



## Week One: Vocabulary

### Lesson & Assignments: Introduce New List

**Assignment 1:** Read the list of vocabulary words below. Then, using a dictionary as needed, match the vocabulary words with their definitions listed in the definition bank on the next page. Write each vocabulary word, follow it with a punctuation mark such as a hyphen or colon, and then write the definition.

e.g.

1. *to eat* – to put (food) into the mouth and chew and swallow it

### Vocabulary Words –

- |                   |                 |
|-------------------|-----------------|
| 1. alight         | 11. incriminate |
| 2. ameliorate     | 12. perfunctory |
| 3. asylum         | 13. perplexity  |
| 4. cacophony      | 14. proclivity  |
| 5. centrifugal    | 15. recondite   |
| 6. convoluted     | 16. repugnance  |
| 7. derelict       | 17. stolid      |
| 8. disinclination | 18. stratum     |
| 9. exploitation   | 19. trajectory  |
| 10. impetus       | 20. variegated  |

<b>Definition Bank</b>	
reluctance or lack of enthusiasm	a harsh discordant mixture of sounds
inability to deal with or understand something complicated or unaccountable	calm, dependable, and showing little emotion or animation
the path followed by a projectile flying or an object moving under the action of given forces	the force or energy with which a body moves; the force that makes something happen or happen more quickly
to make something bad or unsatisfactory better	moving or tending to move away from a center
in a very poor condition as a result of disuse and neglect	to make someone appear guilty of a crime or wrongdoing; to strongly imply the guilt of someone
the action or fact of treating someone unfairly in order to benefit from their work	to descend from a train, bus, or other form of transport; to descend from the air and settle
extremely complex and difficult to follow	carried out with a minimum of effort or reflection
a tendency to choose or do something regularly; an inclination or predisposition toward a particular thing	protection granted by a nation to a political refugee; OR an institution offering shelter and support to mentally ill persons
little known; obscure	intense disgust
a layer or a series of layers of rock in the ground	exhibiting different colors, especially as irregular patches or streaks; marked by variety



## Week One: Grammar

### Lesson & Assignments: Nouns & Pronouns

#### THE NOUN –

*A noun names a person, place, thing, or idea.*

We can separate nouns into two main groups: **concrete nouns** and **abstract nouns**.

**Concrete nouns are nouns that we can touch with our hands, see with our eyes, smell with our nose, hear with our ears, or taste with our tongue.** In other words, we use one or more of our five senses to experience the concrete noun. Concrete nouns name people, places, and things.

**The other type of noun is an abstract noun. This is a noun that we cannot see, hear, feel, touch, or taste.**

*Happiness* is an example of this. We cannot see, hear, smell, touch, or taste happiness. It is an idea or a concept. You cannot say what color happiness is or what it tastes like. If you tried to touch happiness, you would have a very hard time doing so because there is nothing to touch. Does happiness have a smell? No. *Happiness* is an abstract noun. *Freedom* and *liberty* are two other examples of abstract nouns. Abstract nouns do not have color, sound, taste, etc. Abstract nouns name ideas.

We can also categorize nouns in another way: **common nouns** and **proper nouns**.

#### COMMON NOUNS –

Person	Place	Thing	Idea
• mother	• home	• cup	• love
• brother	• store	• bananas	• hope
• clerk	• street	• table	• happiness
• policeman	• bedroom	• book	• fear
• athlete	• warehouse	• computer	• anger

Notice that the nouns in the table above do not start with a capital letter. That is because they are not naming a specific person, place, thing, or idea. *We call these types of nouns common nouns or improper nouns.* We use common nouns when we are not referring to someone, someplace, or something by a specific name.

**Assignment 1A:** Study this poem, “Stopping by Woods on a Snowy Evening” by Robert Frost. Underline all of the common nouns. Ask yourself for each word: “Does this name a person, place, thing, or idea?”

### **Stopping by Woods on a Snowy Evening**

Robert Frost

Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound is the sweep  
Of easy wind and downy flake.

The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.

## PROPER NOUNS –

Person	Place	Thing
<ul style="list-style-type: none"><li>• Mom</li><li>• Aunt Susan</li><li>• Grandpa Chuck</li><li>• President Anderson</li></ul>	<ul style="list-style-type: none"><li>• Highland Park</li><li>• Walgreens</li><li>• King's Dominion</li><li>• France</li></ul>	<ul style="list-style-type: none"><li>• Empire Apples</li><li>• Bible</li><li>• Android</li><li>• Nile River</li></ul>

Note that all of the nouns in this table begin with a capital letter. These nouns are naming a specific person, place, or thing (note that ideas – abstract nouns – can never be made proper.) ***We call these types of nouns specific or proper nouns. We use proper nouns when we are referring to something by a specific name.***

The following categories are always proper nouns.

### 1. Names of people and pets:

Mrs. Edwards      David      Snoopy      Garfield

### 2. Names of places and buildings:

Madrid, Spain      Main Street      Washington Monument  
Lake Ontario      Alaska      Pacific Ocean

### 3. Names of books, movies, newspapers, and magazines:

Charlotte's Web      Toy Story      The Orlando Times  
Highlights      Monsters, Inc.

### 4. Names of holidays, days of the week, and months:

Christmas      Sunday      April  
Memorial Day      Thanksgiving      Friday

### 5. Names of languages:

Spanish      English      French      Italian

## 6. Names of companies and brand names:

Google

Pepsi

Nike

Apple

## 7. Titles of people when used in front of their names:

President Lincoln

King George

Captain Hook

Judge Peterson

Prince William

Doctor McNeish

## But do not capitalize these titles when used alone.

For example:

- “My uncle is a judge for the county.”
- “The doctor returned my phone call.”

## 8. Names of religions:

Baptist

Protestant

Jewish

Catholic

## SOME CONFUSING NOUNS –

Two groups of nouns that can be confusing when it comes to capitalizing them are the seasons (spring, summer, fall, and winter) and directions (north, south, east, west).

- The general rule for seasons is that you do not capitalize them unless they start a sentence or are part of the name of an event such as the "Winter Olympics."
- The rule for directions is also easy. If you are referring to a specific part or location of the country (such as *the South*, *the Northwest*, *the East*), then you should capitalize the noun. But, if you are just referring to a general direction, then do not capitalize the noun (such as *north of town*, *southeast of my house*, *go west on Woolridge Rd.*).

