A Creative Approach to the Classical Progymnasmata

Writing & Rhetoric

Book 8: Comparison

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with Paul Kortepeter

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Comparison

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A Typical Teaching Week

These guidelines are intended to help bring some predictability to lesson planning.

Although the elements of grammar are important aspects of this course, its primary focus is writing and rhetoric. We recommend that you teach a simple, but rich, grammar curriculum in parallel with the lessons in *Writing & Rhetoric: Comparison*. By simple, we mean to suggest that you avoid a grammar program with a writing component. Two different writing methods would most likely work against each other and cause an imbalance in the school day. Instead, look for a grammar program that focuses on grammatical concepts, provides plenty of practice sentences, and encourages diagramming.

You may want to provide same-day grammar instruction several days a week, preferably separating Writing & Rhetoric from grammar study by an hour or two. Or, you may want to alternate weeks between a grammar program and Writing & Rhetoric. This requires some negotiation in your language arts program for the year. If you aim to do two Writing & Rhetoric books per school year, that would equal approximately twenty-four lessons. If you spend one week on each lesson, that leaves you with about eleven weeks to focus on grammar. However, as the reading selections grow longer and the writing tasks more extensive, you may need to spend more time on each Writing & Rhetoric lesson according to the needs of your students. You will have to choose a grammar program with these considerations in mind.

Please note that multiple opportunities for practice are built into the Writing & Rhetoric series. If you find that your students have mastered a particular form of writing, you should feel free to skip some lessons. In this case, some teachers choose to present the historical material from skipped lessons as part of their history lessons. Some teachers may also provide their students with practice in sentence manipulation by doing only the Sentence Play and Copiousness sections from skipped lessons.

Day One

1. The teacher models fluency by reading the text aloud while students follow along silently.
2. Tell It Back (Narration) and Talk About It should immediately follow the reading of the text, while the text is still fresh in the students' minds.

   Narration, the process of "telling back," can be done in a variety of ways. Pairs of students can retell the story to each other, or selected individuals can narrate orally to the entire class. Solo students can tell back the story into a recording device or to an instructor. At this age, written narrative summaries, outlines, and dramatic reenactments can be done with skill. The process of narration is intended to improve comprehension and long-term memory.

   Annotation is included under Tell It Back as a standard part of the reading process. Most lessons in this book contain two readings, and annotations can help a student easily locate vocabulary words, proper nouns, and important concepts for drafting essays.

   Talk About It is designed to help students analyze the meaning of their reading and to see analogous situations, both in the world and in their own lives. This book also includes several opportunities for picture analysis.

Days Two and Three

1. As time allows, the teacher can ask students to reread the text silently. If annotations were not completed on the first day, students can continue to mark the text for main ideas, vocabulary words, and important concepts.
2. Students work with the text through the Go Deeper and Writing Time exercises. Go Deeper is a feature in the first half of the book and is all about practicing important skills essential to each lesson. Writing Time, which appears in the second half of the book, includes sentence play, copiousness, and the comparison exercises themselves. You will probably want to take more than one day for this step.

Day Four

1. The lessons in the first half of the book are designed to move quickly. You may choose to wrap up these lessons after the third day, or you may complete any unfinished exercises during days four or five.
2. The second half of the book is more intensely focused on writing and takes more time. If students complete the first draft of their essays on day three, we recommend that they take a breather from writing while they work on their speaking skills. Keeping a day between essay completion and revision helps students to look at their work with fresh eyes. However, teachers may find it valuable to pair students together to read their essays out loud and give each other ideas for revision. A rubric is included in the Speak It section of lesson 6 and at the back of the book as an aid to partner feedback.
3. The Speak It section in the second half of the book creates opportunities for students to memorize, recite, discuss and debate, read dramatically, and playact. Please consider using a recording device whenever it suits the situation. When using electronics, the student should listen to his recording to get an idea of what sounds right and what needs to be improved. Have students read the elocution instructions at the back of the book to help them work on skill in delivery.

Day Five

At this level, students will continue to work toward a foundation in revision. In the second half of the book, the Revise It section provides basic exercises that introduce students to revision and proofreading. Revise It also provides a list that covers some of the most important steps toward improving an essay. Most students can do rudimentary self-editing at this age and provide some useful feedback to each other. However, teachers are still the best source for giving editorial feedback and requesting rewrites.

Introduction to Students

I don't know about you, but I love summer. School's out, and you can wear shorts and flip-flops all day long. You can fly down water slides and go water skiing across huge lakes. Nothing beats sitting by the pool with a cold glass of lemonade on a hot summer day. Of course, winter is pretty terrific as well. You can wear sweaters and woolly boots. You can fly down a hill on a sled, or you can ski down a huge mountain. You can also cozy up beside the fire with a book and a mug of hot cocoa. Now that I think about it, both summer and winter are great!

As you can see from my descriptions, summer and winter have similarities and differences. They both call for clothes that fit the season, for special outdoor sports and relaxation. On the other hand, summer is hot and winter is cold. Summer clothes are light and winter clothes are heavy. Summer sports involve water and winter sports involve snow.

Life is full of comparisons like this, isn't it? We can compare seasons, people, books, music, historical events, and ideas—just about anything, really. We do this all the time; we even do this without thinking about it. For example, have you ever stood in front of your closet, fretting over what to wear? You might lay out two outfits and try to judge between the two. You might even ask your sister, your dad, or your dog for advice! In this situation, you're actually making a comparison without realizing it. You're taking two (or more) objects, seeing their similarities and differences, and making a decision based on that comparison.

Making comparisons is a normal part of making a decision, but it is also an important skill that we have to learn and practice. As decisions become more complicated, the ability to compare is crucial. Leaders have to make big decisions all the time—such as whether or not to build a road or go to war. You also have to make big decisions, such as where to go to college or whom to marry or what to do for a living. Don't you think it's important that you're able to analyze things carefully and with sound judgment?

Additionally, comparison is a useful tool in helping us understand people and historical events in greater depth. By comparing two people or ideas or events, we can draw deeper conclusions about life in general. If you were to visit a museum and compare two great works of art—say, Monet's *Water Lilies* and Van Gogh's *Starry Night*—your ideas of beauty and creativity and art in general would be richer and stronger than if you just observed one of them.

In this book, you will do a lot of comparing. You will not be doing a persuasive comparison, in which you try to persuade people to see one thing as better than another (e.g., dogs are better than cats; cake is better than ice cream). Rather, you will be doing an expository comparison, in which you consider two things side-by-side and show their similarities and differences. The purpose of the comparison essay will be not to persuade, but simply to give your reader more information. In other words, you'll be comparing two things equally to reveal how they are alike and how they are different. You'll find that the process of comparison leads to strengthening your understanding of the topic, and in turn makes you a much better writer and speaker—which is, after all, what this Writing & Rhetoric series is all about.

So what are you waiting for? Turn the page and let's get to it!

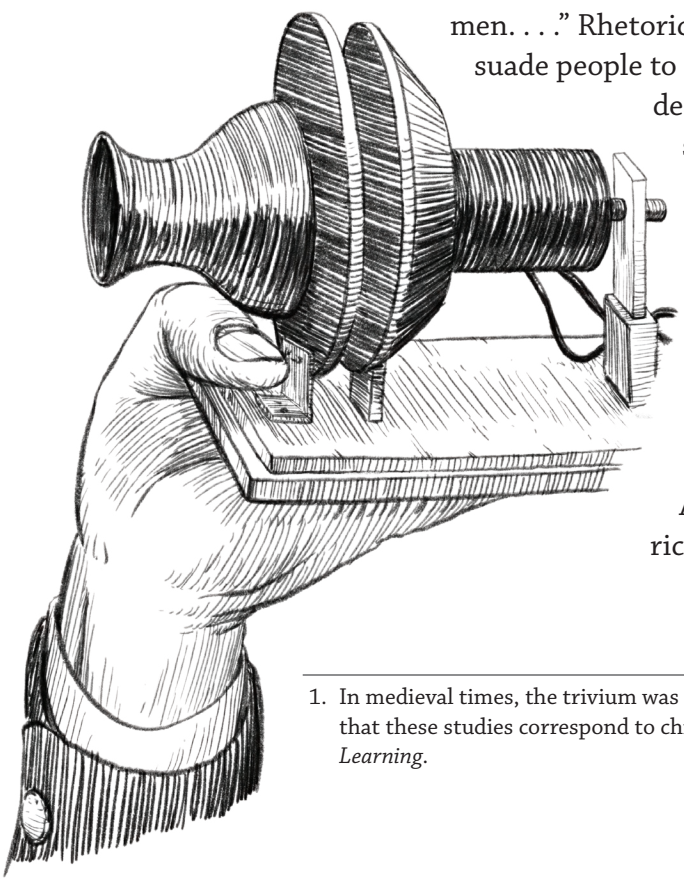
Introduction

Two thousand-plus years ago, the Greeks developed a system of persuasive speaking known as rhetoric. The Romans fell in love with rhetoric because it was both practical for the real world and served the need of training orators in their growing republic. In order to prepare their students for oration, the Romans invented a complementary system of persuasive writing known as the *progymnasmata*: *pro-* meaning "preliminary" and *gymnas* meaning "exercises." The *progymnasmata* were the primary method in Graeco-Roman schools used to teach young people the elements of rhetoric. This happened in a grammar school (called a *grammaticus*) sometime after a student reached the age of ten.

