UNIT IX — CRITIQUES/BOOK REPORTS

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Critique Introductions

Critique Conclusions

Critique Model

Introduction.
   I.   Characters,
        Setting
   II. Conflict, Plot
   III. Climax, Theme
Conclusion

CRITIQUE/BOOK REPORT OUTLINE

I. INTRODUCTION

Story Title, type of story, Book Title
Author, publisher, date of publication
number of pages, pictures (number and quality)

Although the introduction contains factual and quite dull information, writing with style will make it less boring for the reader.

II. SETTING, CHARACTERS, BACKGROUND
II. CONFLICT (PLOT)
III. CLIMAX & RESOLUTION

IV CONCLUSION

Liked? why?   **Never use "I"**
Disliked? why?

CRITIQUE VOCABULARY

INTRODUCTION

STORY: tale, saga narrative, epic, legend, mystery, tragedy, comedy, romance, novel, yarn, anecdote, myth

TYPE: sad, nature, science fiction, love, adventure, historical, horror, folk, fairy, animal, moral, space, descriptive

CHARACTERS
players, actors, hero, villain, personae, participants, figures, victim

ROLE: main, central, leading, major, minor, subordinate, lesser, supporting, shadowy, background, secondary

TYPES: adventurous, tragic, comic, bumbling, retiring, extroverted, pliant, scheming, sordid, acquisitive, inquisitive, impulsive, sinister

ANALYSIS: well- or poorly-drawn, fully or underdeveloped, convincing / unconvincing, consistent / inconsistent, lifeless, too perfect, overly evil, not believable / believable, too predictable, idyllic

SETTING

TIME: long ago, ancient or biblical times, Middle Ages or Medieval, modern, contemporary, futuristic, mythical

PLACE: rural, urban, small town, frontier, pioneer, war, space, slums, ghetto, exotic, foreign land

MOOD: mysterious, foreboding, tragic, bland, comic, violent, suspenseful, compelling, sad, supernatural, emotional

CONFLICT

STAGES: initiated, promoted, continued, expanded, resolved

INTENSITY: exacerbated, heightened, lessened

ANALYSIS: over- or underplayed, realistic, unrealistic, convincing, contrived, stretched, sketchy

PLOT: plan, conspiracy, scheme, intrigue, subplot, sequence of events, action, narrative, episode, unfolds

CLIMAX
turning point, most exciting moment, dramatic event, high, emotional crisis, anticlimactic, inevitable conclusion

I. INTRODUCTION

1. **Attention getter** – grab the reader's attention. This might be by using a question or quote. It might be something that reflects the impact of the piece of literature on the reader. Anything that pulls the reader in and entices them to read on is an attention getter.
2. **Detail information** - type of story, author, what book it is from, publisher, date, number of pages.
3. **Background** – flesh out the background by giving a description of context and authorship. (information about the period in which it was written or the period of history in which it occurred; what else was going on in the world; biographical information about the author).

**Remember that the introduction should be about the same length as your body paragraphs.
Although the introduction contains factual and quite dull information, writing with style will make it less boring for the reader.

CONTEXT and AUTHORSHIP
Each story is written by an actual person, an individual living in a particular culture and period. It is impossible that an author may write from any experience other than his own, no matter how fictional the account he weaves might be.

CONTEXT – the historical period behind a piece of literature.
- the social and class structures
- the moral sensibilities
- roles for men and women
- theological and philosophical trends
- political, economic, and ecological realities
- major historical events taking place during the author's lifespan
- great events going on in the rest of the world

AUTHORSHIP – the personal history of the author.
While fiction is not necessarily autobiographical, and cannot be read as such, knowledge of the character and life of the author can at times provide a window into a work.
- who is the author
- what matters to the author
- the author's interests and personal issues
- the people in the author's life

Context and Authorship:

1. Who is the author?
    Man/woman, how old, happy/unhappy, friendly or reclusive?
    What kinds of relationships did the author have? Did he have a family?
    Did the author suffer any hardships in his life that might have made him think or feel a certain way about what he was writing about?
    Was the author successful in his lifetime?
2. Where did the author live? In the country? In poverty or comfort?
3. When did the author live? Born? Died?
    What events were taking place during the author's lifetime? Was he involved in them?
    Does the author refer to the events of his lifetime in his story?
4. What did the author believe?
    What matters to the author?
    Particular religion? Political leanings?
    Part of a particular social cause or movement?