**Assignment 1B:** Write ten proper nouns for each. Remember to capitalize each proper noun:

Person	Place	Thing
1.	1.	1.
2.	2.	2.
3.	3.	3.
4.	4.	4.
5.	5.	5.
6.	6.	6.
7.	7.	7.
8.	8.	8.
9.	9.	9.
10.	10.	10.

**MAKING NOUNS PLURAL –**

Making nouns plural is something you should already be familiar with as a growing writer. Most of the time, it is something you learn just by speaking. You know to turn *eyelash* into *eyelashes* or *chair* into *chairs*. You know that there are various plural forms such as *tomato* turned into *tomatoes* or *sheep* into *sheep*. For the sake of time, we will not review rules for making nouns plural here. If you feel you do not understand the rules, you can ask for review material from your instructor.

**MAKING NOUNS POSSESSIVE –**

Although this also should be something you are familiar with, making nouns possessive trips a lot of students up. Let us review the basic rules:

**Rule #1 - If the noun ends in any letter other than S, we use an apostrophe and then the letter S to show possession.**

- the dog - the dog's bone
- the men - the men's team
- the quiz - the quiz's answers

**Rule #2 - If a singular noun ends in the letter S, we can use EITHER an apostrophe and the letter S or we can use ONLY an apostrophe to show possession.**

- Charles - Charles's book OR Charles' book
- the boss – the boss' paperwork OR the boss's paperwork
- Jesus - Jesus's mother OR Jesus' mother

**Rule #3 – If a plural noun ends in the letter S, we use only an apostrophe to show possession.**

- guys – guys' night out
- dogs – the dogs' bones

**Rule #4 - Acronyms form the possessive with an apostrophe and the letter S.**

- NASA - NASA's spaceship
- USA - the USA's flag
- ABC - ABC's documentary

**Rule #5 - If you have two nouns and two objects that are individually owned, then each noun is made possessive.**

- John and Mary - John's and Mary's hats (they each have their OWN hat)
- James and Ann - James' and Ann's dinners (they each have their OWN dinner)

**Rule #6 - If you have two or more nouns and all nouns own the same object, then just the last noun is made possessive.**

- John and Mary - John and Mary's children (they have the same children)
- James and Ann - James and Ann's car (they own the same car)
- Kara, Dave, and Julie – Kara, Dave, and Julie's father (they all have the same father)



**Assignment 1C:** Turn each of the following words into its possessive form.

1. cars
2. window
3. Mike
4. Oscar
5. teachers
6. UVA
7. Hudson and Addie blankets
8. men
9. Maria and James house
10. Lewis

**NOMINATIVE PRONOUNS –**

Next up is the pronoun. We can study the pronoun immediately following the noun because it performs the same job as the noun. ***A pronoun is a word that takes the place of a noun.*** Pronouns are very useful because otherwise we would be repeating the same noun over and over again. There are several kinds of pronouns in English. Each type of pronoun is used in a specific way. This lesson will teach you how to use **nominative** and **possessive pronouns (You will learn about the other kinds of pronouns in the next class).**

**Nominative pronouns are sometimes called *subject pronouns*, because they usually take the place of a noun that is functioning as the subject in a sentence (more about that in Lesson 4).**

Here are the **nominative** or **subject pronouns**. The singular is given with its plural in the next column.

<u>Singular</u>	<u>Plural</u>
I	we
you	you
he	they
she	they
it	they

Remember, these pronouns are used as the subjects of a sentence. Below are some examples using each of these pronouns.

Singular

*I* drive a car.

*You* eat ice cream.

*He* speaks Russian.

*She* swims every day.

*It* keeps food cold.

Plural

*We* drive a car.

*You* (all) eat ice cream.

*They* speak Russian.

*They* swim every day.

*They* keep the food cold.

Imagine that two friends, Hannah and Ashley, are having a conversation about a field trip. The subjects are placed in parentheses to make it easier for you to see them.

(Hannah, speaking) went on a field trip.

(Ashley, being spoken to) went on a field trip.

(Caleb) enjoyed the field trip.

(Jane) arrived too late for the field trip.

(The car) was full.

(Jane and Caleb) bought some souvenirs.

Below are the same sentences with nominative pronouns in place of the nouns used above.

**I** went on a field trip.

**You** went on a field trip.

**He** enjoyed the field trip.

**She** arrived too late for the field trip.

**It** was full.

**They** bought some souvenirs.

## **POSSESSIVE PRONOUNS –**

Lastly, we will move on to **possessive pronouns**. As you learned above, we can make nouns possessive to show that someone or something owns something. Possessive pronouns show ownership as well but are used at the end of a sentence.

Here are the **possessive pronouns**. The singular is given with its plural in the next column.

<u>Singular</u>	<u>Plural</u>
mine	ours
yours	yours
his	theirs
hers	theirs
its	theirs

We use possessive pronouns as substitutes for possessive forms of nouns, when these nouns are used at the end of a sentence.

For example –

- “This dog is Andrew's.” (possessive form of noun)
- “This dog is his.” (replaced with possessive pronoun)

Remember, these pronouns are only used to show possession. Look at some examples using each of these possessive pronouns.

<u>Singular</u>	<u>Plural</u>
The car was <i>mine</i> .	The car was <i>ours</i> .
The ice cream is <i>yours</i> .	The ice cream is (all of) <i>yours</i> .
The book will be <i>his</i> .	The book will be <i>theirs</i> .
The swimming pool is <i>hers</i> .	The swimming pool is <i>theirs</i> .
The tires were <i>its</i> .	The tires were <i>theirs</i> .

**Assignment 1D:** Underline all of the nominative and possessive pronouns in the following sentences.

1. Is this train his?
2. The cup is hers.
3. They will show us the skill.
4. It is ours.
5. Which one is yours?
6. He will never tell me his secrets!
7. Do you think that's funny?
8. Will you get me some medicine?
9. We are not feeling very well.
10. I don't understand why she is not tired.
11. Which phone number will be mine?
12. The cars are theirs.



