present, from life, and from literature. What defines a hero? Write a multi-paragraph essay that develops your definition of heroism. Be sure to use strategies of definition (function, example, and negation) to guide your writing.

Using the assignment and the Scoring Guide, work with your class to paraphrase the expectations and create a graphic organizer to use as a visual reminder of the required concepts (what you need to know) and skills (what you need to do). Copy the graphic organizer in your Reader/Writer Notebook.

After each activity, use this graphic to guide reflection about what you have learned and what you still need to learn in order to be successful in the Embedded Assessment.

LEARNING STRATEGIES:

QHT, Close Reading, Paraphrasing, Graphic Organizer

My Notes

ACADEMIC VOCABULARY

It is important to be precise and **concise** in writing and speaking. To be **concise** is to be brief and to the point. **Conciseness** is expressing a great deal in just a few words.

Previewing Embedded Assessment 2 and the Definition Essay

My Notes

Preparing for Expository Writing

1. How are expository and narrative writing similar? How are they different? List ideas below, and then create a graphic organizer on separate paper to show your thinking.

Similarities	Differences

Preparing for Expository Writing

2. You are often asked to define vocabulary terms and to explain your understanding of what something means. Abstract concepts, such as heroism, can also be defined. Practice thinking about how to define an abstract concept by working in a small group or with a partner to develop a list of words that describe each of the concepts below.
 - freedom
 - responsibility
 - sacrifice
 - friendship
3. Next, working with the same partner or group, choose one of the concepts above and write a short paragraph that defines and explains the concept.

INDEPENDENT READING LINK

Continue your exploration of the *heroes* theme by choosing a text about a historical or modern hero for your independent reading.

Learning Target

- Explain how nuances in tone words arise from connotation.

Understanding Tone

In literature, being able to recognize the **tone** of a story or poem or essay is an important skill in understanding the author's purpose. An author who is trying to create a comedy skit needs to choose content and language that communicates humor rather than sadness. Writers purposefully select diction to create an appropriate tone.

1. What is the connection between **tone** and **diction**? Many words have a similar **denotation**, but one must learn to distinguish among the **connotations** of these words in order to accurately identify meaning and tone. Careful readers and writers understand **nuances** (subtle differences) in word meanings. This means that they recognize that words have varying levels of meaning.

Examples: *house*, *home*, *abode*, *estate*, *shack*, *mansion*, and *hut* all describe or **denote** a place to live, but each has a different **connotation** that determines meaning and tone.

2. Create examples like the one above illustrating ranges of words that have the same denotation but different connotations. Independently, write your examples below, and then pair with another student to share your words.
3. Use one of the examples you just created to discuss how connotation connects to tone.

Identifying Nuances in Diction

4. On the following page are some common tone words and their **synonyms**. Use a dictionary to determine or clarify each synonym's precise meaning. After taking notes on the denotation of each word, number the words to indicate the various levels of meaning, from least intense to most intense (1 = least intense). If your group feels that two words have the same connotation and level of meaning, give them the same ranking.

LEARNING STRATEGIES:

Note-taking, Graphic Organizer, Discussion Groups

My Notes

Literary Terms

Tone is a writer's or speaker's attitude toward a subject.

Diction is a writer's or speaker's choice of words.

Denotation is the direct meaning of a word or expression, as distinguished from the ideas or meanings associated with it or suggested by it.

Connotation is the implied associations, meanings or emotions associated with a word.

Nuance refers to a subtle difference or distinction in meaning.

ACADEMIC VOCABULARY

Synonyms are words with similar meanings, such as *choose* and *select*.

Antonyms are words with opposite meanings, such as *dread* and *excitement*.

The Nuance of Tone

My Notes

Angry: upset, enraged, irritated, sharp, vexed, livid, infuriated, incensed
Happy: mirthful, joyful, jovial, ecstatic, light-hearted, exultant, jubilant, giddy
Sad: poignant, despondent, sentimental, lugubrious, morose, woeful, mournful, desolate
Honest: sincere, candid, outspoken, forthright, frank, unbiased, blunt
Calm: placid, still, bored, composed, peaceful, tranquil, serene, soothing
Nervous: anxious, apprehensive, hesitant, fretful, agitated, jittery, afraid
Smart: wise, perceptive, quick-witted, clever, sagacious, intellectual, brainy, bright, sharp

5. Prepare to present your findings to the class. Use the outline below to prepare for your presentation.

Our group studied words that have the same denotation as _____.

The most intense word is _____, which means _____.

One would feel _____ if / when _____ [specific situation].

The least intense word is _____, which means _____.

One would feel _____ if / when _____ [specific situation].

Our favorite word is _____, which means _____.

One would feel _____ if / when _____ [specific situation].

6. While other groups present, listen to comprehend, and take notes. You will be responsible for applying this vocabulary in future activities.

Check Your Understanding

Which words would you use to describe the protagonist of the story you wrote?
 Which words would be appropriate to define a hero?

Learning Targets

- Analyze and compare a literary and an informational text on similar subjects.
- Make thematic connections relating to heroism in a written response.

Before Reading

1. The title of the poem that you will read next is “A Man.” Predict what the poem may be about. Record your prediction in the graphic organizer on page 57.

Introducing the Strategy: TP-CASTT

This reading strategy is used to analyze a poetic text by identifying and discussing each topic in the acronym: *Title*, *Paraphrase*, *Connotation*, *Attitude*, *Shift*, *Theme*, and *Title* again. The strategy is a guide designed to lead you in an analysis of a literary text. It is most effective if you begin at the top and work your way down the elements; however, you will find that as you study one element, you will naturally begin to explore others. For example, a study of *connotation* often leads to a discussion of *tone* and *shifts*. Revisiting the *title* often leads to a discussion of the *theme*.

During Reading

2. You have considered and discussed the ideas of challenge and the Hero’s Journey and their relation to heroism. As you read the next two texts, think about how they relate to the ideas of challenge and heroism.

ABOUT THE AUTHOR

Nina Cassian was born in Romania in 1924 and now lives in New York City. She has written more than 50 volumes of work, including poetry, fiction, and books for children. Cassian is also a journalist, film critic, and composer of classical music.

LEARNING STRATEGIES:

TP-CASTT, Diffusing, Rereading, Paraphrasing, Summarizing, Close Reading, Marking the Text, Free Writing

My Notes

Physical and Emotional Challenges

My Notes

KEY IDEAS AND DETAILS

What does the dialogue reveal about the man?

KEY IDEAS AND DETAILS

Is the idea in the last stanza meant to be taken literally or figuratively? What is the connotation of “wing”?

Poetry

A Man

by Nina Cassian

While fighting for his country, he lost an arm

And was suddenly afraid:

“From now on, I shall only be able to do things by halves.

I shall reap half a harvest.

- 5 I shall be able to play either the tune
or the accompaniment on the piano,
but never both parts together.

I shall be able to bang with only one fist
on doors, and worst of all

- 10 I shall only be able to half hold
my love close to me.

There will be things I cannot do at all,
applaud for example,
at shows where everyone applauds.”

- 15 From that moment on, he set himself to do
everything with twice as much enthusiasm.
And where the arm had been torn away
a wing grew.

After Reading

3. Use the TP-CASTT strategy to analyze the poem. Record your responses in the graphic organizer below and on the next page. Read the poem several times, each time discussing aspects of the TP-CASTT strategy and recording your responses.