There are several ancient "*progyms*" still in existence. The most influential *progyms* were by Hermogenes of Tarsus, who lived in the second century, and by Aphthonius of Antioch, who lived during the fourth century just as the western Roman Empire was collapsing. Even after the great cities of Rome lay in ruins, the *progym* continued as the primary method for teaching writing during the Middle Ages and even into early modern times.

The Writing & Rhetoric series is based on the *progymnasmata* of ancient Rome. This method assumes that students learn best by reading excellent examples of literature and by growing their writing skills through imitation. It is incremental, meaning that it goes from simpler exercises to more complex exercises, and it moves from the concrete to the abstract. One of the beauties of the *progym* is that it grows with the student through the stages of childhood development termed the "trivium"[1] by modern classical education, effectively taking a young writer from the grammar phase through the logic phase and finally to the rhetoric phase.

In a democracy such as Athens or a republic such as Rome, rhetoric was a powerful way to enter into public conversations. In the words of Yale rhetorician Charles Sears Baldwin, "Rhetoric is conceived by Aristotle as the art of giving effectiveness to the truth." He adds that "the true theory of rhetoric is the energizing of knowledge, the bringing of truth to bear upon men. . . ." Rhetoric thus had an intentional public purpose, that is, to persuade people to embrace truth and its corollaries: virtue and beauty. It is designed to enjoin right behavior by holding up to public scrutiny examples of goodness and wickedness.



There is an urgency and a real purpose to rhetoric. It was never meant to be empty forms of speaking and composition. It was never meant to be only eloquence and skill of delivery. It was certainly never meant to be manipulative soundbites and commercials made to benefit an unscrupulous political class. Rather, it was intended for every citizen as a means to engage articulately with the urgent ideas of the day. As the old saying goes, "Whoever does not learn rhetoric will be a victim of it."

1. In medieval times, the trivium was originally the lower division of the seven liberal arts. For the modern idea that these studies correspond to childhood development, please refer to Dorothy Sayers, *The Lost Tools of Learning*.

The best preparation for rhetoric is still the *progymnasmata*, the preliminary exercises. In this book you will find these exercises creatively updated to meet the needs of modern children. We have embraced the method both as it was used for Roman youth and as it develops the skills demanded by contemporary education.

- It teaches the four modes of discourse—narration, exposition, description, and argumentation—while at the same time blending them for maximum persuasive impact.
- It is incremental, moving from easier forms to harder forms. The level of challenge is appropriate for students as they mature with the program.
- It uses "living" stories, from ancient to modern, and is not stuck in any particular time period. Rather, it follows a timeline of history so that the stories can be integrated with history lessons.
- Its stories engage the imagination and also spark a desire in young people to imitate them. In this way, Writing & Rhetoric avoids the "blank-page syndrome" that can paralyze many nascent writers by giving students a model from which to write.
- It promotes virtue by lifting up clear-cut examples of good and bad character.
- It fosters the joy of learning by providing opportunities for creative play and self-expression as well as classroom fun.
- It uses speaking to enhance the development of persuasive composition.
- It teaches students to recognize and use the three persuasive appeals to an audience: pathos, ethos, and logos.
- It provides opportunities for students to learn from other students' work as well as to present their own work.

As educators, I think we need to admit that teaching writing is difficult. This is because writing makes big demands on cognitive function and, for many young writers, can easily become overwhelming. Our brains need to simultaneously

- utilize motor skills,
- process vocabulary,
- sequence and organize ideas,
- employ grammatical concepts,
- and draw upon a reservoir of good writing—hopefully the reservoir exists—as a template for new writing.

That's a tall order. Also, writing contains a subjective element. It's not as clear-cut as math. And when you add argumentation to the mix, you have a very complex process indeed. To be properly educated, every person needs to be able to make and understand arguments.

It is from this list of complexities that a desire for a relatively easy-to-implement curriculum was born. While the task of teaching writing is difficult, it is my sincere belief that reconnecting the tree of modern composition to its classical roots in rhetoric will refresh the entire process. Regardless of your personal writing history, I trust that these books will provide a happy and rewarding experience for your students.

Best Foot Forward

The *Progym* and the Practice of Modern Writing

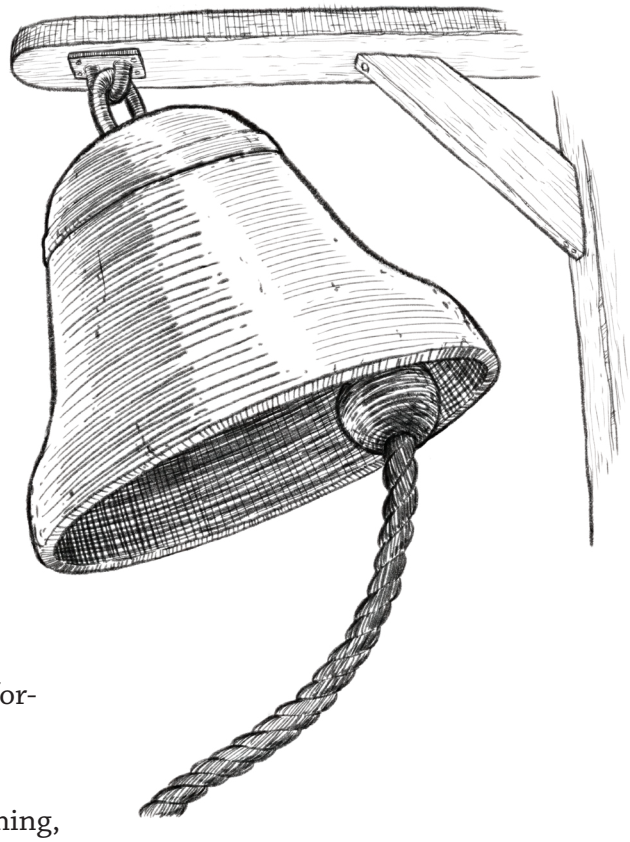
Although the *progym* are an ancient method of approaching writing, they are extraordinarily relevant today. This is because modern composition developed from the *progym*. Modern writing borrows heavily from many of the *progym's* various exercises. For example, modern stories are essentially unchanged from the ancient fable and narrative forms. Modern expository essays contain elements from the ancient commonplace, encomium/vituperation, and other *progym* exercises. Persuasive essays of today are basically the same as the ancient thesis exercises. In this series, you can expect your students to grow in all forms of modern composition—narrative, expository, descriptive, and persuasive—while at the same time developing unique rhetorical muscle.

The *progym* cover many elements of a standard English and Language Arts curriculum. In *Comparison* these include:[2]

- experiencing both the reading of a story (sight) and listening to it (hearing)
- identifying a variety of genres including history, biography, autobiography, and letter
- determining the meaning of words and phrases, including figures of speech, as they are used in a text
- gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression
- analyzing text that is organized in sequential or chronological order
- demonstrating an understanding of texts by creating outlines, annotating, summarizing, and paraphrasing in ways that maintain meaning and logical order within a text
- gathering relevant information from multiple sources, and annotating sources
- drawing evidence from literary or informational texts to support analysis, reflection, and research
- articulating an understanding of several ideas or images communicated by the literary work
- identifying similarities and differences between two characters (historical figures), objects, and events, drawing on specific details in the text
- establishing a central idea or topic
- composing a topic sentence and creating an organizational structure in which ideas are logically grouped into coherent paragraphs to support the writer's purpose

2. This list was derived from the Texas Administrative Code (TAC), Title 19, Part II, Chapter 110: Texas Essential Knowledge and Skills for English Language Arts and Reading (http://ritter.tea.state.tx.us/rules/tac/chapter110/index.html), the Core Knowledge Foundation's Core Knowledge Sequence: Content and Skill Guidelines for Grades K-8 (http://www.coreknowledge.org/mimik/mimik_uploads/documents/480/CKFSequence_Rev.pdf), the English-Language Arts Content Standards for California Public Schools: Kindergarten Through Grade Twelve (http://www.cde.ca.gov/be/st/ss/documents/elacontentstnds.pdf), the English Language Arts Standards of the Common Core State Standards Initiative (http://www.corestandards.org/ELA-Literacy), the English/Language Arts Standards Grade 6, Indiana Department of Education (http://www.doe.in.gov/standards/englishlanguage-arts), and the English Standards of Learning for Virginia Public Schools, Grade 7 (http://www.doe.virginia.gov/testing/sol/standards_docs/english/2010/stds_all_english.pdf).