## **Week One: Writing**

### **Lesson & Assignments: Paraphrase Skills**

So many advanced essays require you to respond to other works; therefore, you must be able to restate the information presented in the original text via paraphrase or summary – then critically evaluate or discuss this information. Paraphrase and summary skills are invaluable when it comes to almost any type of non-fiction writing.

While most students learn the art of paraphrasing and summarizing in grade school, applying those skills to longer works is a challenge. Admittedly, paraphrasing can be the greater challenge, because you must restate the original text without plagiarizing *or* simplifying. You also must remain entirely objective throughout, as a paraphrase leaves no room for your opinions or argument.

You will use the skills of paraphrasing and summarizing throughout this class, so we will begin with the concept of paraphrasing in the first two lessons.

#### **A paraphrase is...**

- *Your own version* of the main idea of and most important information in an original text.
- *A detailed rewriting* of an original, in contrast to a summary which is a simplified rewriting of an original.

#### **Paraphrasing is a valuable skill because...**

1. The process of paraphrasing requires significant attention to detail and mental skill, to fully grasp and convey the meaning of the original text.
2. It allows you to restate information or portions of a passage that may be difficult for the general audience to understand.
3. It allows you to explain abstract or unfamiliar terms in a more concrete and common way.
4. It helps you control the temptation to quote too much, but is still a useful means of evidence.

There are two types of paraphrase:

- **Literal:** A literal paraphrase copies the exact structure of the original text and substitutes synonyms for each word. Although this form of paraphrase can be useful for beginning drafts, literal paraphrase is not appropriate for final drafts because it often leads to awkward sentence structure and phrasing, plagiarism, and missing the main point of the original.
- **Free:** A free paraphrase focuses on expressing the main ideas of the original text, while substituting synonyms and rearranging structure. Free paraphrase creates more natural and fluid writing and allows you to focus more on expressing the main ideas of the original text instead of just switching out words.

Let's study an example:

### **ORIGINAL TEXT:**

The origins of cotton candy trace back centuries, all the way to Renaissance Italy. Back then, chefs melted and spun sugar manually. The process included them pulling the candy into thin strands using forks and draping it over broom handles. These hand-spun candies were not only labor-intensive but also expensive. However, the cotton candy we know and love today didn't make its debut till the 19<sup>th</sup> century. Who introduced this sugary treat? Believe it or not, a dentist named Dr. William Morrison created cotton candy. In 1897, Dr. Morrison teamed up with candy maker, John C. Wharton, and invented a machine that heated sugar in a spinning bowl, which had several tiny holes in it. The sugar in the hot, spinning bowl caramelized and made its way through the holes turning the melted sugar into light strands. They called this sugary treat "Fairy Floss." In 1904, the two inventors introduced their machine and fun snack at the St. Louis World's Fair and sold 68,000 boxes over 6 months for 25¢ each (\$6.75 in today's money). The treat was so popular, a candy store purchased the electric machine and started selling the fairy floss just a year later. In 1949, Gold Medal Products created the first factory-made cotton candy machine. This helped cotton candy production become what it is today! **(219 words)**

**Reference:** "How Did Cotton Candy Get Started?" *Gold Medal*, <https://www.gmpopcorn.com/resources/blog/how-did-cotton-candy-get-started>. Accessed 11 June 2020.

### **LITERAL PARAPHRASE:**

If we look back several centuries, to Renaissance Italy, we see the beginnings of cotton candy. At that time, chefs melted the sugar and spun it by hand. Cotton-candy making involved separating the candy into thin pieces using forks, then laying those pieces over broom handles. Naturally, since the process was completed

entirely by hand, this cotton candy took a lot of time to make and was quite costly. Later, in the 19<sup>th</sup> century, the modern-day cotton candy came into being. Surprisingly, a dentist named Dr. William Morrison invented the cotton candy we know today. In 1897, he worked with a candy maker named John C. Wharton to create a machine that heated the sugar in a rotating bowl filled with small holes. When the bowl was hot, the sugar caramelized and was sifted through the holes, thus creating thin strands of sugar. Morrison and Wharton dubbed their new treat “Fairy Floss.” Several years later, in 1904, the two men showed their machine and sweet treat at the St. Louis World's Fair, selling 68,000 boxes in six months. Because this delicious treat was so popular, a candy store decided to buy the machine so that they could start selling their own Fairy Floss. Finally, in 1949, Gold Medal Products designed a factory-made machine, making cotton candy production even more efficient and allowing cotton candy to become as popular as it is today. **(233 words)**

**FREE PARAPHRASE:**

Most of us have tasted cotton candy – sugar that is lighter than air, sweet and so delicious. Cotton candy is popular for good reason, but much time passed before it became the sweet treat we enjoy today. Cotton candy first appeared in Italy during the 1400s or 1500s. Italian chefs applied intensive efforts, melting the sugar and spinning it by hand. Although this treat was surely enjoyed by many locals, cotton candy was neither easy to make nor cost effective. Perhaps this is why several centuries passed before the idea of cotton candy surfaced again. Surprisingly, a dentist, Dr. William Morrison, helped introduce cotton candy into mainstream society. In the late 1800s, he worked with candy maker John C. Wharton to invent a machine that would perform the melting and spinning process which had before made cotton-candy making so difficult. The two men met great success with their machine, selling 68,000 boxes of cotton candy in just six months during the 1904 St. Louis World's Fair. A candy store caught on to this success, buying up the machine in order to sell their own cotton candy. Then, nearly fifty years later, a factory-made machine was built by Gold Medal Products. The increased efficiency of the cotton-candy-making process helped spur the popularity of this treat, so that we can now enjoy it at nearly any fair, festival, or amusement park we visit! **(232 words)**

**IMPORTANT NOTE:** Unless a literal paraphrase is specifically requested as part of an assignment, assume that any instance of paraphrase calls for free paraphrase. Again, this means that your main focus as the writer should be on expressing the main idea, without attempting to copy the exact structure or swap out each individual word with a synonym.

## HOW TO WRITE A SUCCESSFUL (FREE) PARAPHRASE –

You may utilize a variety of methods to paraphrase a text; however, an effective paragraph utilizes more than one of these methods. If you find yourself using only one method, you are likely not paraphrasing well, and are perhaps on the edge of plagiarism. Follow these steps to write a successful free paraphrase.