Strategy	Response / Analysis
Title: Think about the title before reading the text to predict what it will be about.	Prediction:
Paraphrase: After diffusing the text, translate the most challenging lines of the poem into your own words (you may need to reread the text several times); then briefly summarize the poem.	Poem Summary:

Strategy	Response / Analysis
<p>Connotation: Mark the text by highlighting the diction (words and phrases) used for positive effect (color 1) and/or negative effect (color 2). Then, study the diction to determine a pattern (e.g., mostly negative begins negatively but ends positively) and record your analysis.</p>	<p>Pattern: (+/-)</p>
<p>Attitude (Tone): Determine how the writer or speaker feels about the subject of the poem (There might be more than one tone.) Highlight words that convey tone. Be sure to use precise tone words (e.g. mournful, not sad). Finally, summarize the tone.</p>	<p>Tone Summary:</p>
<p>Shift: Identify shifts, such as in the speaker, setting, subject, tone, or images. After marking the text with a star and numbering each, study and explain the shifts.</p>	<p>Shifts:</p>
<p>Title: Examine the title to determine the deeper meaning. Look beyond the literal, even if the title is simple (e.g. “Choices”). Record ideas.</p>	<p>Deeper Meaning:</p>
<p>Theme: Determine the message about life implied in the poem. After you identify a subject (e.g. friendship), write a statement about the subject that sounds like a piece of advice (e.g. For a friendship to survive, one must be selfless, not selfish.) Record your theme statement(s).</p>	<p>Theme Statement(s):</p>

Physical and Emotional Challenges

My Notes

KEY IDEAS AND DETAILS

What is the purpose of the first four paragraphs of this article?

KEY IDEAS AND DETAILS

Choose a statement made by Segers that expresses the central idea driving Segers' life now. What facts in the story support this idea?

4. After reading the poem several times, return to the TP-CASTT graphic organizer and write a brief paragraph to summarize the poem and state its meaning.

During Reading

5. You will next read a newspaper article about another soldier. As you read the article, think about its audience and purpose.

Article

Soldier home after losing his leg in AFGHANISTAN

by Gale Fiege

1 LAKE STEVENS – It started out as just another day in the Zabul Province of southern Afghanistan.

2 On Sept. 18, 2010, Army Pfc. Tristan Eugene Segers, a 2002 graduate of Lake Stevens High School, was driving his armored patrol vehicle when a homemade bomb exploded in the road underneath Segers' floorboard.

3 One of the vehicle's 800-pound tires was found a half-mile away.

4 Just below his knee, Segers' right leg was gone. He had shrapnel sticking out of his eyeballs, face and arms.

5 After nearly two years of surgeries and rehabilitation in Texas, Segers, a handsome 28-year-old, moved back to Snohomish County last week in time to celebrate Independence Day with his folks in the home where he grew up.



6 Segers is married now to his high school girlfriend, Lindsay Blanchard. They are expecting a baby boy in October. He plans to return to culinary arts school this fall and they are about to move into an apartment in the Bothell area.

7 Until his official Army retirement date on Aug. 21, he is Cpl. Segers, the owner of a Purple Heart¹.

8 Segers wears shorts in the warm summer weather, not even pretending to hide his prosthetic leg. He has run a marathon. A specially designed gas pedal is on the left side of his slate-gray Toyota Tacoma truck.

9 Nothing is stopping him.

10 “Everybody’s injury is different and everybody handles it in their own way. There is no way to measure it, whether it’s physical or mental,” Segers said. “I just kept telling the doctors that I didn’t want my life to be different than it was before. Of course, the loss of a leg changed me. But it doesn’t define me or the rest of my life.”

11 Segers was enjoying a promising start to a career as a chef when the economic recession forced him to consider joining the Army. He figured he would serve in the family tradition set by his father and grandfather.

12 After grueling training in the hot Georgia sun, he landed a spot in the Army’s 101st Airborne Pathfinder Division, an elite infantry unit, and was sent to Afghanistan in February 2010 to work on personnel recovery missions.

13 After the explosion, Segers was stabilized and flown to the Army hospital in Landstuhl, Germany.

14 “My eyes were completely bandaged and I was in a lot of pain. The stretchers were on bunks in the airplane, so when I woke up it felt like I was in a coffin,” Segers said. “I was so glad to hear the voice of my buddy, Andrew Leonard, a guy from Boston who had been injured earlier.”

15 Tristan Segers can’t say enough good things about the surgeons, psychiatrists, physical therapists and other staff at the Army hospital, as well as the numerous charitable organizations such as the Fisher House Foundation that help wounded veterans

16 “I was truly cared for,” he said. “The rehabilitation was rigorous and I pushed it, building back my muscles and learning to use the prosthetic leg.

17 “But they never told me I was doing a good job for fear that I might get complacent. There were many guys there who had given up on life.”

18 “Most of the time when people see my leg, they think I’ve been in a car accident or something. But sometimes an old veteran will stop me and thank me for my service,” Segers said. “I didn’t do anything special, but if the progress I have made motivates another wounded veteran to keep going, then that’s great.”

After Reading

6. Think about the audience and purpose of the poem “A Man” and the newspaper article you just read. Compare the purpose and audience for the two texts.

¹ **Purple Heart:** a medal given to U.S. Army personnel who are injured in the line of duty.

My Notes

KEY IDEAS AND DETAILS

Notice how the language changes as it describes his Army assignment. What is an “elite” infantry unit? What are “personnel recovery missions”?

GRAMMAR & USAGE Appositives

An **appositive** is a noun or noun phrase that gives further detail or explanation of the noun next to it. An appositive is not necessary to the meaning of the sentence and is usually set off by commas. For example, the writer of this article uses an appositive in the second paragraph to describe Eugene Segers: “... Eugene Segers, a 2002 graduate of Lake Stevens High School, was driving...”

The appositive phrase “a 2002 graduate of Lake Stevens High School” is separated by commas from the noun *Segers*, which it modifies.

Physical and Emotional Challenges

My Notes

7. In both texts, the subject faces physical and mental challenges. How are these challenges similar and different?

8. An informational article and a poem would seem to have different purposes. How does the language of the texts differ?

Check Your Understanding

Write a thematic statement about heroism that connects the texts.

Introducing the Strategy: Free Writing

The **free writing** strategy allows writers to write freely without pressure to be correct or complete. A free write gives a writer the freedom to write in an informal style and get ideas on paper in preparation for a more complete and formal writing assignment. This strategy helps writers refine and clarify thoughts, spark new ideas, and/or generate content during drafting or revision.

Writing Prompt: Free write about the topic of physical and mental challenges and their connection to heroism. Be sure to:

- Capture as many ideas as you can.
- Explore your ideas about the ways people react to challenges, not only physically or mentally but also changes in what they do with their lives.

Learning Targets

- Identify definition strategies of function, example and negation.
- Form an initial definition of heroism.

Writing to Define

For Embedded Assessment 2, you will be writing a definition essay to share your personal understanding of the concept of heroism. To write this definition of heroism, you will need various strategies and knowledge to create an expanded definition of the concept. First, you can expand your collection of words that describe heroes and heroism.

1. Defining heroes: Generate a list of

- **Adjectives** that could describe what a hero is:
A hero is (adj) brave,
- **Nouns** that could define what a hero shows:
A hero shows (noun) courage,
- **Verbs** that could define what a hero does:
A hero (verb) fights,

2. After sharing and consulting additional resources such as a thesaurus, group and then sort synonyms to represent the nuances of the words (subtle differences in meanings). Record these terms in your Reader/Writer Notebook for future reference.

Defining a Concept

Part of defining any concept is finding ways to describe the concept to make it clear to others. Writers of a **definition essay** use **strategies of definition** to clarify, develop, and organize ideas. The three **definition** strategies you will learn in this unit are **function**, **example**, and **negation**.