IV   CONCLUSION

1. What you **liked and WHY**
2. What you **disliked and WH**Y
3. Give specific examples of the above: what was the most terrifying thing; the most exciting thing; the most tense thing; what devices did the author use that you liked or disliked; did the author draw you in to the story (how); was it boring; how did you feel; were you happy with the way the piece ended; did characters change; did you hope it would end in another way (how); how could it have been more interesting?
4. Do not use the word "I"
5. The title of the critique essay needs to come from the last sentence of the conclusion

Remember that a conclusion should be about the same length as the body paragraphs.

STRUCTURE:
The Introduction and Conclusion do not have topic/clincher sentences.
The Introduction and Conclusion should each be approximately the same length as a body paragraph.

CRITIQUE VOCABULARY:
Look at the "Critique Vocabulary" pages under the section "Conclusion."
These are some examples of critique vocabulary. There are many others. Highlight the critique vocabulary you use in your conclusion.

STYLE ELEMENTS:
Introductions and Conclusions, like all other paragraphs, must have all 6 sentence openers and all 6 dress-ups.

The Critique Model

INTRODUCTION

I. SETTING (background; mood)	Place, time, and mood
	When does it happen? Where do they live or go?
_____	_____
II. CHARACTERS	Who is in the story? What are they like?
_____	_____
III. CONFLICT/PLOT	Problems that must be solved; the plan of the story
	What do they need/want/think/do/say?
_____	_____
IV. CLIMAX/RESOLUTION/THEME	Turning point of the story; the message about life. How is the need resolved? What happens after? What is learned?
_____	
V. LITERARY STYLE	

CONCLUSION

STORY CHART – the 8 elements

Climax

Literary
Devices/Style

Resolution

Rising Action or
complication
(plot)

Setting
Characters

Theme

Conflict

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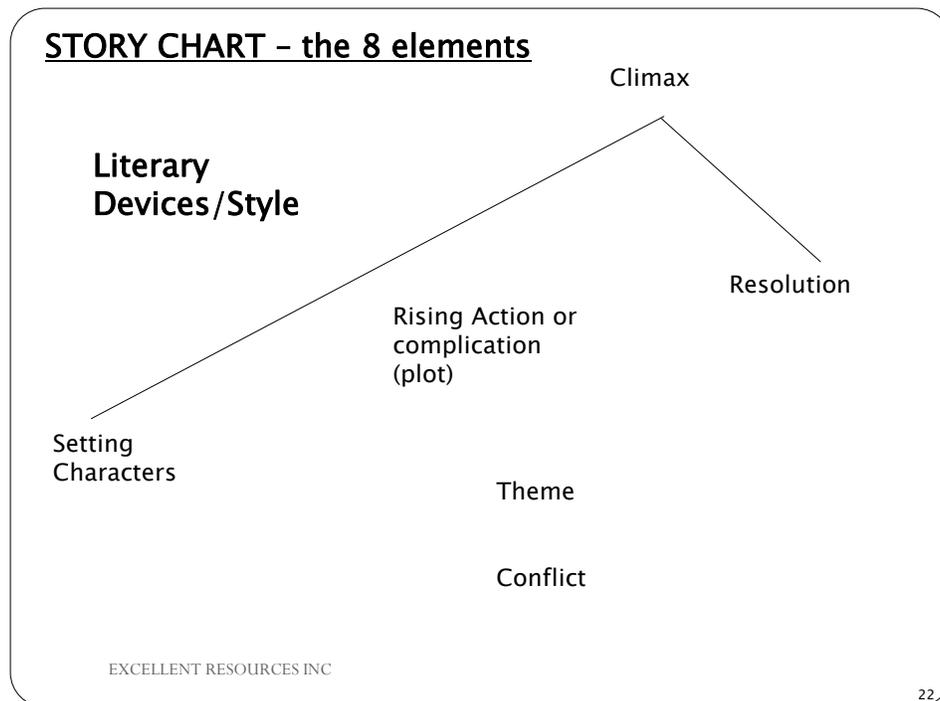
SETTING:

All the details of the time and place in which the story occurs.
Setting helps create the mood or atmosphere of the story.
Where?
Where does the story take place? country, city, region, in one spot or across numerous locations?
What kinds of people live there? What is the economic situation? hopeful, depressed, downtrodden? Why?
What is the weather like? What season?