- **Read the original text several times at first**, to ensure that you have a well-rounded understanding of the purpose and main ideas of the text.
- If necessary, **make an outline for each paragraph or section of the original, including notes for the main ideas.**
- Once you understand the full meaning and have taken some notes, **put the original away so you are not tempted to plagiarize.** Now try to write out the full meaning, *in your own words*. Write as if you were telling a friend about the original and what it says.
- **Compare your paraphrase with the original to ensure that you have clearly and appropriately expressed all of the essential information. However, do NOT use the original as a guide for structure and organization. If you are having trouble writing your paraphrase without following along with the text, you need to read the original several more times until you can put it away and then paraphrase.**
- Obviously, if you read a text a dozen times, you will likely remember some specific sentences and phrases and may be tempted to use these in your paraphrase. In addition, if you are referring back to the original occasionally for clarity or remembrance, you may be tempted to copy sentence structure and just swap out a few words. To avoid this, **try to think about variety.**
  1. Change the word order.
  2. Change word form: think “The girl danced beautifully” to “The girl performed a beautiful dance.”
  3. Change sentence structure. Turn a long sentence into two shorter ones, for example.
  4. Change the voice – active to passive or vice versa.
- When paraphrasing, you will need to **use synonyms to avoid copying exact words.** When looking for a synonym, choosing a word with the same meaning is necessary. A word with a close-enough meaning will not convey clearly the ideas of the original.

- **If you have used any unique terms or phrases exactly from the original, do place these in quotation marks. For words or phrases with no suitable replacement, quoting the original is acceptable.**
- Finally, double check the length of your paraphrase. Remember that a paraphrase is not a simplified re-writing of the original. Your paraphrase should be similar in word count to the original text.

Ultimately, your goal in a paraphrase is to write an entirely new version of the original, whilst retaining the meaning. The paraphrase is not about simplifying or cutting content; it is about expressing the main idea(s) *in your own words*.

Let's study one final example set:

**The original passage:**

Students frequently overuse direct quotation in taking notes, and as a result they overuse quotations in the final [research] paper. Probably only about 10% of your final manuscript should appear as directly quoted matter. Therefore, you should strive to limit the amount of exact transcribing of source materials while taking notes. Lester, James D. *Writing Research Papers*. 2nd ed., 1976, pp. 46-47.

**A version considered plagiarized:**

Students often use too many direct quotations when they take notes, resulting in too many of them in the final research paper. In fact, probably only about 10% of the final copy should consist of directly quoted material. So it is important to limit the amount of source material copied while taking notes. (Lester 46-47).

**A legitimate paraphrase:**

In research papers students often quote excessively, failing to keep quoted material down to a desirable level. Since the problem usually originates during note taking, it is essential to minimize the material recorded verbatim (Lester 46-47). (1)



## ASSIGNMENT NOTES –

Before we begin with the first assignment for this week, we would like to discuss expected rules for all Level VII writing/literature response assignments. Now that you have so much experience writing essays, we expect effort and attention to detail for each assignment. Every assignment should meet the following requirements, unless otherwise stated:

### Assignment Requirements:

- Standard font, size 12
- Double spacing
- Name and date at the top of assignment, formatted on the left-hand side of the page
- For essays, a title, centered above the essay
- As directed, citations (MLA Format) included in a works cited list following an essay along with proper textual citations

**It is expected that you return assignments with the proper requirements without being asked. Points will be deducted from your grade if these requirements are not followed.**

**Assignment 1A:** Read the following selections. Then, write a literal and free paraphrase for each one, as shown in the first example set of this lesson.

**ORIGINAL TEXT 1:** Brain scientists say that in order to speak a language as well as a native speaker, children must begin to study the language by age 10. A 2018 study found that this ability to more easily learn a language lasts until about age 17 or 18 – which is longer than previously thought – but then begins to decline.

Language immersion programs . . . represent one way to teach foreign language to children earlier. Research has shown that immersion students in Canada score higher in reading literacy than non-immersion students.

Research also shows immersion programs in general have many educational and cognitive benefits, as well as cultural, economic and social benefits both locally and globally. They have also been shown to be cost-effective.

**Reference:** Stein Smith, Kathleen. “Foreign Language classes becoming more scarce.” *American Academy of Arts and Sciences*, 6 February 2019, <https://www.amacad.org/news/foreign-language-classes-becoming-more-scarce>. Accessed 11 June 2020.

**ORIGINAL TEXT 2:** ICÔNE, a new office complex in Belval Luxembourg designed by Foster + Partners has broken ground. The 18,800 square-metre office building, filled with light and greenery, encourages a spirit of co-creation and collaboration. Its flexible layout addresses the need for safe working environments and the changes to the workplace that will emerge in the future. It also references the rich industrial heritage of Belval, revitalising the area by making a positive contribution to the site and its surroundings.

**Reference:** “ICÔNE breaks ground in Belval.” *Foster + Partners*, 1 June 2020, <https://www.fosterandpartners.com/news/archive/2020/06/icone-breaks-ground-in-belval/>. Accessed 11 June 2020.

**ORIGINAL TEXT 3:** This model is based on many sketches of a flying apparatus by Leonardo da Vinci. It features two wings, each with two sections that move independently, a rudder, and a “pilot” that pedals as the wings move and moves its arms together with the rudder. Powered by a single PF M Motor, it's quite impressive, but it doesn't fly – just like da Vinci's original designs.

The primary challenge was cramming all the mechanical and electric parts inside the narrow body. Because the model was never built in da Vinci's time, the colors used in the model are simply a guess, based on the assumption that da Vinci would have worked with wood, canvas, and metal.

**Reference:** Kmiec, “Pawet “Sariel.” *Incredible LEGO Technic: Cars, Trucks, Robots, & More!* No Starch Press, San Francisco, 2015.

## **MORE ABOUT THE PARAPHRASE –**

The concepts discussed above are useful for all types of paraphrase, but there are a few additional things to consider when paraphrasing a complete essay or article.

1. **Your paraphrase should include an introduction**, as with any standard essay. Your introduction should accomplish the main goals of any standard introduction: it should hook the reader, present a road-map of the essay's central details, and clearly state the main idea of the original text.