- supporting claim(s) with clear reasons and relevant evidence, using credible sources, facts, and details
- writing informative/explanatory texts to examine a topic and convey ideas and information clearly
- developing the topic with relevant facts, definitions, concrete details, quotations, or other information and examples
- providing a concluding statement or section that follows from the topic presented
- using precise language and domain-specific vocabulary
- establishing and maintaining a formal style
- using appropriate transitions to clarify the relationships among ideas and concepts
- producing clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience
- avoiding plagiarism and providing basic bibliographic information for sources
- with some guidance and support from peers and adults, developing and strengthening writing as needed by planning, revising, editing, rewriting, or trying a new approach
- using technology as an aid to revision and oration
- using pictures and photos to analyze and interpret the past
- participating civilly and productively in group discussions

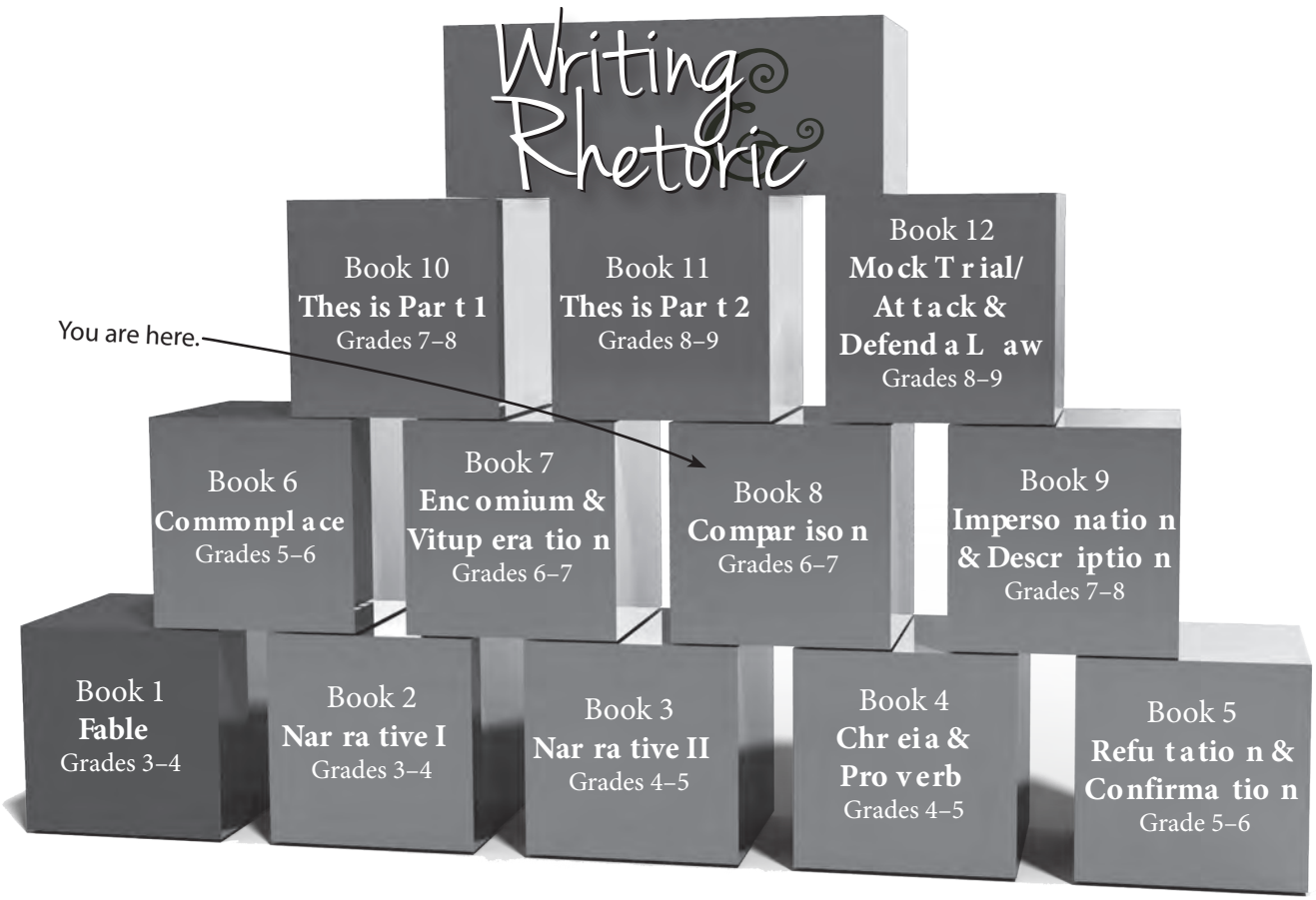


While these standards are certainly worthwhile and are addressed in this curriculum, the *progym* derive their real strength from the incremental and thorough development of each form of writing. The Writing & Rhetoric series does not skip from form to form and leave the others behind. Rather, it builds a solid foundation of mastery by blending the forms. For example, no expository essay can truly be effective without description. No persuasive essay can be convincing without narrative. All good narrative writing requires description, and all good persuasive writing requires expository elements. Not only do the *progym* demand strong organization and implement many of the elements of modern language arts, but they also retain all of the power of classical rhetoric.

Here is how the *progym* develop each stage of modern composition:

1. Fable—Narrative
2. Narrative—Narrative with descriptive elements
3. Chreia & Proverb—Expository essay with narrative, descriptive, and persuasive elements
4. Refutation & Confirmation—Persuasive essay with narrative, descriptive, and expository elements
5. Commonplace—Persuasive essay with narrative, descriptive, and expository elements
6. Encomium & Vituperation—Persuasive essay with narrative, descriptive, and expository elements
7. Comparison—Comparative essay with narrative, descriptive, and expository elements
8. Description & Impersonation—Descriptive essays with narrative, expository, persuasive, and comparative elements
9. Thesis—Persuasive essay with narrative, descriptive, expository, and comparative elements
10. Attack & Defend a Law—Persuasive essay with narrative, descriptive, expository, comparative, and technical elements

As you can see, the *progym* move quickly to establish the importance of one form to another.



Objectives for *Comparison*

The following are some of the major objectives for the exercises found in each section of this book:

Reading

1. Expose students to various forms of biographical, autobiographical, epistolary, and nonfiction writing as well as culturally important narratives from American history during the Gilded Age until the Great Depression of the 1930s.
2. Model fluent reading for students and give them practice reading diverse texts.
3. Aid student reading and recall by teaching techniques for annotation.
4. Facilitate student interaction with well-written texts through discussions and exercises in evaluation and critical thinking.
5. Enhance research skills by giving students multiple texts to read and having them summarize, outline, lift quotes, and create a topic from the material.
6. Introduce students to the practice of identifying similarities and differences and making connections between people, ideas, objects, and historical events.

Writing

1. Support the development of invention (inventing topics and ideas to write about) and demonstrate how to use quotations in a crafted piece of writing.
2. Encourage students to map (pre-write) their information before they write a paragraph.
3. Support students in writing well-crafted, six-paragraph comparative essays—with introduction, body paragraphs, and conclusion—analyzing the similarities and differences between two subjects. These essays include the development of an awareness of transitions and tone.
4. Practice the concepts of topic sentence and narrative overview.
5. Strengthen the skill of deriving information from texts and organizing and summarizing it in expository paragraphs.
6. Strengthen the use of pathos to engage the emotions of readers, as introduced in the previous book in this series, *Encomium & Vituperation*. This includes the use of analogy, a rhetorical device.
7. Continue the development of revision, proofreading, and joint critiquing.
8. Reinforce grammatical concepts such as prepositional phrases and simple and compound sentences, as well as provide practice recognizing and repairing sentence fragments and run-on sentences.
9. Practice sentence manipulation and imitation, in particular simplifying sentences, creating appositive phrases, and changing passive voice to active.

Related Concepts

1. Aid in the development of vocabulary and analysis of language.
2. Reinforce the ability to summarize and paraphrase, as well as to amplify through description, for greater rhetorical flexibility.
3. Strengthen working memory through recitation (memoria), thus improving storage of information and rhetorical power.
4. Employ a number of rhetorical devices—analogy, simile, metaphor, chiasma, hypophora, parallelism, and anastrophe—for more thought-provoking writing and speaking.
5. Increase understanding of the flexibility and copiousness of language by practicing sentence variety.

Speaking

1. Strengthen students' oratory skills by providing opportunities for public speaking and for working on delivery—volume, pacing, and inflection.
2. Encourage students to see the relationship between writing and speaking as they consider their ideas orally and to use oration as an aid to the process of revision.
3. Practice tone and inflection by means of dramatic reading.

Lesson 1

What Is Comparison?