- **Definition by function:** Paragraphs using the **function** strategy explain how the concept functions or operates in the real world.
- **Definition by example:** Paragraphs using the **example** strategy use specific examples of the concept from texts or life.
- **Definition by negation:** Paragraphs using the **negation** strategy explain what something is by showing what it is not. A non-example should be based on what someone else would say is an example. If no one would disagree with the negation, it is ineffective.

LEARNING STRATEGIES:

Brainstorming, Manipulatives, Graphic Organizer, Prewriting

GRAMMAR & USAGE

An **adjective** describes a noun or pronoun, such as *brave* in *brave hero*.

A **noun** names a person, place, thing, idea, or state of being, as in *hero* and *archetype*.

A **verb** expresses action or a state of being, as with *spoke* in *'the hero spoke.'*

My Notes

Literary Terms

A **definition essay** is a type of expository writing that explains, or *defines*, what a topic means.

Definition Strategies

ACADEMIC VOCABULARY

Describing the **function** of something is telling how something is used. The verb *to function* is to act as or to operate as.

Just as a **negative** answer would be a no, to **negate** is to deny or make ineffective. The noun *negation* is to show what something is not in order to prove what it is.

My Notes

3. Read the following passages of definition and decide whether they contain definition by **function**, example, and/or **negation**. Be able to explain why you categorized ideas as you did. First, highlight the topic being defined. Then, decide the type of definition being used.

- “But just for the purposes of this discussion, let us say: one’s family are those toward whom one feels loyalty and obligation, and/or from whom one derives identity, and/or to whom one gives identity, and/or with whom one shares habits, tastes, stories, customs, memories.” (Marilynn Robinson, “Family.” *The Death of Adam: Essays on Modern Thought*. Houghton Mifflin, 1998)
- “It’s always seemed odd to me that *nonfiction* is defined, not by what it is, but by what it is *not*. It is *not* fiction. But then again, it is also *not* poetry, or technical writing or libretto. It’s like defining classical music as *nonjazz*.” (Philip Gerard, *Creative Nonfiction*. Story Press, 1996)
- “Love is patient and kind; love does not envy or boast; it is not arrogant or rude. It does not insist on its own way; it is not irritable or resentful; it does not rejoice at wrongdoing, but rejoices with the truth. Love bears all things, believes all things, hopes all things, endures all things. Love never ends.” (*The Bible*, I Corinthians 13:4–8a)
- “Let me not to the marriage of true minds
admit impediments. Love is not love
which alters when it alteration finds,
or bends with the remover to remove:
O no! It is an ever-fixed mark
that looks on tempests and is never shaken;
it is the star to every wandering bark,
whose worth’s unknown, although his height be taken.
Love’s not time’s fool, though rosy lips and cheeks
within his bending sickle’s compass come:
love alters not with his brief hours and weeks,
but bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.”
 (“Sonnet 116,” by William Shakespeare)

- From *To Kill a Mockingbird* – Atticus speaks to Jem about Mrs. Dubose:
“You know, she was a great lady.”
“A lady?” Jem raised his head. His face was scarlet. “After all those things she said about you, a lady?”
“She was. She had her own views about things, a lot different from mine, maybe ... son, I told you that if you hadn’t lost your head I’d have made you go read to her. I wanted you to see something about her—I wanted you to see what real courage is, instead of getting the idea that courage is a man with a gun in his hand. It’s when you know you’re licked before you begin but you begin anyway and you see it through no matter what. You rarely win, but sometimes you do. Mrs. Dubose won, all ninety-eight pounds of her. According to her views, she died beholden to nothing and nobody. She was the bravest person I ever knew.”

During Reading

4. As you read the following essay, analyze and evaluate how the author uses supporting detail and commentary to develop his definition of heroism.

ABOUT THE AUTHOR

Oliver Stone became a movie director after serving in the Vietnam War. Stone's films have explored historical subjects, such as the Vietnam War and President Kennedy's assassination. Three of Stone's films—*Midnight Express* (for which he wrote the screenplay), *Platoon*, and *Born on the Fourth of July*—have earned Academy Awards.

Article

Where I Find My **Heroes**

by Oliver Stone

from McCall's Magazine, November 1992

It's not true that there are no heroes anymore—but it is true that my own concept of heroism has changed radically over time. When I was young and I read the Random House biographies, my heroes were always people like George Washington and General Custer and Abraham Lincoln and Teddy Roosevelt. Men, generally, and doers. Women—with the exception of Clara Barton, Florence Nightingale, and Joan of Arc —got short shrift. Most history was oriented toward male heroes.

But as I've gotten older, and since I've been to war, I've been forced to reexamine the nature of life and of heroism. What is true? Where are the myths?

My Notes

KEY IDEAS AND DETAILS

Why might most history be “oriented toward male heroes”?

Definition Strategies

My Notes

KEY IDEAS AND DETAILS

Stone compares himself as a hero to Ron Kovic. How does he make the connection between himself and Ron Kovic as heroes?

KEY IDEAS AND DETAILS

What is the connection among all the examples of heroes that Stone lists near the end?

The simple acts of heroism are often overlooked—that's very clear to me not only in war but in peace. I'm not debunking all of history: Crossing the Delaware was a magnificent action. But I am saying that I think the meaning of heroism has a lot to do with evolving into a higher human being. I came into contact with it when I worked with Ron Kovic, the paraplegic Vietnam vet, on *Born on the Fourth of July*. I was impressed by his life change, from a patriotic and strong-willed athlete to someone who had to deal with the total surrender of his body, who grew into a nonviolent and peaceful advocate of change in the Martin Luther King, Jr., and Gandhi tradition. So heroism is tied to an evolution of consciousness....

Since the war, I've had children, and I'm wrestling now with the everyday problems of trying to share my knowledge with them without overwhelming them. It's difficult to be a father, to be a mother, and I think that to be a kind and loving parent is an act of heroism. So there you go—heroes are everyday, common people. Most of what they do goes unheralded, unappreciated. And that, ironically, is heroism: not to be recognized.

Who is heroic? Scientists who spend years of their lives trying to find cures for diseases. The teenager who says no to crack. The inner-city kid who works at McDonald's instead of selling drugs. The kid who stands alone instead of joining a gang, which would give him an instant identity. The celebrity who remains modest and treats others with respect, or who uses his position to help society. The student who defers the immediate pleasure of making money and finishes college or high school. People who take risks despite fears. People in wheelchairs who don't give up....

We have a lot of corruption in our society. But we mustn't assume that everything is always basely motivated. We should allow for the heroic impulse—which is to be greater than oneself, to try to find another version of oneself, to grow. That's where virtue comes from. And we must allow our young generation to strive for virtue, instead of ridiculing it.

After Reading

5. How is Stone's definition of a hero different from the traditional idea of a hero as represented by the examples in paragraph 1?

6. State Stone's definition of heroism in one concise statement.

7. How does Stone use the example strategy to support his definition? Cite textual evidence to support your analysis.
8. How do the final sentences provide a call to action and a final clarification of heroism?
9. The heroes mentioned by Oliver Stone are listed below. Choose one or think of one of your own. Do a quick search to determine what made the person a hero.
 - George Washington
 - General Custer
 - Abraham Lincoln
 - Teddy Roosevelt
 - Martin Luther King, Jr.
 - Clara Barton
 - Florence Nightingale
 - Joan of Arc
 - Ron Kovic
 - Mohandas Gandhi

Beginning a Definition of Hero

10. After reading and thinking about definition strategies and heroes, use the graphic organizer that follows to begin organizing your definition of a hero according to the three different strategies for definition: function, example, and negation.