When?
What day? What time of day?
Does the story take pace in a single day? A few minute? A whole lifetime?
In what year, era or age of the world does the story happen?
Is the setting real or imaginary?

Mood
What is the mood or atmosphere of the place where the story happens?

CHARACTERS:

These are the people of the story, who strive for or oppose the resolution of its conflict.

How do we know a character? The author reveals him to us in several ways:

- His behaviour and appearance

- What he says and thinks about himself, out loud and in the privacy of his own mind

- What other characters say or think about him

- The details of his situation and environment

- The way he interacts with his environment – with other people and with his surroundings

- The ways he is similar to or different from the characters around him

Remember that the **<u>Protagonist</u>** is the central character.

The **<u>Antagonist</u>** is the person or force opposing the protagonist.

CONFLICT:
The conflict of a story is the problem or disagreement at the root of the story's action, the tension that drives the story forward toward a conclusion. It is the competition for the prize; the obstacle between the protagonist and his goal; the misunderstanding that must be worked out.

Conflict can be broken up into 2 areas:
1. Internal conflict – man vs. self
2. External conflict – man vs. man; man vs. society; man vs. nature; man vs. fate

Determining the conflict of a story:
- Brainstorm as to all the conflicts you see in the story.
- List all the man vs. _____ conflicts.
- After listing all the conflicts, decide which is the main conflict for the main character.
- Write out the conflict in the form of a question.

PLOT:
The plot of a story is a simple summary of its sequence of events. This includes the rising action, the climax, and the resolution.

Rising Action (or Complication) – In the rising action, the characters encounter a conflict, and events take place which cause the tension created by the conflict to become more and more intense.

CLIMAX:
 The process of increasing tension reaches its pinnacle in the climax of the story, where the conflict is decided, for good or ill. The climax is the highest point of action; the "Aha!" moment when the resolution of the conflict becomes a foregone conclusion. The solution of the conflict brings about the climax of the story. Your analysis of the story's climax will hinge to a great degree upon your opinion of the nature of the central conflict.
- What happens in the story? Major events/words spoken/actions taken which happen to resolve the conflict. What happens that answers the questions posed in the conflict?
- At what point is the conflict decided, for good or ill? When does the resolution of the conflict become a foregone conclusion?

RESOLUTION:
 In the resolution, the author discloses the secrets of his plot; he "unravels" the mysteries and answers the reader's questions; the author closes his story, often putting an interpretive spin on the story's events, hinting at its theme.
- How is the main problem solved? Pleasantly/in a terrible way?
- Does the protagonist get what he's after?
  How does the story end?

THEME:
- The main idea of the story
- The universal truth
- The reason the author wrote the story

We can state the theme in a sentence that reveals something about the subject of the story or something about human behaviour. It might be revealed in the title, or in the ways the main character changes or in what he learns.

Theme is not the subject of the story or the moral of the story.

To test if your opinion of the theme IS really a theme, or simply a subject or plot:
> Theme – your sentence expresses a view of human nature.
> Subject – your sentences is merely a topic.
> Plot – your sentence describes a series of events.

- What does the protagonist learn? What do the other characters learn?
- Do they change in any way because of the conflict? Act differently? Look at each other or their surroundings differently?
- Does the story deal with a universal theme – is there an important statement about life made by the story?
- What is the main idea of the story?
- What do we learn about human behaviour from this story?

LITERARY DEVICES

These are about style – they are techniques the author uses to help him communicate what he is hoping to communicate through what he has written.