What are your favorite foods to eat? I have many. Sometimes I'm in the mood for a fresh, crisp salad, but more often I'd like a big, cheesy slice of deep-dish pizza. Sometimes I enjoy a gooey, warm brownie, and other times I feel like eating crunchy, salty pretzels. For breakfast I like fluffy scrambled eggs, and for dinner I like a grilled steak and fresh vegetables.

When you think about it, there is so much variety in food. Some foods, such as meat and poultry, are eaten cooked, while some foods—carrots and apples, for instance—can be eaten raw. Raisins are sweet, while popcorn is buttery and salty. Some foods come from plants, while others come from animals, and even factories. Some foods are very good for you, and others should only be eaten in small amounts. Different foods have different colors, shapes, sizes, and tastes. They may have some things in common—bananas and apples are both fruits, for instance—but they have a lot of differences too.

You probably don't realize it when you're standing there with the fridge wide open, but when you think about what food will taste the best, or what food will be the healthiest choice, you are making a comparison. **Comparison** is a way of looking at two or more people, objects, ideas, or events to identify how they are alike and different. Comparison helps us to look at—or observe—

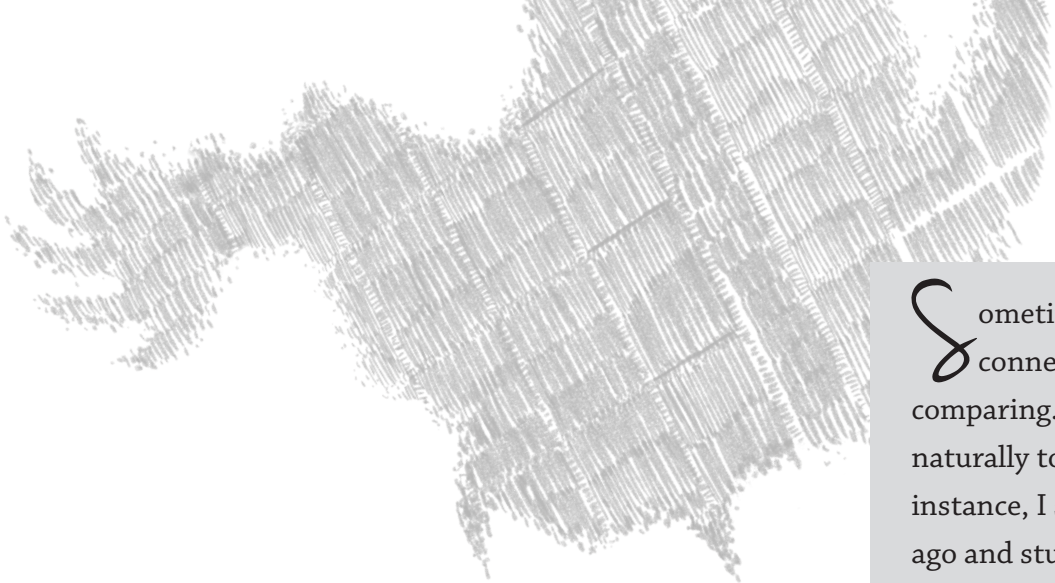
To some people, the word "judgment" suggests meanness or offense, and to be honest, it can mean those things. No one wants to be called judgmental. We all know people who seem quick to criticize or who judge others before getting to know them. But don't confuse that kind of judgment with what I'm talking about here. Every day you and I make decisions, or judgments, about what seems best to us—what clothes to wear, who to talk to, what activities to give time to, and how to spend money. And, at a deeper level, all of us hold certain convictions or beliefs about right and wrong, how people should be treated, and so forth. These are judgments that you have made, hopefully after considerable thought, based on your background, the influence of your family, the experiences of others, your study, and your own experiences. Not all judgments are bad, and in fact many judgments are necessary and useful.

In Aphthonius's version of the *progym* (the version that this series is based on), comparison was seen as a third part to encomium and vituperation, which you learned about in the previous book in this series. (Remember, encomium praises a person for her admirable qualities, and vituperation disapproves of a person for her negative qualities.) With encomium and vituperation, Aphthonius's students learned to make judgments. Those students then went on to learn about comparison, or how to compare two people in order to make those judgments.

things more closely, and sometimes, such as when we decide what type of food is best for us, we use comparison to make judgments. You may think to yourself, *The leftover chocolate cake is more scrumptious, but the veggies and hummus is a healthier option,* or *The blueberries and the oranges both have good vitamins in them, so I will have some of each for a snack*. In these examples you are comparing your choices and deciding which one is the better choice, or deciding that both are good choices.

When we compare to make judgments, we use our observations to **evaluate** two persons, objects, or events. This means we weigh their good and bad. You'll notice that the word "evaluate" has the root word "value," which can help us understand its meaning. When we evaluate, we are assigning value to a particular subject, and we may even declare that one thing is more valuable than another. There are a variety of comparisons we might use to evaluate, or make judgments—Which is more helpful than the other? more healthy? more influential? more significant? You can imagine how difficult decision-making would be if you didn't feel comfortable making comparisons. You would never feel confident that you were making the right choice!

We don't always compare to make judgments, however. Sometimes we simply compare in order to make observations about two (or more) things. This kind of comparison helps us to understand things better. It helps us to pay attention to details and see things from different angles—which makes us appreciate those things in a deeper way.



When you compare two subjects in this way, you are simply noting how they are similar and how they are different. Your goal is to withhold judgment, which means you don't take sides. You aren't trying to determine which thing is better than the other. For example, if you were comparing maple syrup and a hard-boiled egg and trying to withhold judgment, you wouldn't say that maple syrup is tastier than the egg. You would simply say that maple syrup is sticky and sweet and often eaten on pancakes, and hard-boiled eggs are squishy, not sweet, and can be eaten on a salad. This is the type of comparison you will be doing for the essays in this book.

For an example of comparison in literature, take a look at an excerpt from a book called *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson. It tells the story of a man who has two different personalities: He is both Dr. Jekyll, a professional, calm, and polite doctor, and Mr. Hyde, who is an evil murderer. He transforms from Jekyll into Hyde by drinking a potion, called a "draught." Today doctors might diagnose him with a mental disorder, but at the time that this text was written, people would have just referred to him as "mad." The following excerpt is a scene in which the narrator compares his two personalities. As you read, make note of any similarities or differences between the two.

Sometimes when we compare, we make connections between the things we are comparing. There is a delight that comes naturally to us when this happens. For instance, I stood in a museum a few days ago and studied a clay pull-toy from ancient Mesopotamia that dated back to 3,500 BC. It struck me with wonder that I myself had played with that same kind of toy when I was a kid—mine was a little plastic doggie with a string for its leash—and my own children have as well. I realized that we share something in common with people who lived over 5,000 years ago in a different part of the world. When I compare myself to a Mesopotamian child in this way, I am making a connection between the two of us that is in itself a source of joy.

A Word about Words

Did you know that the Latin word *comparare* is the root word for "comparison" and means "to couple together, place side-by-side, or match"? Here are some common synonyms for "compare":

- When making an observation: observe, inspect, distinguish, examine
- When making a judgment: judge, evaluate, assess, appraise

Dr. Jekyll and Mr. Hyde

—adapted from *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson

Please note: This passage from *Dr. Jekyll and Mr. Hyde* can be found in updated language at the back of the book (see page 230). We recommend that you try to read and understand Stevenson's original writing first, but if you find yourself bogged down by the language, if the pictures aren't clear in your head, the updated version may help.

Note also that this is a difficult text, so if you find yourself struggling with challenging words, you can look them up in the glossary or, if you don't find them there, in a dictionary.

All things therefore seemed to point to this: that I was slowly losing hold of my original and better self (Jekyll), and becoming slowly **incorporated** with my second and worse (Hyde).

Between these two, I now felt I had to choose. My two natures had memory in common, but all other **faculties** were most unequally shared between them. Jekyll (who was **composite**) sometimes with the most sensitive **apprehensions**, other times with a greedy **gusto**, **projected** and shared in the pleasures and adventures of Hyde; but Hyde was indifferent to Jekyll, or but remembered him as the mountain bandit remembers the cavern in which he conceals himself from pursuit. Jekyll had more than a father's interest; Hyde had more than a son's **indifference**. To cast in my lot with Jekyll was to die to those appetites which I had long secretly indulged and had of late begun to pamper. To cast it in with Hyde was to die to a thousand interests and **aspirations** and to become, at a blow and forever, despised and friendless. I chose the better part and was found wanting in the strength to keep to it.

Yes, I preferred the elderly and **discontented** doctor, surrounded by friends and cherishing honest hopes; and bade a **resolute** farewell to the liberty, the comparative youth, the light step, leaping impulses and secret pleasures, that I had enjoyed in the disguise of Hyde. But soon enough I began to be tortured with **throes** and longings, as of Hyde struggling after freedom; and at last, in an hour of moral weakness, I once again mixed and swallowed the transforming draught.