2. **Your introduction must also signal the author and the title of the original text.** (For example: In his essay, “Over the River and Through the Woods” author James Havern tells us about his opinions on traveling for the holidays.) The signal is an important part of a paraphrase of an essay, because we need to understand whose ideas you are paraphrasing as a whole.
  
3. **Your paraphrase should use third-person voice, not first-person voice.** Do not paraphrase as if you had written the original. Thus, if you are paraphrasing James Havern's (entirely fictional!) essay, you will refer to the author as *Havern* or *he*. You will not use the pronouns *I*, *me*, *my*, etc. as if the paraphrased ideas are actually your original ideas. (note: generally, you should also not refer to the author by his/her first name only, if you are not on a first-name basis with the author.)

Now let us discuss a problem we frequently see when students are paraphrasing longer texts. Often, we see that students will use free paraphrase for each individual paragraph of the longer text, while still following a literal paraphrase of the original essay's structure.

Consider this example:

**ORIGINAL TEXT:**

When is the best time for a hearing parent to start using sign language with a deaf child? Start when they're babies, says Peter Hauser. Deaf himself, this scientist reported new findings based on tests of deaf children. Learning sign language in infancy appears to boost brainpower in ways not related to language, he found.

Hauser is a brain researcher at the Rochester Institute of Technology in New York. “Most deaf children are born to hearing families,” he signed during a presentation of his data. “And,” he added, “most hearing parents do not sign with their newborn deaf children.” That means that these children “have very limited exposure to sign language.” This can slow how quickly these kids acquire language. More surprising, Hauser’s research now suggests, late exposure to sign language also appears to affect other types of mental tasks.

He and his colleagues tested 115 deaf children, all around 12 years old. Some had been exposed to sign language from birth. Others didn’t encounter it until they were about three years old. The researchers asked these kids to draw lines between circles with an ordered sequence of numbers. But to make the task tricky, the kids had to alternate colors of the circles they chose. So they had to think about what they were doing, and resist the urge to connect circles of the same color. This test probed something known as

executive function. It takes a high degree of mental effort. It involves, for instance, controlling attention, impulses and emotions.

Children exposed to signing from birth connected the dots about 17 seconds faster than the other children, Hauser noted. And late signers don't seem to ever catch up to those exposed to signing as babies. The evidence? In similar tests of 40 adults, signers-from-birth beat the times of late signers by 23 seconds, he reported.

Hauser shared his team's new data here on February 12 at the annual meeting of the American Association for the Advancement of Science.

This result shows that whatever changed is "something that's still there in adulthood," says Jenny Singleton of the Georgia Institute of Technology in Atlanta. She's a psychologist and language expert. Earlier work by Singleton had tested classrooms of deaf children. There too, some had been exposed to signing from birth and some had only learned to sign later. Late signers required more help to follow signed conversations, her team found.

There's now strong and growing evidence in kids, she says, "to suggest that if they have not acquired [sign] language early, there can be lifelong impacts." And families of deaf children who receive *cochlear* (KO-klee-ur) implants to restore hearing shouldn't necessarily abandon attempts to sign, she adds. If a child doesn't succeed with the implant, then signing can ensure a child still has a language to use. **(467 words)**

**Reference:** Sanders, Laura. "Early intro to sign language has lasting benefits." *Science News for Students*, 17 February 2016, <https://www.sciencenewsforstudents.org/article/early-intro-sign-language-has-lasting-benefits>. Accessed 12 June 2020.

### **COMMON ATTEMPT AT PARAPHRASE:**

In response to new findings by scientist Peter Hauser, author Laura Sanders discusses the benefits of introducing deaf infants to sign language. Her article, "Early intro to sign language has lasting benefits," Sanders presents evidence that supports the exposure of sign language as early as possible for deaf children.

Sanders begins by referring to a presentation of Hauser's data, in which he states that "most deaf children are born to hearing families." Unfortunately, these hearing parents are not always quick to sign with their deaf infants. Surprisingly, this lack of early language introduction has been shown to slow down the child's ability to gain language skills and maintain the same level of mental skill as their early-signing peers.

In a test of more than 100 deaf children, most of whom were near 12 years old, Hauser and fellow brain research colleagues from the Rochester Institute of Technology asked the children to complete a series of tasks involving circles, lines, numbers, and colors. Essentially, the children were to connect the

circles using the number sequence as a guide, whilst not connecting circles of the same color. Findings reported that deaf children who had been signed to from birth were able to complete the test more quickly than those deaf children who did not gain exposure to sign language until they were toddlers.

These findings are comparable to other tests that have been completed by adults. Those adults who have been exposed to sign language since birth are regularly able to complete the tests more quickly than late signers, thus demonstrating that children exposed to sign language later on rarely reach the same level of mental skill as those exposed to sign language in infancy.

Obviously, the mental difference between children signed to as babies versus children who waited longer to be exposed to sign language continues into adulthood. Psychologist and language expert, Jenny Singleton has confirmed many of these findings in her own tests of deaf children. Frequently, early signers were more easily able to follow conversations than their late-signing peers.

Singleton suggests that there is plenty of evidence demonstrating negative long-lasting effects for children who are exposed to sign language even as late as toddler-hood. Many parents delay or stop signing to their deaf children, when a cochlear implant is given; however, Singleton advises that parents should continue signing with their children, because if the implant is not a success, their children will still need a way to communicate. **(409 words)**

### **STRONGER PARAPHRASE:**

Most deaf children are born to hearing parents; however, many parents wonder when they should begin signing with their deaf child. Perhaps because hearing parents are not entirely prepared for having a deaf child or do not realize the benefits of early exposure to sign language, not all deaf children receive the same introduction to language. In addition, many parents rely on the prospect of cochlear implants to improve or correct hearing problems. Because of these things, many deaf children are not exposed to sign language until they are two or three years old. This may not seem like a big deal, but as Laura Sanders discusses in her article, “Early intro to sign language has lasting benefits,” this lack of early exposure to a means of communication can affect the brain power of a hearing-impaired person for life.