The author uses literary devices:
- to aid his efforts to develop atmosphere
- to create mood
- to enrich character development
- to weave plot
- to deepen our understanding of his themes

Does the author use the sounds of our language to create interest in the story?
> onomatopoeia
> assonance
> alliteration
> rhyme

Are there descriptions and comparisons which create pictures in your mind?
> simile
> metaphor
> personification

Does the author use the characters/events to communicate a theme?
> irony
> allusion
> foreshadowing
> symbolism

Critiques of Narrative Stories – Unit IX Checklist								

Date		Grade		Name				
		Composition:						
			Paragraph	I	II	III	IV	V	VI

Structure								
	Introduction								
		Background Information		2					
			Type, title, author, publisher, date, pages, pictures, quality	2					
		Clincher repeats new Title		2					
		Critique Vocabulary		2					
	Paragraph II								
		Setting			2				
		Characters			2				
		Mood			2				
		Critique Vocabulary			2				
	Paragraph III								
		Conflict, problem, plot				2			
		Critique Vocabulary				2			
	Paragraph IV								
		Surprise, resolution, moral					2		
		Critique Vocabulary					2		
	Paragraph V (Optional)								
		Literary Devices Named						2	
		Opinion of quality						2	
		Critique Vocabulary						2	
	Conclusion								
		Liked?, disliked? Why?							2
		Final Clincher Repeats Title							2
		Clincher repeats the Title							2
		All paragraphs approximately the same size				2			
Style								
	Dress-Ups (all six in each paragraph)			6	6	6	6	6	6
	Sentence Openers (all six in each paragraph)			6	6	6	6	6	6
Presentation								
		Correct format: Title underlined, name, date, spacing, margins				2			
		Correct indicators				2			
Language Mechanics (points deducted for errors) See checklist -- Unit V						up to -- 16			

	Total Points		Total Possible	Your Points	Percent
	Three Body Paragraphs & Intro & Conclusion		94		
	Fourth body paragraph added (optional Paragraph V)		112		
	Your Mark:				

Note: **Bolded** terms indicate items **NEW** to this checklist.

Examples of Critiques:

<div align="center">

Impulsiveness
by
Craig Jackson

</div>

The Model		Structure
Introduction "title" Type pages Pictures	This story, "Llewellyn and his Dog" is an old Welsh folk tale. It was from the file. It was four paragraphs in length. It is a short narrative story which teaches a lesson. One black and white illustration of Llewellyn accompanied the tale. It is dull. The story is also historical.	Topic:story Clincher:story
I Characters Setting Place Mood	The characters of the story included Prince Llewellyn and his baby son. There was also a greyhound called Gellert and a starving wolf who had tried to attack the baby. The story is set in Wales at Beth Gellert. The mood is tragic. The main characters are Llewellyn and Gellert.	Topic:characters Clincher:characters
II Conflict Plot	Llewellyn had a problem. He called Gellert to go hunting but the dog didn't respond. When Llewellyn returned from hunting Gellert was covered with blood. Llewellyn fled into the house and found the baby's bed overturned. He feared that Gellert had killed his son. Llewellyn was impulsive. That was his second problem.	Topic: problem Clincher:problem
III Climax Theme	The climax arrived when Llewellyn shot and killed the greyhound and then immediately found his baby son lying beside a dead grey wolf. He realized that Gellert had saved the baby. The theme of the story is that one should investigate before taking action. Llewellyn should not have jumped to conclusions. He was impulsive. The climax is violent.	Topic: climax Clincher:climax
Conclusion Liked? Disliked?	The best part of the story is that Llewellyn honoured Gellert with a stone cairn which is still standing. The worst part was that Gellert died. That was sad. Llewellyn should have been punished for being so impulsive. Remorse was not enough. Old Wales should have hvea some gun control laws. The cairn is now as Beth Gellert and the grave of Gellert which is an atonement for Llewellyn's impulsiveness.	Topic: cairn Clincher:carin

The Concept of Honour
By
Craig Jackson
A Critique of the "Paris, Prince of Troy"

Introduction

"title", author book reflects topic, pictures, vss	"Paris, Prince of Troy" written by J.B.Webster is a tragic narrative. It was based on a Greek legend written originally as a poem 900 years before Christ by the poet, Homer. That poem was called the <u>Iliad</u> which was the Greek name for the city of Tory. The events of the tale were thought to take place about 1200 B.C. "Paris, Prince of Troy" is a tragic epic which is a narrative having as its subject, heroic exploits and achievements or grandiose events. The word "epic" is of Greek origin. There are two line drawings which are excellent action pictures. Paris was a tragic hero.