I do not suppose that, when a drunkard reasons with himself upon his vice, he is once out of five hundred times affected by the dangers that he runs through his brutish, physical insensibility; neither had I, long as I had considered my position, made enough allowance for the complete moral insensibility and readiness to evil which were the leading characters of Edward Hyde. Yet it was by these that I was punished. My devil had been long caged, and he came out roaring.

Tell It Back—Narration

1. What is comparison? What are the two main purposes for making comparisons?
2. **ORAL NARRATION:** Without looking at the text, retell *Dr. Jekyll and Mr. Hyde* as best you remember it using your own words. Try not to leave out any important details.

   Here is the first sentence to help you get started:

   All things therefore seemed to point to this: that I was slowly losing hold of my original and better self (Jekyll), and becoming slowly incorporated with my second and worse (Hyde).

Talk About It—

1. We all have different parts to our personalities. Sometimes we are goofy, and other times we are serious. At school you might be well-behaved, but at home with your siblings you might sometimes be rude or self-centered. It is rare, however, that people have the extreme contrasts that we see between Jekyll and Hyde. Obviously, the main similarity between the two characters is that they are the same person. The text also notes that they share the same memories. How are the two personalities different?

2. We can all relate to the inner conflict between good and evil that happens between Jekyll and Hyde—although not in such an extreme way, I hope! We all have moments when part of us wants to give in to something that we know is wrong. Think of a time when you were tempted to do something wrong and describe that experience to a classmate.

3. It's easy to make a judgment about Dr. Jekyll and Mr. Hyde. Hyde is a villain, whereas Jekyll is an honest man. Hyde is bad, whereas Jekyll is good. In this book, however, you will focus on making comparisons without judgment. It's often difficult to realize when we are making a judgment and when we are just making observations—identifying how two things are similar and different. Some of the following statements are comparisons that make a judgment (that say one thing is better than another), and some are comparisons that make observations (that withhold judgment). With your class, or with a partner, identify whether each sentence makes a judgment or withholds judgment.
   a. The personalities of Jekyll and Hyde are very different.
   b. Hyde is a terrible man compared to Jekyll.
   c. Dr. Jekyll is an honest old man who has many friends. Hyde is young and friendless.
   d. A man who chooses to drink a potion that makes him evil is being foolish, but if he transforms accidentally, he is not to blame.

Memoria— This icon points to more tips on memorization at the back of the book.

The Road Not Taken

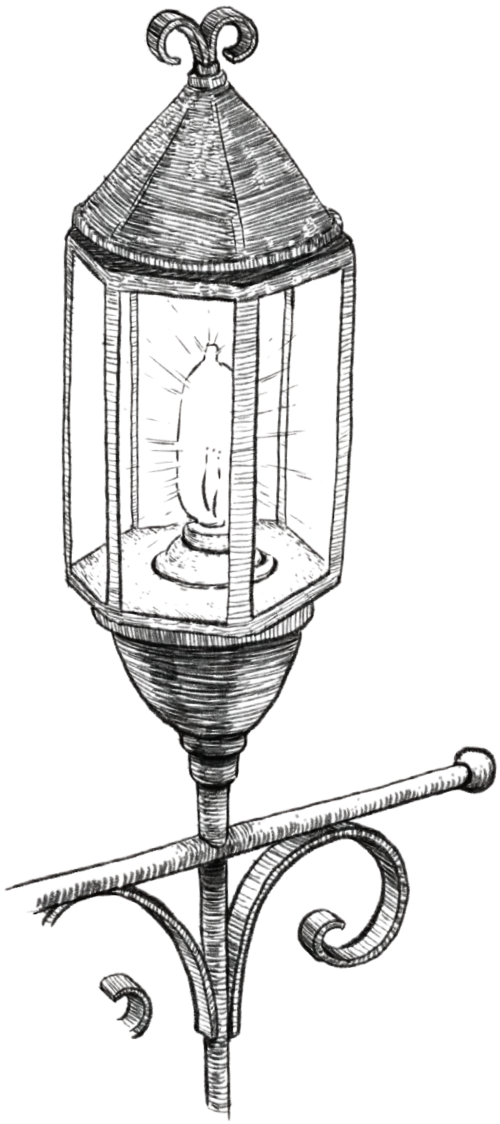
—by Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.



1. After reading this poem by Robert Frost, an American poet who lived during the nineteenth and twentieth centuries, define any words you may not know. Then discuss something particular that you like about this poem. You might choose a specific stanza, line, or phrase, a sound or rhythm, an image or a word. Make sure to explain why you like it.
2. Have you ever felt, like Frost, torn between two choices? Describe a time when comparing two things helped you make a decision.
3. Memorize a stanza of this poem and be prepared to recite it during your next class.
4. Write this poem in your commonplace book, along with any thoughts you have about it.

Go Deeper—

Now you will practice making comparisons between two subjects. First, you will compare characters from two different texts. Then you will compare two characters from the same text. Finally, you will compare what one character is like in the beginning of the text and what he is like at the end of the text. Read the passages and then use complete sentences to answer the questions that follow.

The Good Samaritan

—from Luke 10:30–37 in the Christian Scriptures (NIV)

"A man was going down from Jerusalem to Jericho, when he was attacked by robbers. They stripped him of his clothes, beat him and went away, leaving him half dead. A priest happened to be going down the same road, and when he saw the man, he passed by on the other side. So too, a **Levite**, when he came to the place and saw him, passed by on the other side. But a **Samaritan**, as he traveled, came where the man was; and when he saw him, he took pity on him. He went to him and bandaged his wounds, pouring on oil and wine. Then he put the man on his own donkey, brought him to an inn and took care of him. The next day he took out two denarii[1] and gave them to the innkeeper. 'Look after him,' he said, 'and when I return, I will **reimburse** you for any extra expense you may have.' "

1. denarii: a unit of money; in this story, equivalent to a full day's wage

Les Miserables

—adapted from *Les Miserables* by Victor Hugo

The main character of *Les Miserables* is Jean Valjean, an ex-prisoner who has spent twenty years in jail for stealing a loaf of bread. Upon his release, he is given a letter that must be shown at any place where he might seek employment. The letter basically calls him a thief. Shortly after, he is welcomed into a bishop's home to eat dinner with him and rest his weary bones. At dinner, he notices valuable pieces of silverware on the bishop's table. That night, he cannot sleep, because he keeps thinking about them. He knows that if he steals the silver, he will just be returning to a life of thievery, but he also realizes that this silver will give him money to eat and to sleep and perhaps to start a new life. After agonizing for quite some time, he gets up in the middle of the night, steals the items, and runs away from the bishop's home. The next morning he is caught by French police (gendarmes) and returned to the bishop, where he has a surprising conversation.

The door opened. A violent group made its appearance on the threshold. Three men were holding a fourth man by the collar. The three men were gendarmes; the other was Jean Valjean. The bishop advanced as quickly as his great age permitted.

"Ah! here you are!" he exclaimed, looking at Jean Valjean. "I am glad to see you. Well, but how is this? I gave you the candlesticks too, which are of silver like the rest, and for which you can certainly get two hundred **francs**. Why did you not carry them away with your forks and spoons?"

Jean Valjean opened his eyes wide and stared at the bishop with an expression which no human tongue can render any account of.

"Monseigneur,"[2] said the **brigadier** of gendarmes, "so what this man said is true, then? We came across him. He was walking like a man who is running away. We stopped him to look into the matter. He had this silver—"

"And he told you," interposed the bishop with a smile, "that it had been given to him by a kind old fellow of a priest with whom he had passed the night? I see how the matter stands. And you have brought him back here? It is a mistake."

"In that case," replied the brigadier, "we can let him go?"

"Certainly," replied the bishop.

The gendarmes released Jean Valjean, who shrank back.

"My friend," said the bishop to Jean Valjean, "before you go, here are your candlesticks. Take them."

2. Monseigneur: the proper title for addressing a French bishop

He stepped to the table, took the two silver candlesticks, and brought them to Jean Valjean.

Jean Valjean was trembling in every limb. He took the two candlesticks slowly, and with a bewildered air.

"Now," said the bishop, "go in peace. By the way, when you return, my friend, it is not necessary to pass through the garden. You can always enter and depart through the street door. It is never fastened with anything but a latch, either by day or by night."

Jean Valjean was like a man on the point of fainting.

The bishop drew near to him and said in a low voice: "Do not forget, never forget, that you have promised to use this money in becoming an honest man."

Jean Valjean, who had no recollection of ever having promised anything, remained speechless. The bishop had emphasized the words when he uttered them. He resumed with solemnity: "Jean Valjean, my brother, you no longer belong to evil, but to good. It is your soul that I buy from you; I withdraw it from black thoughts and I give it to God."

1. Compare the Good Samaritan and the bishop. What do their actions have in common?

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2. Compare the Good Samaritan and the bishop. How are their actions different?