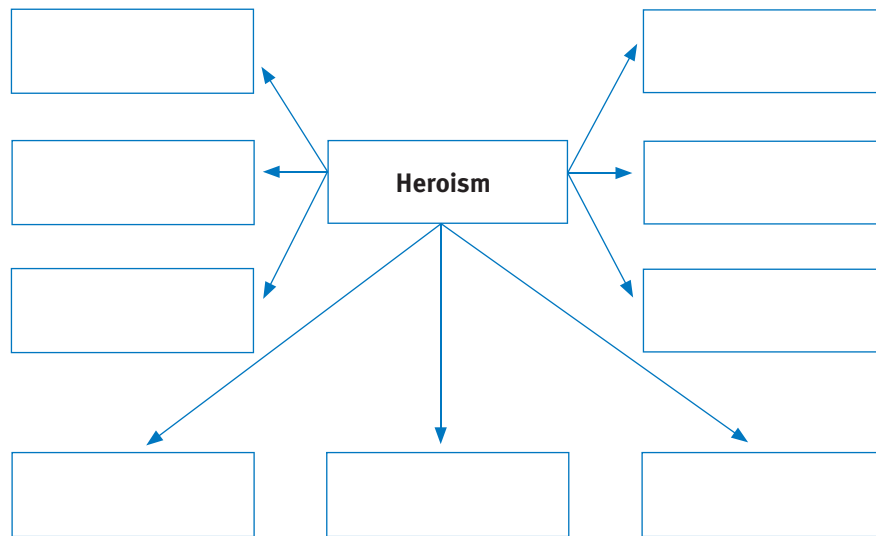
My Notes

Definition Strategies

My Notes

How does it function?

What are some examples?



What is it not?

Check Your Understanding

Expository Writing Prompt: Think about another concept such as family, politeness, determination, or love, and draft a paragraph of definition that establishes the function of the concept you have chosen. Remember that the function strategy explains how an idea or concept operates in the world. Be sure to:

- Begin with a topic sentence that states how the idea you have chosen functions in the world.
- Provide supporting detail (paraphrased and directly quoted) and commentary to develop ideas.
- Use transitions to create coherence.

Revise the language in your draft by substituting a literal idea for a figurative idea (metaphor).

Learning Targets

- Analyze two sets of texts about two historical heroes.
- Compare a poem of tribute to an autobiographical excerpt.
- Draft a written response using the example definition strategy.

Before Reading

1. You will next read two sets of texts on historical heroes. Before you do, take a moment to write down a sentence or two that tells what you know about the historical figures and events listed below:

Civil War:

Abraham Lincoln:

Emancipation Proclamation:

Frederick Douglass:

During Reading

2. The two texts that follow were both written to remember and praise Abraham Lincoln after his assassination. As you read, think about how these authors see Lincoln as a heroic figure.
3. Use the **Key Ideas and Details** prompts to make meaning of each text, and use the TP-CASTT strategy to aid analysis of the poems.
4. As you read, think about how you could use information from these texts in your heroism definition essay.

ABOUT THE AUTHOR

Dr. Phineas D. Gurley (1816–1868) was the pastor of the New York Avenue Presbyterian Church (in Washington, DC), which Abraham Lincoln attended during his presidency. Gurley was also Chaplain of the United States Senate. After Lincoln’s assassination, Gurley preached this funeral sermon in the White House East Room on April 19, 1865.

LEARNING STRATEGIES:

TP-CASTT, Diffusing, Close Reading, Marking the Text, Paraphrasing, Summarizing, Rereading

My Notes

Historical Heroes: Examples

My Notes

KEY IDEAS AND DETAILS

Notice how Dr. Gurley connects Lincoln the man with the causes he fought for. What are those causes?

KEY IDEAS AND DETAILS

How does Lincoln's connection to Liberty make him heroic?

Article

White House Funeral Sermon for Abraham Lincoln

by Dr. Phineas D. Gurley

He is dead; but the God in whom he trusted lives, and He can guide and strengthen his successor, as He guided and strengthened him. He is dead; but the memory of his virtues, of his wise and patriotic counsels and labors, of his calm and steady faith in God lives, is precious, and will be a power for good in the country quite down to the end of time. He is dead; but the cause he so ardently loved, so ably, patiently, faithfully represented and defended—not for himself only, not for us only, but for all people in all their coming generations, till time shall be no more—that cause survives his fall, and will survive it. The light of its brightening prospects flashes cheerfully to-day athwart¹ the gloom occasioned by his death, and the language of God's united providences is telling us that, though the friends of Liberty die, Liberty itself is immortal. There is no assassin strong enough and no weapon deadly enough to quench its inextinguishable life, or arrest its onward march to the conquest and empire of the world. This is our confidence, and this is our consolation, as we weep and mourn to-day. Though our beloved President is slain, our beloved country is saved. And so we sing of mercy as well as of judgment. Tears of gratitude mingle with those of sorrow. While there is darkness, there is also the dawning of a brighter, happier day upon our stricken and weary land. God be praised that our fallen Chief lived long enough to see the day dawn and the daystar of joy and peace arise upon the nation. He saw it, and he was glad. Alas! alas! He only saw the *dawn*. When the *sun* has risen, full-orbed and glorious, and a happy reunited people are rejoicing in its light—alas! alas! it will shine upon his grave. But that grave will be a precious and a consecrated spot. The friends of Liberty and of the Union will repair to it in years and ages to come, to pronounce the memory of its occupant blessed, and, gathering from his very ashes, and from the rehearsal of his deeds and virtues, fresh incentives to patriotism, they will there renew their vows of fidelity² to their country and their God.

ABOUT THE AUTHOR

Walt Whitman (1819–1892) is now considered one of America's greatest poets, but his untraditional poetry was not well received during his lifetime. As a young man, he worked as a printer and a journalist while writing free-verse poetry. His collection of poems, *Leaves of Grass*, first came out in 1855, and he revised and added to it several times over the years. During the Civil War, he worked in Washington, first caring for injured soldiers in hospitals and later as a government clerk.

¹ **athwart**: across or against

² **fidelity**: loyalty, faithfulness to a person, cause, or belief

Poetry

O Captain! My Captain!

by Walt Whitman

O Captain! my Captain! our fearful trip is done;
The ship has weather'd every rack, the prize we sought is won;
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring:

5 But O heart! heart! heart!

O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;

10 Rise up—for you the flag is flung—for you the bugle trills;
For you bouquets and ribbon'd wreaths—for you the shores
a-crowding,
For you they call, the swaying mass, their eager faces turning;
Here Captain! dear father!

This arm beneath your head;

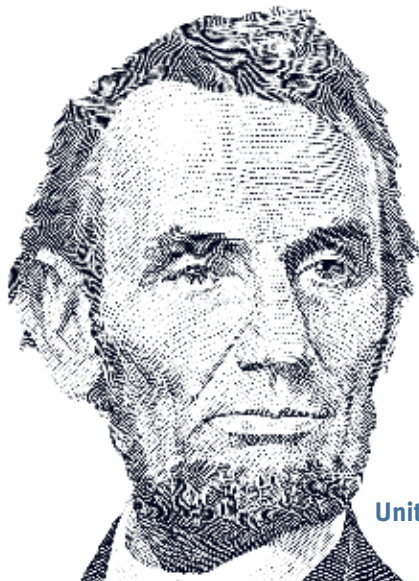
15 It is some dream that on the deck,
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still;
My father does not feel my arm, he has no pulse nor will;
The ship is anchored safe and sound, its voyage closed and done;

20 From fearful trip the victor ship comes in with object won:

Exult O shores, and ring O bells!