I. Characters

       reflects topic	The central heroes include Paris and his brother Hector both princes of Troy, King Menelaus and Queen Helena of Sparta. A secondary persona is Achilles, the foremost Greek warrior. Among the numerous shadowy deities involved in the tale is Aphrodite, goddess of love and beauty. The saga explains how we got the expressions "Achilles tendon:" and Achilles heel", the latter referring to any vulnerable or weak point. From Aphrodite, the English language also derives "aphrodisiac" meaning a drug to induce and overpowering attraction. The major actors are supported and opposed by a host of minor participants. The epic has many lesser players. It is only the central character of Paris which is fully developed.

II. Setting-Mood

	The tale is set long ago in the ancient Greek world and the mood is violent. Most of the action takes place on the plains before the walled city of Troy in Asia Minor. Mount Ida towers over the plains. There are individual combats between Paris and Menelaus, Hector and Achilles and the horrific sack of Troy. The mood is also foreboding and supernatural. The gods play roles in which humans are the tools which the deities manipulate in their jealousies. Ancient Troy is the setting for a mood of tragic violence.

III. Conflict-Plot

	The conflict is simple and the plot complex. Paris runs away with Helena to irritate the conflict. The Greeks mobilize to retrieve Helena, sack the city of Troy and kill Paris. In the sequence of events three goddesses ask Paris to judge which of them is the most beautiful. Aphrodite offered him love and the most beautiful woman in the world as a bribe. He decides in her favour. Paris eloped with Helena – the most beautiful woman – and the Greco-Trojan war ensued. Throughout the intrigues of the gods the battle favours first one side ant then the other. The role of the deities is sketchy but they promote the conflict. The episodes relative to Hector and Achilles might be considered a sub-plot. In the scheme of events the Greeks turn to trickery. They find the achilles heel – curiosity – of the Trojans. After a complex plot, the conflict is resolved as Helena returns with Menelaus to Sparta.

IV. Climax-Theme

	There are a number of climaxes and themes. The turning point of the narrative comes right at the end with the Trojan horse and the sack of the city. There are exciting moments at the slaying of Hector and the killing of Achilles. The death of Paris was almost an anticlimax which enhances the tragedy. A subtheme of the epic is that love breeds violence, the central message that honour is dangerous. Thousands died because they were persuaded that the dishonour of the king of Sparta was an affront to all Greeks. Greek nationalism caused the crisis. The final high point a t the sack of Troy suggests the lesson that man has within himself the seeds of his own genocide.

alliteration foreshadowing symbolism	The author employs five special literary devices and techniques. There are numerous examples of rolling alliteration such as "triumphant and tragic tale of Troy" and the "finely chiseled form, fashioned his fatal flaw". These add a poetic quality to the prose. There is considerable foreshadowing of the tragedy from the mother's dream to "woe unto Paris" in paragraph four and "the tragedy had been set in motion" in paragraph five. Mount Ida becomes a recurring symbol.

	Paris was abandoned on the mountain as a baby, watched his blocks and met the goddesses on Ida and its majesty guarded his rave. The author draws Paris as a typical Cancerian, blonde, blue-eyed, witty, talkative with a powerful body structure. His spears are inset with pearls, the gem of Cancer and the iris, the flower of Cancer is noted repeatedly. The blue of the larkspur, the flower of July and the iris reflect the eyes of the hero, droop before his combat with Menelaus and adorn his grave with a canopy. The tale ends with the profusion of blue flowers growing over the mausoleum of Paris among the ruins of Troy. The July birthstone is twice mentioned, in the ruby-prowed ship on which

atmosphere   Paris and Helena sail to Troy and the ruby gem set in his horsehair crest. The characters also speak in archaic English to recreate the feel of ancient times. All of the literary devices and techniques

reflects topic   enhance the atmosphere of the epic.