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3. Think of a character from history or literature who is different from the Good Samaritan or the bishop, and write his or her name in the space provided. Then explain how this person is different from the Good Samaritan or the bishop.

Example: Dr. Victor Frankenstein (fiction). Instead of using his medical skills to help suffering people, as the Samaritan and the bishop helped people, he created a dangerous monster.

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The Town Mouse and the Country Mouse

—by Aesop

Now you must know that a Town Mouse once upon a time went on a visit to his cousin in the country. He was rough and ready, this cousin, but he loved his town friend and made him heartily welcome. Beans and bacon, cheese and bread, were all he had to offer, but he offered them freely. The Town Mouse rather turned up his long nose at this country fare, and said: "I cannot understand, Cousin, how you can put up with such poor food as this, but of course you cannot expect anything better in the country; come you with me and I will show you how to live. When you have been in town a week you will wonder how you could ever have stood a country life." No sooner said than done: the two mice set off for the town and arrived at the Town Mouse's residence late at night. "You will want some refreshment after our long

journey," said the polite Town Mouse, and took his friend into the grand dining-room. There they found the remains of a fine feast, and soon the two mice were eating up jellies and cakes and all that was nice. Suddenly they heard growling and barking. "What is that?" said the Country Mouse. "It is only the dogs of the house," answered the other. "Only!" said the Country Mouse. "I do not like that music at my dinner." Just at that moment the door flew open, in came two huge **mastiffs**, and the two mice had to scamper down and run off. "Good-bye, Cousin," said the Country Mouse. "What! going so soon?" said the other. "Yes," he replied; "Better beans and bacon in peace than cakes and ale in fear."

1. What are the differences between the life of the Town Mouse and the life of the Country Mouse?

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2. This fable from Aesop suggests that life in the country is better than life in the city if only because the country is safer than the city. However, many people have a natural preference for country or city living. Without making any judgments, explain how life in the city is different from life in the country. Make sure you consider both the positive and the negative qualities of each.

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A Christmas Carol

—adapted from *A Christmas Carol* by Charles Dickens

Scrooge, as described at the beginning of the book:

Oh! But he was a tight-fisted hand, old Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his **gait**; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. Frost was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days[3] and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him for a little help, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care! It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance.

Scrooge, as described at the end of the book, after having been visited by three ghosts during the night and waking up to find that he has been given a second chance at life:

"I don't know what to do!" cried Scrooge, laughing and crying in the same breath. "I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world. Hallo here! Whoop! Hallo!"

3. "he iced his office in the dog-days": "Dog-days" refers to the very hottest of days. This phrase is used figuratively to mean that Scrooge was a "cold" person—he chilled even the hottest air with his presence.

"A merry Christmas, Bob!"[4] said Scrooge, with an earnestness that could not be mistaken, as he clapped him on the back. "A merrier Christmas, Bob, my good fellow, than I have given you, for many a year! I'll raise your salary and help your struggling family, and we will discuss your affairs this very afternoon, Bob! Make up the fires, and buy another bucket of coal before you dot another *i*, Bob Cratchit!"

Scrooge was better than his word. He did it all, and infinitely more; and to Tiny Tim,[5] who did NOT die, he was a second father. He became as good a friend, as good a master, and as good a man as the good old city knew, or any other good old city or town in the good old world. Some people laughed to see the change in him, but he let them laugh, and little heeded them; for he was wise enough to know that nothing ever happened on this globe, for good, at which some people did not have their fill of laughter. . . . His own heart laughed: and that was quite enough for him.

1. Compare Scrooge at the beginning of the story to Scrooge at the end of the story. In what ways is he different?

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▲ Illustration of Bob Cratchit and Tiny Tim, reproduced from a c.1870s frontispiece to Charles Dickens's *A Christmas Carol*

4. Refers to Bob Cratchit, Scrooge's much-abused assistant.
5. Refers to Bob Cratchit's youngest son, who is crippled and unwell.

2. Based on the previous comparison, is Scrooge a better person at the beginning or the end of the story? Explain your answer.

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3. Make a connection between Scrooge (either the old, stingy Scrooge or the new, generous one) and another person. In this case, think of someone who is similar to Scrooge in some way. This could be someone you know personally or a figure from history or literature. How is Scrooge similar to this person?

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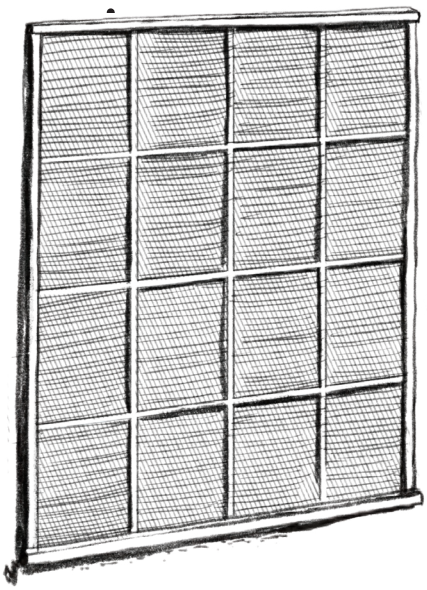

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Lesson 2

Identifying Similarities & Differences

Ever since I was young, people have told me that I look just like my dad. It used to annoy me, especially when I was a teenager. The last thing I wanted was for my friends to hear someone say that I resembled my dad, who seemed like an uncool old guy. As I grew up, though, it bothered me less and less. My resemblance to my dad was just a fact I accepted because I knew it was true. I *did* look a lot like my dad. We had the same thick, wavy hair, the same pronounced chin and facial structure, the same blue eyes. We were—and still are—similar.

Just because we are similar, however, does not mean that we are exactly the same. We share *some* things in common, and we might resemble each other in *some* ways, but we are not identical. There are also many differences between my dad and me, even just in our physical appearance. I am taller than he is, for example. He has more facial hair than me. And, of course, he has a *lot* more gray hair!

Just as my dad and I look alike in some ways and different in other ways, two things you compare will usually have both similarities and differences. You may find that two objects of comparison are more similar than different, or more different than they are similar, but either way, you should be able to find both similarities and differences as you examine your subjects closely.

You may find that you are more interested in the ways your subjects are alike than how they are different, or vice versa. That's OK. While your goal is to write a balanced essay (you will be writing about an equal number of similarities and differences in your comparison essays), you will have a chance in the last paragraph of the essay to reflect on your observations.

Comparing two characters or objects can be easy when their similarities or differences are obvious. For example, a comparison between Winnie the Pooh and Dracula would show many glaring differences. Sometimes, however, it isn't as easy to find similarities or differences. For example, a comparison between two identical twins might show a lot of similarities, but it might be harder to find differences. When you can't find anything obvious to show as a similarity or difference, you may need to look at your subjects more closely. You may need to look for small similarities or differences, also called **nuances**, or you may need to look closer or gather more information in order to find a similarity or difference.

When you make a comparison your goal is to observe your subjects as skillfully and thoroughly as possible. Observation requires that you use your senses, pay attention, and record details, facts, and descriptions. Think of this kind of comparison as a bit like a science experiment. You don't just walk into science class, throw a few chemicals in a beaker, then sit back and eat popcorn while you watch what happens. You follow certain procedures, you record data and make observations, and then you reflect on what you observed. In a similar way, in order to write your essays you will need to make careful observations. When you are very careful in comparing two things, you will often see things you didn't notice right away.

The closer you look at something—and the better informed you are about its characteristics—the better you will be able to compare it with something else. Being a good and careful observer also shows your audience that you can be trusted to make accurate observations.

To understand how to compare two things carefully, consider the ideas of two prominent African American men who were social activists at the turn of the nineteenth century: Marcus Garvey and W.E.B. DuBois. At first glance these men may appear to have had very similar ideas. You may not see much difference between them. Both of them fought hard for African American rights and equality. While neither Garvey nor DuBois condoned violence, they both believed that achieving black equality would require a revolution of sorts. Yet if you look closer, you will see that these two activists did not agree on everything. Take a look at the following selections, one by Garvey and one by DuBois, and see if you can identify a major difference in their beliefs.

If You Believe the Negro[A] Has a Soul[1]

▲ Marcus Garvey, 1924.

[A]Please note that the use of the word "Negro" to identify people of the African American race is improper usage for today. For centuries it was considered the most common and least offensive word of choice, preferred even by black Americans, but during the civil rights movement of the 1950s and 1960s, some black leaders in the United States objected to the word. From that time onward, it began to be used less and less. Today some consider the word out of date or even offensive. In this instance, however, we have remained faithful to the reading selections' use of this term because it was the term that was chosen by Garvey and DuBois themselves to represent their race.