But I with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.



My Notes

Literary Terms

An **allegory** is a literary technique of extending a metaphor through an entire poem or story so that objects, persons, and actions in the text are equated with meanings that lie outside the text.

KEY IDEAS AND DETAILS

As an allegory representing the death of Abraham Lincoln, who does the Captain represent?

What does the ship represent?

What does the trip or voyage represent?

Historical Heroes: Examples

My Notes

KEY IDEAS AND DETAILS

In the first six lines circle all the uses of the word “it” and “thing.” What is “it”? And how is it described?

KEY IDEAS AND DETAILS

How is the cause of both Lincoln and Douglass the same according to these tributes to these men’s lives?

ABOUT THE AUTHOR

Robert Hayden (1913–1980) was born in Detroit, Michigan. He had a life-long love of literature and became a teacher and writer. Through his work for the Federal Writers’ Project in the 1930s, he studied African-American history and folk life, both of which became inspirations for his works of poetry. Slavery and emancipation were recurring themes in his work.

Poetry

Frederick Douglass

by Robert Hayden

When it is finally ours, this freedom, this liberty, this beautiful
and terrible thing, needful to man as air,
usable as earth; when it belongs at last to all,
when it is truly instinct, brain matter, diastole, systole,
5 reflex action; when it is finally won; when it is more
than the gaudy mumbo jumbo of politicians:
this man, this Douglass, this former slave, this Negro
beaten to his knees, exiled, visioning a world
where none is lonely, none hunted, alien,
10 this man, superb in love and logic, this man
shall be remembered. Oh, not with statues’ rhetoric,
not with legends and poems and wreaths of bronze alone,
but with the lives grown out of his life, the lives
fleshing his dream of the beautiful, needful thing.

After Reading

5. According to this poet, who is Frederick Douglass? Why is he heroic?

Before Reading

6. As you read this excerpt from Frederick Douglass's autobiography, in which he narrates his escape from slavery to freedom, think about how Douglass's story gives detail to Hayden's appreciation of Douglass.

Autobiography

from **The Narrative of the Life of Frederick Douglass, an American Slave**

by Frederick Douglass

1 I felt assured that if I failed in this attempt, my case would be a hopeless one—it would seal my fate as a slave forever. I could not hope to get off with anything less than the severest punishment and being placed beyond the means of escape. It required no very vivid imagination to depict the most frightful scenes through which I should have to pass in case I failed. The wretchedness of slavery, and the blessedness of freedom, were perpetually before me. It was life and death with me. But I remained firm, and, according to my resolution, on the third day of September, 1838, I left my chains, and succeeded in reaching New York without the slightest interruption of any kind. How I did so—what means I adopted—what direction I travelled, and by what mode of conveyance—I must leave unexplained, for the reasons before mentioned.

2 I have been frequently asked how I felt when I found myself in a free State. I have never been able to answer the question with any satisfaction to myself. It was a moment of the highest excitement I ever experienced. I suppose I felt as one may imagine the unarmed mariner to feel when his is rescued by a friendly man-of-war from the pursuit of a pirate. In writing to a dear friend, immediately after my arrival at New York, I said I felt like one who had escaped a den of hungry lions. This state of mind, however very soon subsided; and I was again seized with a feeling of great insecurity and loneliness. I was yet liable to be taken and subjected to all the tortures of slavery. This in itself was enough to damp the ardor of my enthusiasm. But the loneliness overcame me. There I was in the midst of thousands, and yet a perfect stranger; without home and without friends, in the midst of thousands of my own brethren—children of a common Father, and yet I dared not to unfold to any one of them my sad condition. I was afraid to speak to any one for fear of speaking to the wrong one, and thereby falling into the hands of money-loving kidnappers, whose business it was to lie in wait for the panting fugitive, as the ferocious beasts of the forest lie in wait for their prey. [I]n the midst of plenty, yet suffering the terrible gnawing of hunger—in the midst of houses, yet having no home—among fellow-men, yet feeling as if in the midst of wild beasts, whose greediness to swallow up the trembling and half-famished fugitive is only equalled by that with which the monsters of the deep swallow up the trembling and half-famished fish upon which they subsist—I say let him be placed in this most trying situation—the situation in which I was placed—then, and not till then, will he fully appreciate the hardships of, and know how to sympathize with, the toil-worn and whip-scarred fugitive slave.

My Notes

KEY IDEAS AND DETAILS

What images does Douglass use to describe his first feelings of freedom and his fear of capture?

Historical Heroes: Examples

My Notes

KEY IDEAS AND DETAILS

How did Douglass live his life as a heroic example to others?

KEY IDEAS AND DETAILS

What kind of mental, emotional, and physical courage did Frederick Douglass convey in this excerpt from his autobiography?

...

3 In about four months after I went to New Bedford, there came a young man to me, and inquired if I did not wish to take the “Liberator.” I told him I did; but just having made my escape from slavery, I remarked that I was unable to pay for it then. I, however, finally became a subscriber to it. The paper came, and I read it from week to week with such feelings as it would be quite idle for me to attempt to describe. The paper became my meat and my drink. My soul was set all on fire. Its sympathy for my brethren in bonds—its scathing denunciations of slaveholders—its faithful exposures of slavery—and its powerful attacks upon the upholders of the institution—sent a thrill of joy through my soul, such as I had never felt before!

4 I had not long been a reader of the “Liberator,” before I got a pretty correct idea of the principles, measures and spirit of the anti-slavery reform. I did with a joyful heart, and never felt happier than when in an anti-slavery meeting. I seldom had much to say at the meetings, because what I wanted to say was said so much better by others. But, while attending an anti-slavery convention at Nantucket, on the 11th of August, 1841, I felt strongly moved to speak, and was at the same time much urged to do so by Mr. William C. Collin, a gentleman who had heard me speak in the colored people’s meeting at New Bedford. It was a severe cross, and I took it up reluctantly. The truth was, I felt myself a slave, and the idea of speaking to white people weighed me down. I spoke but a few moments, when I felt a degree of freedom, and said what I desired with considerable ease. From that time until now, I have been engaged in pleading the cause of my brethren—with what success, and with what devotion, I leave those acquainted with my labors to decide.

After Reading

7. Compare Hayden’s poem to Douglass’s autobiographic narrative. What topic of the autobiographic narrative do you see reflected in Robert Hayden’s tribute to Douglass?

8. Why does Hayden think that Douglass is worthy of his tribute?

9. Review the elements of a well-developed expository body paragraph before responding to the Writing Prompt.

- **Topic Sentence:** Paragraphs begin with a sentence that includes a subject and an interpretation. The two main functions of a topic sentence are to make a point that supports the thesis of the essay and to indicate the main idea of a paragraph.
- **Supporting Detail:** Specific and relevant facts, details, examples, and quotations are used to support the topic sentence and thesis and to develop ideas.
- **Commentary:** Commentary explains the significance of the supporting detail in relation to the thesis, which further develops ideas. It also brings a sense of closure to the paragraph.

Check Your Understanding

Expository Writing Prompt: Walt Whitman and Dr. Phineas Gurley treat the death of Lincoln as the death of a heroic figure. Robert Hayden also presents Frederick Douglass as a heroic figure. How does Douglass' autobiographical writing give detail to an understanding of Douglass as a heroic person?