Conclusion

liked?   Violence and the supernatural are very modern themes. The combat scenes were exciting. The epic demonstrates that man partly has free choice and partly is a victim of fate. Aphrodite initiated the war. But Paris by treacherously killing Achilles prolonged it. Paris murdered Achilles to save his honour. Thus honour, manhood and ego initiated the tragedy with Menelaus and pushed it forward

disliked?   with Paris. The conversation in archaic English can be difficult to understand. Combined with the numerous characters one must work to follow the narrative. The violence is convincing. The gods are too human and not supernatural or mysterious enough. "Paris, Prince of Troy" is about the

reflects title   destructive potential involved in the concept of individual and national honour.

TEACHING TIPS FOR: Unit IX

1. START WITH VERY SHORT STORY (EASIER TO SUMMARIZE).

2. TRY IT WITH A "BAD" BOOK; LET STUDENTS RIP IT TO SHREDS.

3. MOVIES ARE EASIER THAN BOOKS—THEY ARE ALREADY PLOT SUMMARIES

4. USE CRITIQUE VOCABULARY

5. NONFICTION CRITIQUE MODEL IS A HYBRID OF UNIT VIII & IX:

    I. Intro – background on book & author,
      + state 3 (4-5) topics (concepts in book)

    II. – IV. (3 topics) – Summarize selected concepts using
    topic/clincher ¶ model

    V. (3 topics) – restate topics, give opinion of book (not using "I")

6. LARGE BOOKS TOUGHEST. MODEL TOGETHER WITH CLASS.

CRITIQUE VOCABULARY

INTRODUCTION:

Stories	tale, saga, narrative, epic, legend, mystery, tragedy, comedy, romance, novel, yarn,…
Synonyms:	anecdote, myth, sad, nature, science fiction, love, adventure, historical, horror, folk…
Type	fairy, animal, moral, space, descriptive…..

I. CHARACTERS

Synonyms:	players, heroes, villain, personae, participants, figures, protagonist, antagonist
Role/Types:	main, central, dominant, leading, major, minor, subordinate, lesser, supporting, shadowy, protagonist, antagonist, background, secondary, tragic, comic bumbling, retiring, extrovert, pliant, scheming, sordid, acquisitive, impulsive, sinister….

Qualities:

boldness/fear	attentiveness	alertness/dullness
creativity	compassion	benevolence/maliciousness
diligence/laziness	dependability	cautiousness/rashness
enthusiasm	determination	contentment/discontent
forgiveness	endurance	deference
generosity	faith	discernment
gentleness/harshness	flexibility	discretion
gratitude/ingratitude	honour	hospitality
joyfulness/sadness	humility	initiative
justice/unfairness	meekness	persuasiveness/obnoxiousness
loyalty	orderliness/disorderliness	resourcefulness
obedience	punctuality	thoroughness
patience/impatience	self-control/indulgence	thriftiness
responsibility	sensitivity/insensitivity	tolerance
truthfulness/untruthfulness	sincerity	virtue

Analysis:

action	mysterious	extroverted
adventure	mystery	foreign
adventurous	myth	futuristic
ancient	mythical	impulsive
background	nature	inquisitive
comic	plan realistic/unrealistic	lesser
convincing	rural	lifeless
crisis	scheme	memoir
fable	suspenseful tale	motive
fairy	well-developed/poorly	narrative
folk	compelling	novel
frontier	consistent	scheming
hero	conspiracy	sketchy
high point	contradiction	supernatural
humorous incident	convincing/unconvincing	tragedy
legend	demonstration	vivid
message	dialogue	anecdote
modern	episode	anticlimactic
moral	exotic	bland
central	contemporary	contrived
descriptive	emotional	epic
epitome	exacerbated	foreshadowing
heightened	horror	idiom
idyllic	inevitable	initiated
intrigue	irony	repetition

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resolved	shadowy	sinister
sordid	subplot	symbolism
vernacular		

SETTING /MOOD

Time: long ago, ancient or biblical times, Middle Ages or Medieval, modern, contemporary…

Place: rural, urban, small town, frontier, pioneer, war, space, slums, ghetto, exotic…

Mood:

bright	cheerful	lively
sad	solemn	tragic
comical	light-hearted	whimsical
fanciful	mysterious	suspenseful
action-packed	bleak	dreary
calm	peaceful	chaotic
motional	violent	spiritual
foreboding	cynical	satiric
tongue-in-cheek	bland	compelling
supernatural	emotional	

II. CONFLICT/PLOT

Stages: initiated, promoted, continued, expanded, resolved, exacerbated, heightened, lessened, ameliorated

Synonyms: plan, conspiracy, scheme of events, sub-plot, sequence of events, action, narrative, episode, scene..