After World War I, thousands of African American soldiers returned home to face increased discrimination and **segregation**. The irony is that these men had just been fighting in Europe for the cause of **democracy**, yet in their homeland they themselves did not have freedom. Sensing this frustration, Marcus Garvey attracted many young black people to his Universal Negro Improvement Association (UNIA). Ultimately, Garvey and the UNIA wanted all the black people in the world to return to their homeland in Africa, free of white rule. Garvey even met with a leader of the Ku Klux Klan in Atlanta in 1922. He praised racial segregation laws and declared that the goal of the UNIA and the KKK was the same: completely separate black and white societies. The following reading selection is from a speech given by Garvey in 1921.

Fellow citizens of Africa, I greet you in the name of the Universal Negro Improvement Association (UNIA) and African Communities League of the World. You may ask, "What organization is that?" It is for me to inform you that the UNIA is an organization that seeks to unite, into one solid body, the 400 million Negroes in the world. To link up the 50 million Negroes in the United States of America, with the 20 million Negroes of the West Indies, the 40 million Negroes of South and Central America, with the 280 million Negroes of Africa, for the purpose of bettering our industrial, commercial, educational, social, and political conditions. As you are aware, the world in which we live today is divided into separate race groups and distinct nationalities. Each race and each

1. from the Marcus Garvey and UNIA Papers Project at the University of California, Los Angeles

nationality is endeavoring to work out its own destiny, to the exclusion of other races and other nationalities. We hear the cry of "England for the Englishman," of "France for the Frenchman," of "Germany for the German," of "Ireland for the Irish," of "Palestine[2] for the Jew," of "Japan for the Japanese," of "China for the Chinese." We of the UNIA are raising the cry of "Africa for the Africans," those at home and those abroad. There are 400 million Africans in the world who have Negro blood coursing through their veins, and we believe that the time has come to unite these 400 million people toward the one common purpose of bettering their condition. The great problem of the Negro for the last 500 years has been that of disunity. No one or no organization ever succeeded in uniting the Negro race. But within the last four years, the UNIA has worked wonders . . . . We want to unite the Negro race in this country. We want every Negro to work for one common object, that of building a nation of his own on the great continent of Africa. That all Negroes all over the world are working for the establishment of a government in Africa, means that it will be realized in another few years. We want the moral and financial support of every Negro to make this dream a possibility. Our race, this organization, has established itself in Nigeria, West Africa, and it endeavors to do all possible to develop that Negro country to become a great industrial and commercial commonwealth. Pioneers have been sent by this organization to Nigeria, and they are now laying the foundations upon which the 400 million Negroes of the world will build. If you believe that the Negro has a soul, if you believe that the Negro is a man, if you believe the Negro was endowed with the senses commonly given to other men by the Creator, then you must acknowledge that what other men have done, Negroes can do. We want to build up cities, nations, governments, industries of our own in Africa, so that we will be able to have a chance to rise from the lowest to the highest position in the African Commonwealth.

2. Palestine: an area of the Middle East, now known as Israel and the Palestinian Territories

The Way Forward

—adapted from *The Souls of Black Folk* by W.E.B. Dubois

W.E.B. DuBois was a black scholar who, like Garvey, was angered by the continued oppression of African Americans after World War I. He was very influential as the leader of the most prominent organization for African American equality, the NAACP (National Association for the Advancement of Colored People). Like Garvey, he fought for the independence of African colonies from the European powers. However, he disagreed sharply with Garvey's idea of **separatism**. He said that

▲ W.E.B. Dubois, 1918.

> Garvey is, without a doubt, the most dangerous enemy of the Negro race in America and in the world. He is either a lunatic or a traitor. He is sending all over this country tons of letters and pamphlets appealing to Congressmen, businessmen, philanthropists, and educators to join him on a platform whose half-concealed planks may be interpreted as follows:
>
> That no person of Negro descent can ever hope to become an American citizen.
>
> That forcible separation of the races and the banishment of Negroes to Africa is the only solution of the Negro problem.[3]

In fact, DuBois argued strenuously for the full integration of African Americans into American society and their full equality.

The following selection is from a book written by DuBois in 1903.

Chapter 1: Of Our Spiritual Strivings

A Negro ever feels his twoness, as an American and as a Negro—two souls, two thoughts, two unreconciled strivings. He has two warring ideals in one dark body. His dogged strength alone keeps it from being torn apart.

The history of the American Negro is the history of this strife,—this longing to attain self-conscious manhood, to merge his double self into a better and truer self. In this merging he wishes neither of the older selves to be lost. He would not Africanize America, for America has too much to teach the world and Africa. He would not bleach his Negro soul in a flood of white Americanism, for he knows that Negro blood has a message for the world. He simply wishes to make it possible for a man to be both a Negro and an American, without being cursed and spit upon by his fellows, without having the doors of Opportunity closed roughly in his face.

3. from "Marcus Garvey: A Lunatic or a Traitor?", originally published in the May 1924 edition of *The Crisis*, the official publication of the NAACP

This, then, is the end[4] of his striving: to be a co-worker in the kingdom of culture,[5] to escape both death and isolation, to husband[6] and use his best powers and his latent genius.

Chapter 6: Of The Training of Black Men

We may decry the color-prejudice of the South, yet it remains a heavy fact. Such curious kinks of the human mind exist and must be reckoned with soberly. They cannot be laughed away, nor always successfully stormed at, nor easily abolished by new laws. And yet they must not be left alone. They must be recognized as unpleasant facts; things that stand in the way of civilization and religion and common decency. They can be met in but one way,—by the breadth and broadening of human reason, by catholicity[7] of taste and culture. . . .

The one remedy of Education leaps to the lips of all:—such human training as will best use the labor of all men without enslaving or brutalizing; such training as will give us poise to encourage the prejudices that support society, and to stamp out those that in sheer barbarity deafen us to the wail of prisoned souls, and the mounting fury of shackled men.

But when we have vaguely said that Education will set this tangle straight, what have we uttered but a truth? Training for life teaches living; but what training for the profitable living together of black men and white? Today we have climbed to heights where we would open at least the outer courts of knowledge to all, display its treasures to many, and select the few to whom its mystery of Truth is revealed, not wholly by birth or the accidents of the stock market, but at least in part according to skill and aim, talent, and character.

4. By "end," DuBois means "goal"—the goal of his striving—rather than an end to his effort.
5. kingdom of culture: America. DuBois calls America "the kingdom of culture" to emphasize that his nation was a leading light and inspiration in the culture of the world.
6. husband: to manage carefully
7. catholicity: inclusiveness, broad-mindedness

Tell It Back—Narration

1. **MARK UP THE TEXT—Annotation:** Read through the two reading selections again. As you read, write in the margin of the text symbols that will help you understand the text better and find important details later. The following are some symbols you might use:
   - Underline the main idea of the reading or any important point.
   - Put a question mark in the margin to mark any part of the reading you don't understand.
   - Write any questions or thoughts you have in the margin.
   - Put an exclamation point in the margin to mark any part of the reading you find surprising or particularly interesting.
   - Circle any important or unfamiliar vocabulary words or proper nouns when they are first introduced. Remember, a proper noun is the name for any specific person, place, thing, or idea. How do you know which words to circle? Circle words that appear repeatedly, or words you can't understand from the context of the sentence alone. Look up any unfamiliar words in the glossary, or, if they aren't there, in a dictionary.

This icon points to more tips on summarizing, found on p. 203.

2. In the space provided, write a five- or six-sentence summary for each of the lesson readings. Use your annotations to help you identify the most important points in the readings, and be sure to include those points in your summaries.

Summary of *If You Believe the Negro Has a Soul*:

_____

_____

_____

_____

_____

_____

_____

_____

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_____

Summary of *The Way Forward*:

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3. Tell back any similarities you see between the lives or ideas of Marcus Garvey and W.E.B. DuBois.

Talk About It—

1. What was the major difference between Garvey's ideas for helping African Americans and DuBois's? Provide evidence from the text to support this contrast.

2. The president of the United States during part of Garvey's and DuBois's careers (1913–1921) was Woodrow Wilson.[8] Wilson was a former university professor and leader. He was proud of the fact that while he was president of Princeton University, no black people had been admitted to the school. During his presidency of the United States, he segregated the federal government offices. He sympathized with the Ku Klux Klan and even organized a private screening at the White House of a racist film called *The Birth of a Nation*. He also promoted separation of the races, saying on one occasion: "Segregation is not a humiliation but a benefit."

   Imagine that you are W.E.B. DuBois and you are preparing for a conversation with President Wilson. Recall the principles of refutation from book 5 of this series, in which you attacked an idea as unbelievable, improbable, unclear, or improper. Which of those categories would you use to refute segregation? What would you say to Wilson's idea that "segregation is not a humiliation"? Use evidence to support your position.