In her article, Sanders compiles evidence from brain researcher Peter Hauser (Rochester Institute of Technology) and psychologist and language expert Jenny Singleton (Georgia Institute of Technology). Both Hauser and Singleton have conducted tests of deaf children, revealing that children who had been exposed to sign language from birth were able to complete a series of mentally-demanding tasks or comprehend a signed conversation more quickly than children who had late exposure to sign language.

Interestingly, both Hauser's and Singleton's findings are comparable to other tests completed by hearing-impaired adults. It becomes apparent then that the difference in mental ability and overall

comprehension does not disappear with childhood. Instead, hearing-impaired adults who had been exposed to sign language as infants also had faster test times and stronger mental skills than their later-signing counterparts.

Although it may be easy to postpone the introduction of sign language to deaf children, either for reasons of the parents' lack of knowledge of sign language or because of the potential of a restorative implant, Sanders points out that an early introduction to sign language creates a better opportunity for the success of deaf children. Her article presents compelling evidence by reputable researchers that this early exposure to sign language provides lifelong beneficial impacts to deaf children. Because deaf children who are signed to from birth gain stronger language skills and mental ability, parents should strongly consider introducing sign language in infancy. **(374 words)**

You will notice in the first paraphrase attempt that the student has essentially followed the same structure and order of the original article. The information is presented in generally the same way, although the student has paraphrased the individual paragraphs.

However, a strong paraphrase shows that you can express the main idea and most important details of an original without copying the structure of the original as a whole. You should notice in the second paraphrase example that the student has truly rewritten the original in a new way, while still maintaining the main idea and most important details of the original article.

Thus, we reiterate these two points:

- Once you understand the full meaning and have taken some notes, **put the original away so you are not tempted to plagiarize.** Now try to write out the full meaning, *in your own words*. Write as if you were telling a friend about the original and what it says.
- **Compare your paraphrase with the original to ensure that you have clearly and appropriately expressed all of the essential information. However, do NOT use the original as a guide for structure and organization. If you are having trouble writing your paraphrase without following along with the text, you need to read the original several more times until you can put it away and then paraphrase.**

Source –

1. Driscoll, Dana Lynn; Brizee, Allen. "Paraphrase: Write It In Your Own Words." *Purdue Online Writing Lab*, 2 August 2016.



## **Week One: Literature**

### **Lesson & Assignments: Intro to Reading & Early British Poetry**

#### **INTRO TO READING EXPERIENCE –**

Over the course of this year, we are going to read unique stories, learn about fascinating people, and look at the roller coaster that is history and language. We will watch how settings and stories shift over time—and, maybe, find threads that run through it all. Bring your curiosity, and let's see what we can discover.

Before we get started, though, let's answer an important question: **Why does literature matter?** Most of us have asked ourselves this question, whether we have never understood the purpose of reading or we love picking up a book, but don't know why it's part of an educational curriculum.

There are many answers to that question, but I think it can be summed up in one simple statement: **What we write reflects who we are.** Therefore, when we read, we connect with lives and experiences other than our own, finding similarities and grappling with differences. Reading teaches us to think critically, to care deeply, and to understand broadly.

#### **Throughout this year, we will focus on these goals:**

- We are going to study American, British, and World literature, from the 1500s to modern times. We will look at everything from poetry to novels, from Broadway to biographies.
- We will dig into writings from people similar to us and people different from us, and strive to empathize with both.
- We will share our opinions, experiences, and personalities through writing and response.

## TIPS TO READ AND UNDERSTAND LITERATURE –

Whether this is your first or hundredth English class, it's a good idea to think about *how* we read. Here's what we have found to be the most successful way to study literature—plus, it doesn't add much extra time to your reading, *and* prepares you for any analysis or writing you'll do afterwards.

- **Understand, and keep trying to understand, the context and the intention.** What kind of culture existed when this was written? What did the author hope to gain from this story? You may be able to learn some of these answers before you start reading, but keep your eyes open for more clues as you go. It's easy to “judge a book by its cover.”
- **If possible, have a summary available for tough texts.** This way, we won't get lost in confusing words or long paragraphs. With tough texts, we would recommend reading the summary beforehand, using it to understand unclear segments, or reviewing it to make sure that you grasped the text properly.
- **Look up words you don't know and write down the definitions,** whether that's in the margins, above the word, or on a separate sheet of paper. Next week, we'll have an assignment digging into language, so this is good practice.
- **Write comments, questions, and summaries as you read, either in the margins or in a separate book.** When we read, it's easy to forget details, right? Keeping notes not only helps us remember, but it reinforces what we read in our memory and ensures that we're really comprehending what we read.
  - **One Example Process:** Write a short summary of each chapter, then each section or part, then the work as a whole. Also note keywords in the margins that might be useful to write about later (e.g. “family,” “hope,” “loss”). If you write keywords in the top-hand corners, it is easy to see as you skim back through the book!
- If possible, **read the piece a second time!** This helps a lot before writing on a piece of literature. It's important to make sure that the work is fresh in your mind, and you might catch things you missed!

Again, these tactics won't add much to your reading time—and we will try to keep the lessons short so you have time to read well. If you'd like to dig deeper into particular aspects of our historical context, footnotes will be provided in a works cited list following the weekly assignment.

**With all of this in mind, let's get started! We begin our journey hundreds of years ago . . .**



## **EARLY BRITISH POETRY –**

After the Black Death (1346-1353), the number of people living in Britain had decreased significantly. However, by the late 1500s the population was beginning to grow again. With the increase in people, there was not enough work for everyone. Supply was limited and demand was higher. This drove the price of goods up and many British families struggled to make ends meet. Towns also started growing quickly and issues like sanitation and adequate housing were constantly being discussed.

As cities grew in structure and population, new thoughts and ideas began to emerge. In fact, it was around this time that the new ways of thought produced by the Renaissance—which had begun 100+ years before in Italy—reached England. With the invention of the printing press a few centuries before (commercially available by 1450), information could be transmitted to a wider audience in a much shorter period of time. Now, more and more people were also becoming literate and were able to read the newspapers for themselves.