III. CLIMAX/RESOLUTION/THEME

Synonyms: turning point, most exciting moment, dramatic event, high point of the action, emotional crisis, anti-climax

Theme: message, moral, topic, lesson, sub-theme, subject

CONCLUSION

Opinion: enjoyable, inspiring, dull, trite, too predictable, unique, fascinating, captivating, suspenseful, thrilling, convincing, compelling, thought-provoking, difficult-to-follow (abstruse), obscure, clear, realistic, unrealistic, sketchy, stretched,…….

Literary Devices: foreshadowing, symbolism, quality of language (simple, archaic, scholarly, verbose, descriptive), repetition, irony, poetic devices (similes, metaphors, personification, alliteration), flashbacks, ***point of view** (omniscient, limited omniscient, or 1st person)

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LETTER FROM Dr. Webster to Bev Rempel

In answer to the question of enforcing the 6 & 6 style techniques……

No, the short answer is "no" I never relaxed the rule that every paragraph should contain six dress up, six sentence openers, one decoration and one triple. So the question is why? I presume you do not own a sample of our Dalhousie <u>Magnum Opus</u> which we sold to incoming new students of the top A + essays of the preceding class. The next time you are out here, ask me for one.

In the <u>Magnum Opus,</u> you will see that in the S & S method of writing, young adults tend to write lengthy paragraphs. They were the style in the English-speaking world in the 19th century. In many ways my writing structure & style tends to hearken back to the 19th century, a golden age of English literature. In these extra long paragraphs possibly averaging 20 sentences each – the requirements do not appear baroque. (over decorated). However, if some students stick to six sentences per paragraph they might appear over-decorated, although I have never found that to be so. Hence paragraph size, might be considered.

Second, let us consider voice. One should not seek to create a voice by subtraction. Rather choose to carry out the requirements and then demonstrate your individuality by adding to them. It is demeaning and it lowers standards for the group if you argue that you can only show your individual uniqueness by having 3 dress ups and 3 openers per paragraph. It was through a 50 year process in compositions of saying "this is not necessary," " that is not necessary" that we reached the present point where in writing nothing is required. The result of demanding nothing, of course is nothing. Since Hemmingway did not always write in full sentences, therefore children needn't write in full sentences. By this time of course we as a society were scraping the bottom of the composition barrel.   Consequently don't encourage young people to seek their voice by greater and greater barrenness in their writing.

There are very practical reasons for insisting upon a minimum. Where is the standard eventually? If you say no more than three consecutive sentences with the same opener, is the rule, when they use four consecutively, are they wrong? No! What of five or seven? No! What of twelve? If you don't draw a line somewhere, then anything goes such as J.K. Rowlings where ten or even twelve subject openers follow in a row with no relief, can put the reader nicely to sleep! Flint was a very tolerant professor. In the name of "voice he hated to check a writer because a minor rule had been broken. a month later he would bemoan to me that once the line had been crossed, a stampede took place and he had no justification for down grading. If 4 dress up are permitted are you going to penalize the girl with three?

University students will tell you that after a course in BS & S in everything they read, they are watching for structure and style. The best ones of course are noting stylistic techniques they like and can incorporate into their own writing. But they no longer read only to absorb content but also to absorb writing techniques. These fourth year students will tell you they no longer need to underline or put numbers in the margin because even without thinking about it, they automatically put in the dress up and openers. Here is where Jill has not yet reached. Students should automatically do the minimum and spent their time thinking of content and stylistic devices they have picked up along the way and made their own.