Think about the texts you just read. How are Abraham Lincoln and Frederick Douglass heroic? Draft a definition paragraph using the example strategy. Be sure to:

- Begin with a topic sentence that answers the prompt.
- Provide supporting detail and commentary to develop ideas.
- Use **formal style** and appropriate diction for the purpose and audience.

Reflect on your writing: How does use of the example strategy strengthen a definition?

My Notes

Literary Terms

Most school or academic writing must be in a **formal style** that shows care and appropriate language, whereas a more **informal style** can be used in texting or conversation.

Language and Writer's Craft: Transitions and Quotations

LEARNING STRATEGIES:

Marking the Draft, Adding, Substituting

Literary Terms

Coherence is the clear and orderly presentation of ideas in a paragraph or essay.

Learning Target

- Examine and appropriately apply transitions and embedded quotations in writing.

Reviewing and Extending Transitions

You have learned that transitions connect ideas. Writers use transitional words and phrases to create **coherence** and to help readers move smoothly through the essay. In formal writing, transitions establish relationships between one thought and the next, both within body paragraphs and between body paragraphs.

Transitions are used for different purposes:

To offer evidence:	To introduce an interpretation:	To compare and contrast:
Most important, For example, For instance, According to _____, To illustrate, In this case,	Therefore, For these reasons, Consequently, Furthermore, In addition, Moreover, Thus,	Although _____, Even though _____, Instead, On the other hand, On the contrary, Rather, Yet, / But, / However, Still, Nevertheless, In contrast, Similarly, Likewise, In the same way,
To add information:	To clarify:	To conclude:
Additionally, In addition, For example, For instance, Likewise, Finally, Equally important, Again,	In other words, For instance, That is, Put another way,	As a result, Therefore, Thus, Finally,

1. The following sample paragraph is based on the film *Mulan*, a folklore story from China about a girl, Mulan, who chooses to go to war in place of her ill father. Mark the draft to indicate where transitions could be added.

Using the chart above, determine what kinds of transitions are appropriate to this expository paragraph. Then, revise the writer's organization by adding or substituting transitional words and phrases to create coherence.

Mulan is courageous because she has the ability to disregard fear for a greater good. Mulan takes her father's place in the Chinese army because she knows that he is hurt. It is a crime punishable by death to impersonate a man and a soldier, Mulan has the strength and the nerve to stand up for her father and protect him. She gathers all of her courage and leaves before anyone can stop her, which is what courage is all about. Her pluck allows her to face the impossible and not think about the outcome, the fear or the danger, until she is far enough to be ready for it. The heroes that we look up to are everyday heroes, ordinary, average people who have conquered huge challenges by finding the strength and the courage within themselves to continue on. "A hero is an ordinary individual who finds the strength to persevere and endure in spite of overwhelming obstacles" (Christopher Reeve). Mulan is an ordinary girl who finds courage and strength to continue training and fighting in battles, even though she may be frightened. It is impossible to endure and overcome fearful obstacles when you have fear of them. Courage is what gives heroes the drive to move forward. The heroes that have the courage and the will to move on are the heroes that we all know and admire, the ones that we strive to be like.



WORD CONNECTIONS

Roots and Affixes

Coherence contains the Latin root *-her-*, meaning "to stick" and the prefix *co-* meaning "together." The root also appears in *cohere*, *coherent*, *adhere*, and *inherent*.

My Notes

Language and Writer's Craft: Transitions and Quotations

My Notes

Providing Support for a Claim

Supporting detail can be paraphrased or directly quoted, depending on the writer's purpose and intended effect. Examine the difference between a paraphrase and an embedded quotation.

Paraphrase: Early in the story, Mulan reveals that she knows she will hurt her family if she is true to herself (*Mulan*).

Embedded Quotation: Early in the story, Mulan reveals her fears when she sings, "Now I see, that if I were truly to be myself, I would break my family's heart" (*Mulan* 5).

Note that an embedded quotation shows a more detailed and precise knowledge of the text.

A direct quotation <i>should not</i> :	A direct quotation <i>should</i> :
contain a simple idea that a writer could easily paraphrase	contain a complex idea that is thought-provoking
repeat an idea that has already been said	add another layer of depth to the writing
stand alone	be smoothly embedded into the writing begin with a transition and lead-in
be lengthy	be no more than three lines

Use the acronym TLQC to help you remember how to embed a quotation smoothly. The letters stand for Transition, Lead-in, Quote, Citation.

Element	Definition / Purpose	Example
Transition	Use as a bridge to link ideas and strengthen cohesion and fluency.	Early in the story , Mulan reveals her fears when she sings, "Now I see, that if I were truly to be myself, I would break my family's heart."
Lead-in	Use to set the context for the information in the quote (complex sentences work well).	Early in the story, Mulan reveals her fears when she sings: "Now I see, that if I were truly to be myself, I would break my family's heart."
Quote	Use ideas from a credible source to strengthen your ideas, illustrate a point, and/or support your controlling idea.	Early in the story, Mulan reveals her fears when she sings, " Now I see, that if I were truly to be myself, I would break my family's heart. "
Citation	Include author's last name and page number to give credit to the author and to make your writing credible to the reader.	Early in the story, Mulan reveals her fears when she sings, "Now I see, that if I were truly to be myself, I would break my family's heart" (<i>Mulan</i> 5).

Note: If you are citing a different type of source, such as a website, provide the first piece of information listed in a source citation.

2. Return to the sample paragraph and revise the writer's ideas about *Mulan* by smoothly embedding Christopher Reeve's quote (already there, but not carefully embedded) and by adding the following quotation from the film:

Mulan: "It's going to take a miracle to get me into the army."

Check Your Understanding

Return to the paragraph you wrote about Lincoln and Douglass as historical heroes. Mark your draft to indicate missing or ineffective transitions. Then, revise the organization by adding or substituting transitional words and phrases to create coherence. Next, find a significant quote in two of the texts you have read and add those ideas into your paragraph by smoothly embedding the quotes as you have learned.

Reflection: What types of transitions did you add during your revision? Why? How do the direct quotations strengthen your Ideas?

My Notes

Negation Strategy of Definition

LEARNING STRATEGIES:

Quickwrite, Marking the Text,
Drafting, Substituting

My Notes

Learning Targets

- Examine and analyze examples of the negation strategy of definition.
- Apply the negation strategy to a new topic.

Before Reading

1. Review the negation definition strategy:

Paragraphs using the **negation** strategy explain what something is by showing what it *is not*. Pointing out what the subject *is not* can make what it *is* clearer to the reader. For example, here is an excerpt from a definition of a horse that uses the negation strategy:

A horse, a zebra and a mule, though alike in many ways, have significant differences. A horse, unlike a zebra, can be tamed and trained. And unlike a mule, which is a sterile beast of burden, a horse is a valued breeder of future generations of racing champions and hard-working ranch animals.

2. Practice definition by negation. List some actions or accomplishments that do not fit your definition of a hero—though they may seem to at first glance.

During Reading

3. Read John Henry Newman's definition of a gentleman and highlight all the examples of negation. Watch for the words "never" as a cue to the examples of what a gentleman is not.