The infamous Henry VIII's daughter Queen Elizabeth I was on the throne, reigning from 1558 to 1603, and England found itself in a golden era. Religion had been a major issue—first, Henry VIII invented the Church of England (maybe, possibly to divorce his first wife, which was against Catholic doctrine). Then, upon taking the throne, the Catholic Queen Mary I persecuted Protestants, burning hundreds at the stake. With Elizabeth's ascension, the Church of England was back in full force, separating believers from the Catholic Church and the Pope in Rome. These changes in worship throughout England became known as the English Reformation and helped create a spirit of nationality and support for the Crown. "The whole country exulting in its new sense of freedom and power became a fairyland of youth, springtime, and romantic achievement." (1)

In addition to religious and governmental changes, England also faced a revival of chivalry in the 1500s. Strong-hearted men set out on adventures in honor of the Queen. One such man was Sir Walter Raleigh, whom you may know for his help in colonizing North America. Raleigh also served in several political positions under Queen Elizabeth. Raleigh, along with another man named Sir Francis Drake, successfully defended English during the Spanish Armada, ultimately winning the victory in 1588. "With the defeat of the Invincible Armada, the greatest naval expedition of modern times, the fear of Spanish and Catholic domination rolled away. The whole land was saturated with unexpressed poetry, and the imagination of young and old was so fired with patriotism and noble endeavor that nothing seemed impossible. Add to this intense delight in life, with all its mystery, beauty, and power, the keen zest for learning which filled the air that men breathed, and it is easy to understand that the time was ripe for a new and brilliant epoch in literature." (1)

Of course, one of the most popular forms of entertainment during the 1600s was going to the theatre. Up until this time people had enjoyed watching plays and performances on the streets, but now, real theatres were being built and plays were being performed. And, when we are discussing British theatre, who else comes to mind by the infamous William Shakespeare?

Although Shakespeare is predominantly known for his works on the stage, Shakespeare also wrote poetry, in the form of sonnets. Two of Shakespeare's contemporaries—Edmund Spenser and John Milton—also dabbled in the realm of sonnets, the subject on which we will focus for this week's lesson.

### **A BRITISH LEGEND –**

On 26 April 1564, William Shakespeare was baptized in Stratford, England. (We don't know *exactly* when he was born.) His father was a wool dealer and glove maker who eventually gained some significant leadership positions in the community. Historians believe that Shakespeare left school around the age of 16. By 18, he married Anne Hathaway (a woman eight years older than he was). Together they had three children—two daughters and a son. Sadly, Shakespeare's son died at the age of eleven. This meant there would be no heir to carry forward the family name.

Since Shakespeare was more familiar with country life than the sophisticated city life, he spent much time observing others and dedicated a great deal of time to the public readings of his poems and sonnets. From there, he moved on to writing plays. In fact, tragedies, romance and dramas seem to have come one after another and Shakespeare quickly grew in popularity. In 1616, Shakespeare wrote out his will leaving most of his money, houses and land to his two living daughters. A month after writing his will he became sick after traveling to London and he died on April 23, 1616. During his lifetime, Shakespeare wrote dozens of plays and 154 sonnets, while also acting and sharing in the ownership of a theatre.

### **EDMUND SPENSER –**

Edmund Spenser was an English poet born in 1552. Not much is known about his childhood, but he was one of six poor students who attended Merchant Taylors' School, supported by generous donors. Later, Spenser attended the University of Cambridge, earning his way by performing various duties across campus. Spenser studied Greek and Latin, the works of both Plato and Aristotle, and a wide array of medieval literature, ultimately earning both a bachelor and master of arts degree. Spenser's first major work, *The Shepheardes Calender*, was published in 1579. *The Shepheardes Calender* was a series of twelve pastoral poems, poems which “[explore] the fantasy of withdrawing from modern life to live in an idyllic rural setting.” (2) Upon its publication, this work was lauded as the best poetic work to have appeared since

the death of Geoffrey Chaucer (author of *The Canterbury Tales*) some 180 years prior.

The following year, Spenser moved to Ireland, serving in various civil positions. In Ireland, Spenser met his neighbor, Sir Walter Raleigh. As the men's friendship grew, Spenser read Raleigh the first three books of his newest work . . . *The Faerie Queene*, which is often considered an allegorical poem in celebration of the Tudor dynasty and the Queen. Raleigh was so impressed with the work that he convinced Spenser to accompany him back to London and present the poem to Queen Elizabeth. The trip was a success: the Queen was delighted with Spenser's poem, seeing herself emulated in Spenser's lead female characters, and granted Spenser a lifelong pension of 50 euros per year. The Queen's support ultimately led to the poem's success, when it was published in 1590. Three additional books were published in 1596.

In addition to *The Shepheardes Calender* and *The Faerie Queene*, Edmund Spenser is known to have penned some eighty-nine sonnets.

## **JOHN MILTON –**

The England of the early and mid 1600s was not a place of peace. Queen Elizabeth I passed away in 1603. James VI of Scotland took the throne, becoming James I of England. The years that followed included disease, assassination attempts, war, fire, and revolution.

Into this era, John Milton was born in 1608. He wrote prolifically beginning in the mid-1620s. (In fact, one of his earliest poems and the first to appear in print was about William Shakespeare!) Milton wrote poems, prose, and both religious and political pamphlets. His most famous work, an epic poem called *Paradise Lost*, was published in 1667 during the continued religiously and politically tumultuous time in England.

John Milton is believed to have suffered from either retinal detachment or glaucoma. Regardless of the cause, Milton was completely blind by the age of 44, leading him to dictate his work to others who would copy it down. However, despite facing numerous personal, religious, and political challenges in his own life, John Milton has been regarded as possibly the greatest English author of all time; and perhaps no doubt, for he wrote in three languages: English, Latin, and Italian!

John Milton is known to have written 24 sonnets, revolutionizing the form and reinvigorating interest in it. His style is now referred to as the Miltonic Sonnet.

## WHAT IS A SONNET? –

Sonnets are written with relatively strict form, though often with a range of emotions and intensity within.

All sonnets have 14 lines. In addition, most sonnets use iambic pentameter, a structure of ten syllables per line with the stress/accent placed on the second syllable of each syllable pair. Outside of these “rules”, the structure of a sonnet can vary slightly depending on its type. There are four types of sonnets, each one connected to one of the authors we discussed above.