Jill writes "once they show they can do all the style". Let me point out that point probably never comes. When a writer learns to use similes normally the comparison is with animals as in:
>   When the police roared into the square,
>   the strikers scattered like skittish hares.
In correcting, it became tedious because of the continuous cheap reference to animals "jump like a kangaroo:, "run like a rabbit," "swoop like and eagle". So you point out writers can make reference to

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mythology: " The wind swept across the waving prairie grasses like the rustling skirts of Aphrodite on Mount Ides" or an allusion:

> Roaring up the narrow canyon, the thundering sounds of their
> hooves seemed to the cowboy like the voice of the ancient oracles
> in pitch, in tone, and in intent.

Thereafter triple similes can be exciting. "In our hot air balloon, we briskly rose like falcons on updrafts, over the hills as hawks on the hunt and up the sheer cliffs like puffins wildly swooping out of the mists." Finally, similes gain power when converted into metaphors.

> When Amina began frantically dancing, she was Salome,
> when recklessly commanding, Bodacea and when seductively
> pleading, Cleopatra.

Once they can do similes, they have just begun. Begin to work on the quality of those comparisons. There is where they will begin to find their voice. A writer shows he can write a simile e.g. "jump like a jack rabbit", now never writes according to Jill a simile again. What was the point? You learn similes so you can use them.

Upgrading similes will not be taught to everyone. When a student has mastered animal comparisons, show him others. When he shows that type, teach him yet others. Feed him as he shows aptitude.

Bev, you ask if there are any cases where I do not require the full style treatment. Yes, it is not required in short paragraphs designed for emphasis, designed in rhythm so different as to draw attention. In an essay such as this one, the short paragraph which follows might be useful.

1 6   This method produces <u>long meaty</u> paragraphs. Maintain minimum standards.
3 2 5   surely voice means six plus, never six minus. In short use it or lose it. When you 4
        <u>eventually</u> master a style repeat it, <u>explore and amplify</u> it. Reading for content,   keep an eye
peeled for style.

In the above I got all openers, 3 dress up, no decoration unless peeled is a metaphor and one triple repeat, explore and amplify. Basically I wanted the short choppy sentences to wake up the reader.

Finally Bev Rempel, you know that for senior high school, I have created a category of advanced decorations, another six from which I require one per paragraph. I call these literary images and the six include:

> 1. Allusions
> 2. References
> 3. Assonance
> 4. Personification
> 5. Foreshadowing
> 6. Irony & sarcasm.

This of course, is designed to put six more dishes on the smorgasbord to help writers find their voice. Maybe similes aren't your thing. Maybe allusions are!

Bertin

"Your Story"
Unit III
CHECKLIST

Name and date in upper right corner, double spaced, margins on both sides				4	
Story Sequence					
I. SETTING, CHARACTERS, BACKGROUND				5	
II. CONFLICT CLEAR				5	
III. CLIMAX/RESOLUTION				5	
TITLE (from last sentence in story, Title in center &underlined)				5	
Creativity:					
consistency/logic, believability, holds reader's attention, quality of description, novel style, satisfactory ending				10	
Dress-ups (underline only 1 of each, named in l/h margin)	I	II	III		
quality adjective				6	
strong verb				6	
-ly word				6	
who/which				6	
because				6	
adverbial clause				6	
Sentence Openers (marked in l/h margin)	I	II	III		
# 1 Subject				6	
# 2 Prepositional				6	
# 3 'ly'				6	
#4 –ing				6	
# 5 clausal,				6	
# 6 v.s.s.				6	
Mechanics					
Complete sentences, capitals, ending marks				-2	
Neatness, paragraph indentation				-2	
NO BANNED WORDS (-1 for each)					
TOTAL POSSIBLE				106	

Thank you so much for attending the Online Parent Seminar as a Virtual Seminar. Congratulations! We have covered a great deal of material in the past six sessions. Ideally, you have been using and practicing the material with your students each month. Over the past six sessions the handouts have created a wealth of information in a syllabus which you can refer to over the years. If you have enjoyed and benefited from these sessions, please pass on the word to others. Look for the Advanced Parent Seminar to be released in the fall – you will receive an email with the information and registration.

If you are interested in more materials please browse our website at www.excellentresources.net Webster's Academy also offers many ONLINE Student Seminars - check

Enjoy the rest of the school year and your summer!

Bev Rempel
Excellent Resources
www.excellentresources.net