Essay

“A Definition of a GENTLEMAN”

by John Henry Newman

(1) The true gentleman in like manner carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast;—all clashing of opinion, or collision of feeling, all restraint, or suspicion, or gloom, or resentment; his great concern being to make everyone at their ease and at home. (2) He has his eyes on all his company; he is tender towards the bashful, gentle towards the distant, and merciful towards the absurd; he can recollect to whom he is speaking; he guards against unseasonable allusions, or topics which may irritate; he is seldom prominent in conversation, and never wearisome. (3) He makes light of favours while he does them, and seems to be

receiving when he is conferring. (4) He never speaks of himself except when compelled, never defends himself by a mere retort, he has no ears for slander or gossip, is scrupulous in imputing motives to those who interfere with him, and interprets everything for the best. (5) He is never mean or little in his disputes, never takes unfair advantage, never mistakes personalities or sharp sayings for arguments, or insinuates evil which he dare not say out. (6) From a long-sighted prudence, he observes the maxim of the ancient sage, that we should ever conduct ourselves towards our enemy as if he were one day to be our friend.

From *The Idea of a University*, by John Henry Newman, originally delivered as a series of lectures in 1852.



After Reading

4. How does negation make this portrait of a gentleman clearer and more extensive?

Check Your Understanding

Expository Writing Prompt: Write about what heroism is not. Use the negation strategy to distinguish what heroism is from what it is not. Be sure to:

- Begin with a topic sentence that answers the prompt.
- Provide supporting detail and commentary to develop ideas.
- Use transitions to create coherence.

My Notes

KEY IDEAS AND DETAILS

Sentences 2, 4, and 5 contain statements as to what a gentleman is not. Quote them.

LEARNING STRATEGIES:

Close Reading, Marking the Text, Note-taking, Collaborative Discussion

My Notes

Learning Targets

- Identify and evaluate the effectiveness of the structural elements of a definition essay.
- Draft a thesis and outline ideas for a definition essay.

Planning a Definition Essay

1. Review the Scoring Criteria for Embedded Assessment 2. What defines a proficient definition essay? List required skills and concepts for each category.

Ideas	
Organization	
Language and Conventions	

Introduction

The **introduction** to an essay has three main parts (listed in the order in which they should appear):

- The Hook:** If the opening lines are dull or confusing, the reader loses interest right away. Therefore, you must write an opening that grabs the reader's attention. Lure your readers into the piece with a **hook**—an anecdote, compelling question, a quote, or an intriguing statement (AQQS)—to grab them so firmly that they will want to read on.
 - **Anecdote:** Begin with a brief anecdote (a story from real life) that relates to the point of your essay.
 - **Question:** Ask a thought-provoking universal question relating to the concept of your thesis, which you will answer in your essay. Don't ask simplistic questions such as "How would you feel if ...?" or "What would you do if ...?"

WORD CONNECTIONS

Roots and Affixes

The Latin root *-voc-* in **provocative** comes from a Latin word meaning "to call." This root appears in words related to a calling, such as *vocation* and *advocate*. The Latin prefix *pro-* means "forth," "before," or "forward."

- **Quote:** Find a quote to state an ordinary idea in an extraordinary or provocative way, or state a provocative idea in an ordinary way. Either will grab the reader's interest. This quote can come from any source: someone you know, someone famous, or a song.
- **Intriguing statement:** Knock down a commonly held assumption or define a word in a new and startling way.

II. The Bridge: This writing represents the content between the hook and the thesis (the controlling idea of the essay). The purpose of the bridge is to make a clear and concise connection between these two parts. The bridge is also the place where a writer provides necessary background information to set the context for the ideas in the essay.

III. The Thesis: Your thesis is your response to the writing prompt, and it includes information about both the topic and your interpretation of it. The thesis is the single most important part of the essay in establishing focus and coherence; all parts of the essay should work to support this idea. Your thesis should be a clear and precise assertion. It should not be an announcement of your intent, nor should it include the first person (*I / my*).

A thesis should show a level of sophistication and complexity of thought. You may want to try to create a complex sentence as your thesis statement. Complex sentences contain a dependent clause that begins with a dependent marker, such as *because, before, since, while, although, if, until, when, after, as, as if*.

Evaluating and Revising Introductions

2. Read the following introductions. For each one, identify, label, and evaluate the three parts of the introduction: hook, bridge, and thesis.

Sample 1

Aristotle said "The beauty of the soul shines out when a man bears with composure one heavy mischance after another, not because he does not feel them, but because he is a man of high and heroic temper." When someone goes through calamity with poise, it is not because they don't feel anything; it is because they are of a heroic nature. Heroism is being brave and helping other people before yourself, but it does not always have a happy ending.

Sample 2

"A hero is no braver than an ordinary man, but he is braver five minutes longer." When heroes keep on going and keep battling a challenge or problem, it makes them that much more heroic. Anyone could just give up, but heroes keep going. Instead of stressing over satisfying everyone, heroes know that their best is good enough, and focus on doing the right thing. Heroism is putting others before yourself and directly facing challenges, but not always saving or satisfying everyone.

My Notes

Literary Terms

A **thesis** is often the last sentence of the introduction to an essay. It states the writer's position on the topic of the essay. It is the controlling idea of the essay and helps create coherence.

Expository Writing Focus: Organization

My Notes

3. Now reread each introductory paragraph, evaluate its effectiveness, and mark it for revision. Use these questions to aid your evaluation:

- Is the hook engaging?
- If the hook is a quote, is it integrated smoothly?
- Is there a bridge that effectively links the hook to the thesis?
- Is the thesis a clear and precise interpretation of the topic?
- Is the use of language formal or informal?
- Is the language effective? Where can it be made clearer, or where can ideas be stated more smoothly?

Check Your Understanding

Revise one of the two paragraphs above based on your evaluation and discussion of how it could benefit by additional content, reworking sentences, and using more precise or formal diction.

Revising Thesis Statements

Examine the model thesis statement below and then see how the statement has been revised to have a complex sentence structure with a beginning dependent clause.

- **Model thesis statement:** Heroism involves selflessness and dedication to a challenge. It means helping others without desire for recognition or stardom.
- **Revised model:** *Because* heroism involves selflessness, it requires dedication to a challenge and helping others without desire for recognition or stardom.

4. What is the value of combining the two sentences in this way? How does it improve the communication of ideas in the thesis statement?

5. Now follow the model to revise the remaining thesis statements on the next page. Create a complex sentence structure by using a dependent marker to create a dependent clause at the beginning of the sentence. Revise other elements as needed for smooth expression while still keeping the same ideas.

- **Thesis statement:** Heroism means taking action when you are needed, showing dedication to your quest, and not giving up even when the odds are against you.

Revised thesis statement:

- **Thesis statement:** Heroism means putting others before oneself and directly facing challenges, but not always saving or satisfying everyone.

Revised thesis statement:

- **Thesis statement:** Heroism is being brave and helping other people before yourself, but it does not always guarantee a happy ending.

Revised thesis statement:

My Notes

Writing a Concluding Paragraph

The **concluding** paragraph in an essay is the last thing your reader takes from your essay. Try to make the reader think in a new way, feel emotional, or feel enlightened. Choose the ending carefully. Avoid clichés or something stale, such as “The end,” “That is all I have to say,” or “That’s my definition of heroism.” Make your readers feel that they have arrived somewhere by sharing with them what you have learned, discovered, or realized.

Following are some possible ways to conclude your essay.

- Be genuine. Explain why this topic is important to you and/or important in life.
- If you used a quote as your hook, refer back to it. If you didn’t use a quote, use one to guide your conclusion.
- You may finish by reviewing the paper’s main point, but with new insight.
- Direct the readers into the future. How does an understanding of this topic relate to future thought or action? What will or should happen in the months or years ahead?



WORD CONNECTIONS

Foreign Words

The word *cliché* is from the French and means something that is overused.