**The Petrarchan Sonnet:** Thirteenth-century, Sicilian poet Giacomo da Lentini is believed to have been the original creator of the sonnet, but it was Italian poet Francesco Petrarch after whom the first primary type of sonnet was named during the Italian Renaissance. The Petrarchan sonnet is divided into two sections, an octave (eight lines) and a sestet (six lines). The rhyme scheme used in the octave is ABBA ABBA, although you may occasionally see a variation of ABBA CDDC (known as the “Crybin” variant). The rhyme scheme in the sestet is commonly CDE CDE but can also be CDC CDC (known as the Sicilian sestet).

**The Shakespearean Sonnet:** Sometimes referred to as Elizabethan sonnets or English sonnets, this form of sonnet was popularized in England during the mid to late 1500s. The Shakespearean sonnet is divided in four sections: three quatrains (four lines each) and one couplet (two lines). The rhyme scheme of the Shakespearean sonnet is ABAB CDCD EFEF GG.

**The Spenserian Sonnet:** Popularized by Edmund Spenser, this type of sonnet is a variation of the Shakespearean sonnet, using the rhyme scheme ABAB BCBC CDCD EE. “This means that rhyming words introduced in one quatrain must inform rhymes in subsequent quatrains.” (5)

**The Miltonic Sonnet:** This type of sonnet was a result of John Milton pushing the boundaries of poetry, something he did both in his sonnets and in many of his other popular works including his very different epic *Paradise Lost*. Formally, sonnets focused on topics of worship or religion. When Shakespeare took up his pen, he included many non-religious topics in his sonnets, including bitterness, lust, and prejudice. Milton further pushed these boundaries by using his sonnets to explore personal struggle or internal conflict. With this in mind, it is important to note that Milton also wrote sonnets outside of the traditional length or rhyme scheme, but that when he did stick to an original form, he most often chose the Petrarchan sonnet structure, as we will see in this week’s reading.

Something you will see as common among the different types of sonnets is that most sonnets contain a ‘turn’ which is usually a change in the direction of the writer's argument or emotion. Many Petrarchan-style sonnets present a problem or a question in the octave and an answer in the sestet. Often, you will see a similar style even in Shakespearean, Spenserian, and Miltonic sonnets.

The key to reading a sonnet involves being able to follow the author's thought patterns and being able to notice when a shift in emotion or ideal is taking place. The reader must understand how the poem progresses from beginning to end.

For example, in the Shakespearean sonnet below, we see how William Shakespeare talks about the beauty of a rose and how we consider it even more beautiful because of its “sweet odour which doth in it live.” The roses are “full as deep a dye,” but the beauty we see and smell is only a show, in a sense. For, when a rose is fading and dying, its smell actually becomes more sweet, as Shakespeare states in Line 12: “Of their sweet deaths are sweetest odours made.” Then Shakespeare uses the couplet to compare this natural experience to that of human life: when beauty and youth fade, inner moral qualities of a person such as truth and faithfulness will be “distilled” (*extracted* could be a good word to use here). Perhaps Shakespeare is alluding to the age-old reality that wisdom and true beauty often come with age; or perhaps he is referencing himself, stating that when he passes away, his truth can still be extracted in his poems.

You might also note in this sonnet how the word *sweet* is used for multiple purposes. In Line 2, the word *sweet* is used to describe the additional beauty that comes with truth. By the time the word *sweet* is used again in Line 4, it is now relating to the smell of the rose and its fragrance. Jumping down to Line 11, we see that the use of *sweet* roses builds momentum again after several lines referring to death, and Line 12 uses the term *sweetest* to describe the smell and fragrance produced by the rose once again. This poem uses language to move an object from a *sweet* thing to the *sweetest* thing.

## **Sonnet 54**

### **William Shakespeare**

O how much more doth beauty beauteous seem,  
By that sweet ornament which truth doth give!  
The rose looks fair, but fairer we it deem  
For that sweet odour which doth in it live.  
The canker-blooms have full as deep a dye  
As the perfumed tincture of the roses,  
Hang on such thorns and play as wantonly

When summer's breath their masked buds discloses:  
But, for their virtue only is their show,  
They live unwoo'd and unrespected fade,  
Die to themselves. Sweet roses do not so;  
Of their sweet deaths are sweetest odours made:  
And so of you, beauteous and lovely youth,  
When that shall fade, my verse distills your truth.

### **Assignment 1: This assignment has two steps.**

**Step One:** Read the following sonnets (PDF attached). Read more than once if necessary.

- Shakespeare, Sonnets 18 & Sonnet 106
- Spenser, Sonnet 75
- Milton, Sonnet 19

**Step Two:** Write a response, MLA format, on the sonnets, answering the following questions. Use specific examples and direct quotations from the poems to support your answers.

1. What is the major theme in each sonnet? Is there more than one theme?
2. Discuss the contrasting sections of each sonnet. Does the sonnet begin with a problem or a question? If so, what is the answer provided? Does the sonnet begin with one ideal and reach a turning point to show a different approach to this ideal?
3. How does the author's emotion progress or shift throughout each sonnet?
4. How are the five sonnets different from each other? Is there a different effect depending on the type of sonnet (Petrarchan, Shakespearean, Spenserian) used?

#### **Sources –**

1. Spenser, Edward. "The Project Gutenberg eBook, Spenser's *The Faerie Queene, Book I.*" Edited by George Armstrong, prepared by Charles Franks, Keith Edkins, and the Project Gutenberg Online Distributed Proofreading Team, Wauchope, [https://www.gutenberg.org/files/15272/15272-h/15272-h.htm#canto\\_I](https://www.gutenberg.org/files/15272/15272-h/15272-h.htm#canto_I).
2. "Poetry 101: What Is a Pastoral Poem? Learn About The Conventions and History of Pastoral Poems with Examples." *Master Class*, 16 August 2021, <https://www.masterclass.com/articles/poetry-101-what-is-a-pastoral-poem-learn-about-the-conventions-and-history-of-pastoral-poems-with-examples>.
3. "What Are the Different Types of Sonnets? 4 Main Types of Sonnets With Examples." *MasterClass*, 16 August 2021, <https://www.masterclass.com/articles/what-are-the-different-types-of-sonnets-4-main-types-of-sonnets-with-examples#what-is-a-spenserian-sonnet>.