Expository Writing Focus: Organization

My Notes

Evaluating and Revising Conclusions

6. As you read examples of a conclusion, identify which technique the writer used and how effective the conclusion is.

Sample 1

The best heroes out there are those that put others before themselves. How do we know when someone is a hero? When they face challenges with pure determination, but don't save or satisfy everyone in the end. It blows us away every time a hero can fix sticky situations, but it is more important to know that a hero is doing what they're doing for the protection of everyone else. Making mistakes is what makes everything else that they do even more spectacular.

Sample 2

Heroes often look like the normal people we see walking down the street and they might be the plainest form of normal there is. Behind that normal appearance there has been struggle and challenge that has turned into wisdom. Heroes have to not only overcome challenges, but have done it with dignity. Heroes have grown from their experiences and now put a different value on life itself. Heroes are absolutely essential to life, for without heroes we would have no one to admire or set our goals to their standards.

Check Your Understanding

Revise one of the two paragraphs above based on your evaluation and discussion of how it could benefit by additional content, reworking sentences, and using more precise or formal diction.

Writing Body Paragraphs

Body Paragraphs are the meat of your essay. Outlined by the thesis, they include the reasons, plus the details and examples, that provide the support for your thesis. Part of the strength of your support is **synthesizing**, or pulling together, examples and details from your experiences and from texts and resources you have read or studied. As you write body paragraphs, be sure to include the following:

- A topic sentence that introduces the focus of the paragraph
- A concluding sentence that follows from the information and explanations presented
- Details and examples relevant and sufficient to make your point
- Commentary that explains why these details and examples are significant

- Paraphrases and embedded quotations conveying important details and examples
- Transitions to show your understanding of the content by showing the connections among ideas

Evaluating and Revising Body paragraphs

7. Read the following body paragraph and evaluate its effectiveness. Look at the transitions, the details and examples, and the commentary, as well as the skill with which paraphrases and embedded quotations are handled.

Heroism is trying your hardest, no matter the obstacles, to go beyond the needs of yourself to help others. A son writes about how his mother, Ana, has an obstacle, but does all that she can to fight it, and does not complain. He says that she fights cancer with a smile and “hasn’t let it slow her down, either” (Gandara). This shows that even though she could complain and give up fighting the disease, she tries her hardest, which inspires her loved ones. In addition, in the movie *Mulan*, the main character wants to help her father by enlisting in the army, which is impossible according to Chinese law because she is a girl. Instead of giving up on this, Mulan decides to pretend to be a man and goes to extremes to keep up her charade. This is heroic because her father, being the only male in his family, had to enlist in the army, yet he was too sick to fight and would have undoubtedly died in the conflict. Facing illness or danger with courage for the sake of another is inspiring and heroic.

Check Your Understanding

Return to the texts you have read and studied in this unit. Begin to think about which ones you can use to help support your definition of heroism. Make a list of the texts, the heroes, and the events you may be able to use in your essay. Begin to categorize them as you think of each definition strategy: function, example, and negation.

My Notes

[illegible]

Expository Writing Focus: Organization

My Notes

Expository Writing Prompt: Think about people who deserve status as a hero from the past, from the present, from life, and from literature. What defines a hero? Draft an insightful thesis statement using a complex sentence structure. Then, outline ideas for your essay. Remember to return to your work in Activity 1.13, page 66, on defining a hero.

Hero Definition Essay Outline

I. INTRODUCTION

Hook: (What would make an effective hook?)

Bridge: (background information and connections)

Thesis: (state your original definition)

II. BODY PARAGRAPH 1 (Function / Example / Negation)

Topic Sentence: (connect to thesis)

Supporting Detail: (list source)

Paraphrase, quotations, examples with commentary

Supporting Detail: (list source)

III. BODY PARAGRAPH 2 (Function / Example / Negation)

Topic Sentence: (connect to thesis)

Supporting Detail: (list source)

Paraphrase, quotations, examples with commentary

Supporting Detail: (list source)

IV. BODY PARAGRAPH 3 (Function / Example / Negation)

Topic Sentence: (connect to thesis)

Supporting Detail: (list source)

Paraphrase, quotations, examples with commentary

Supporting Detail: (list source)

V. CONCLUSION

(What would make an effective conclusion?)

Assignment

Think about people who deserve status as heroes—from the past, from the present, from life, and from literature. What defines a hero? Write a multi-paragraph essay that develops your definition of heroism. Be sure to use strategies of definition (function, example, and negation) to guide your writing.

Planning and Prewriting: Take time to make a plan for your essay.

- Which activities and texts have you collected that will help you refine and expand your definition of a hero?
- What prewriting strategies (such as free writing or graphic organizers) could help you brainstorm ideas and organize your examples?

Drafting: Write a multi-paragraph essay that effectively organizes your ideas.

- How will you provide a hook, a bridge, and a thesis in the introduction?
- How will you use the strategies of definition (function, example, negation) in your support paragraphs?
- How will your conclusion demonstrate the significance of heroism and encourage readers to accept your definition?

Evaluating and Revising: Create opportunities to review and revise your work.

- During the process of writing, when can you pause to share and respond with others?
- What is your plan to include suggestions and revision ideas in your draft?
- How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?

Checking and Editing for Publication: Confirm that your final draft is ready for publication.

- How will you proofread and edit your draft to demonstrate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage?
- What would be an engaging title for your essay?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- Explain how the activities in this unit helped prepare you for success in the Embedded Assessment.
- Which activities were especially helpful, and why?

My Notes

Writing a Definition Essay

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The essay</p> <ul style="list-style-type: none"> uses all three strategies of definition effectively to define a hero maintains a precise and original thesis integrates relevant supporting detail and evidence (quotes and paraphrases) with citations and commentary. 	<p>The essay</p> <ul style="list-style-type: none"> uses strategies of definition (function, example, negation) to define a hero maintains a clear thesis includes adequate supporting detail and evidence (quotes and paraphrases) with citations and commentary. 	<p>The essay</p> <ul style="list-style-type: none"> uses insufficient strategies of definition to define a hero has an unclear or unfocused thesis includes inadequate supporting detail and evidence; may have inconsistent citations and/or weak commentary. 	<p>The essay</p> <ul style="list-style-type: none"> does not define a hero using strategies of definition has no discernible thesis lacks supporting detail, citations, and/or commentary.
Structure	<p>The essay</p> <ul style="list-style-type: none"> introduces the main idea with an engaging hook, bridge, and thesis organizes ideas into focused support paragraphs that progress smoothly creates coherence with the purposeful use of a variety of transitions and topic sentences provides an insightful conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> introduces the topic with a hook, bridge, and thesis organizes ideas into support paragraphs that progress logically creates coherence with the use of transitions and topic sentences provides a conclusion that follows from the ideas presented. 	<p>The essay</p> <ul style="list-style-type: none"> includes an ineffective or partial introduction has unrelated, undeveloped, or insufficient support paragraphs uses transitions and topic sentences ineffectively or inconsistently provides a weak, illogical, or repetitive conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> lacks an introduction has minimal, absent, or flawed support paragraphs uses few or no transitions and topic sentences lacks a conclusion.
Use of Language	<p>The essay</p> <ul style="list-style-type: none"> uses consistent diction and style appropriate for an academic audience demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including complex sentences). 	<p>The essay</p> <ul style="list-style-type: none"> uses diction and style that is generally appropriate for an academic audience demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including complex sentences). 	<p>The essay</p> <ul style="list-style-type: none"> uses diction or a style that is basic or inappropriate to an academic audience demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage. 	<p>The essay</p> <ul style="list-style-type: none"> uses flawed diction lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors obscure meaning.