8. Woodrow Wilson (1856–1924): the twenty-eighth president of the United States. He was criticized for being slow to help the cause of women's suffrage

3. "Hypocrisy" is an English word that comes from the Greek word *hypokrisis*, which means "acting on the stage." Actors were called *hypokrites*. Over time the word "hypocrite" began to be used as a negative term that referred to people who were pretenders or who were fake. After World War I, Garvey and DuBois called the leaders of the United States hypocrites because they claimed to be fighting for freedom around the world but were not concerned about ensuring liberty and equality for African Americans in their own country. Discuss a time in your life when you have seen someone act like a hypocrite. What emotions did this hypocrisy cause you to feel?
4. Garvey argued for separation of the races, while DuBois was convinced that white and black people could coexist peacefully and equally. In 1963, Dr. Martin Luther King Jr. said in his "I Have a Dream" speech, "I have a dream that little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers." Imagine if King were to meet with Garvey and DuBois. Which of them do you think he would agree with the most? Explain your answer.

Memoria—

Harlem

—Langston Hughes

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?

1. After reading this poem by Langston Hughes, an African American poet who was a major contributor to the **Harlem Renaissance**[9] of the 1920s, define any words you may not know. Then discuss which comparison to a dream deferred (for example, a raisin in the sun or rotten meat) you like best. Make sure to explain why you like it.

9. Harlem Renaissance: a revival of the arts (music, dance, literature, poetry, and theatre) that took place in the black community of Harlem, NY, during the 1920s

2. How does this poem relate to the speeches of Marcus Garvey and W.E.B. DuBois, or even to the quote from Dr. King found in the Talk About It section?
3. Memorize this poem and be prepared to recite it during your next class.
4. Write this poem in your commonplace book, along with any thoughts you have about it.

Go Deeper—

1. As you make comparisons, you may, without realizing it, explain your observations by using comparative or superlative adjectives. **Comparative adjectives**—such as "larger," "smaller," "faster," or "higher"—are used to compare, or show the differences between one person and another person, or one thing and another thing. For example, "That piece of cake is *larger than the other one*." Comparative adjectives can be used when showing a minor difference ("Today was hotter than yesterday") or a major difference ("Today was way hotter than yesterday!") **Superlative adjectives**—such as "tallest," "smallest," "fastest," or "highest"—are used to describe a person or thing as having more of a quality than all of the other people or things in a group. For example, "China has the largest population in the world." In this sentence, China's population is being compared to the populations of all other countries.

   In the space provided, write either "comparative" or "superlative" to identify the adjectives in each of the following sentences.

   a. _____ New York City has a smaller population than Sao Paulo, Brazil.

   b. _____ Driving a car is harder than riding a bike.

   c. _____ The cheetah is the fastest animal in the world.

   d. _____ The tallest building in the world is the Burj Khalifa in Dubai.

   e. _____ The Amazon is the world's largest river.

   f. _____ Rhode Island is a smaller state than Iowa, but Michigan is bigger than both of them.

   g. _____ World War II was deadlier than World War I.

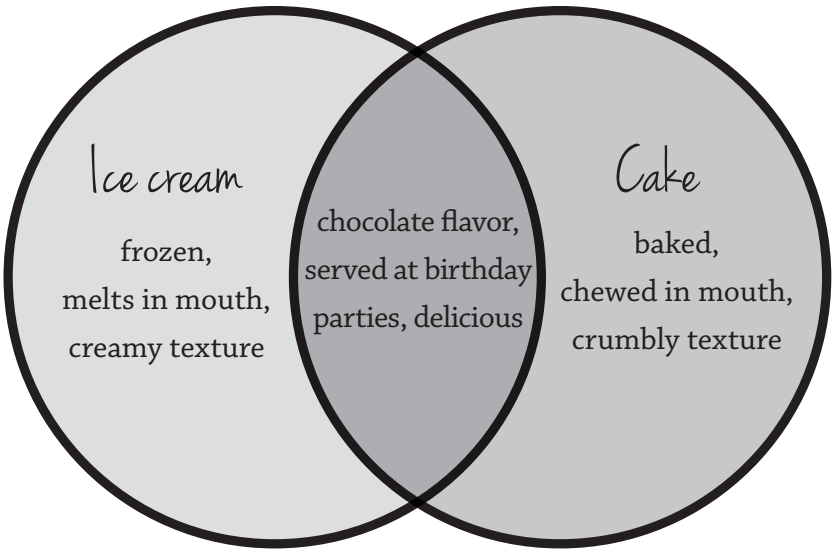
   h. _____ Planes can travel faster than ships.

   i. _____ Golden retrievers are furrier than elephants.

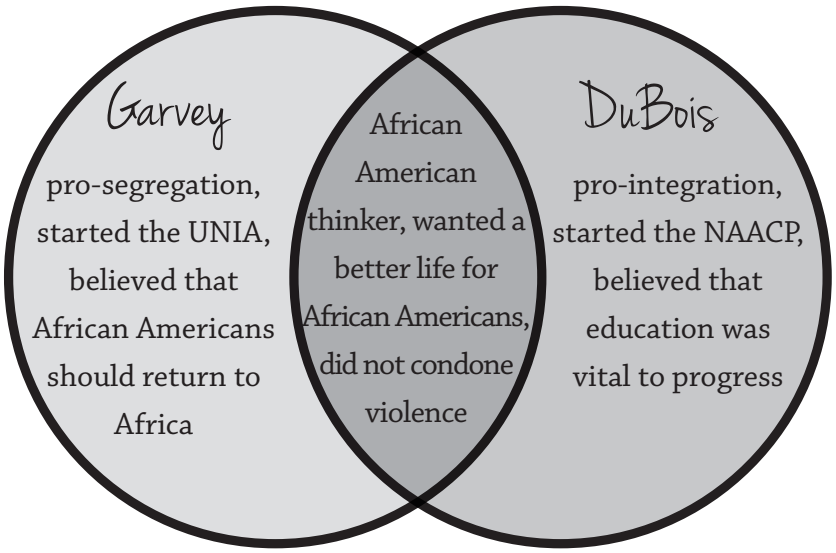
   j. _____ The oldest college in the United States is Harvard University.

2. From your math studies, you probably already know about Venn diagrams and how they can help you to make comparisons between sets. This tool can be just as useful in writing comparison essays. With Venn diagrams, similarities and differences can be listed in a form that is easy to see.

For the comparisons in this book, a Venn diagram would be made up of two or more overlapping circles, one for each subject you are comparing. In the outer part of a circle, characteristics that are unique to the subject are listed. These unique qualities are the differences between the two things. In the overlapping space of both circles, shared characteristics (similarities) are listed. For example, say you want to compare two desserts, ice cream and cake. Here is a possible Venn diagram for the comparison:

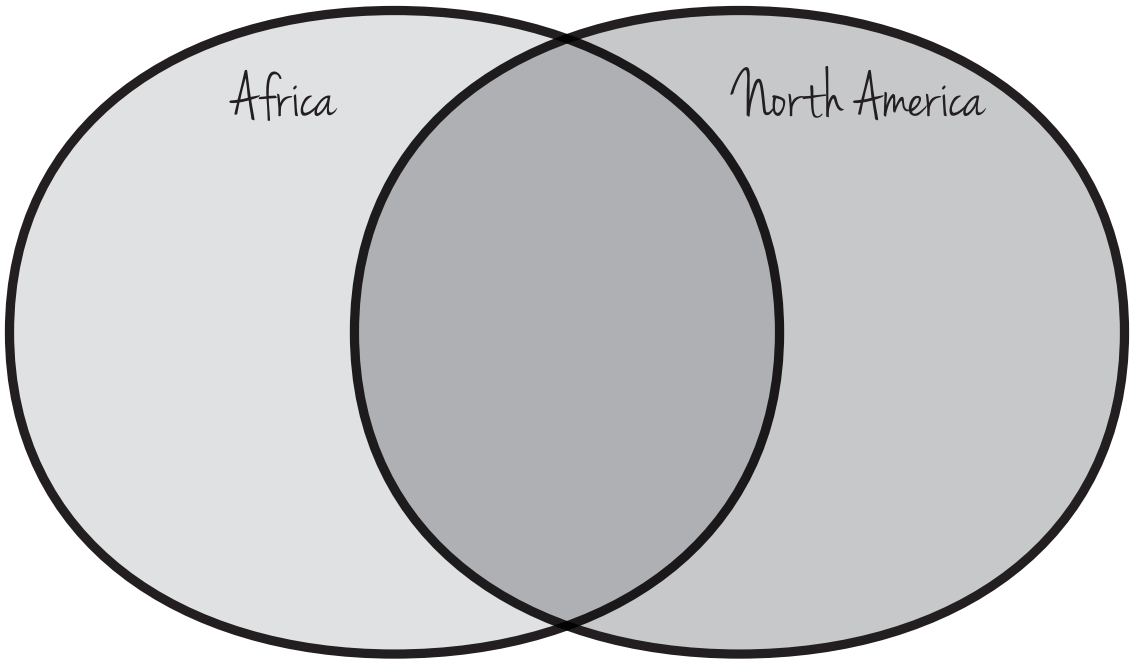


Here's another example using Marcus Garvey and W.E.B. DuBois:

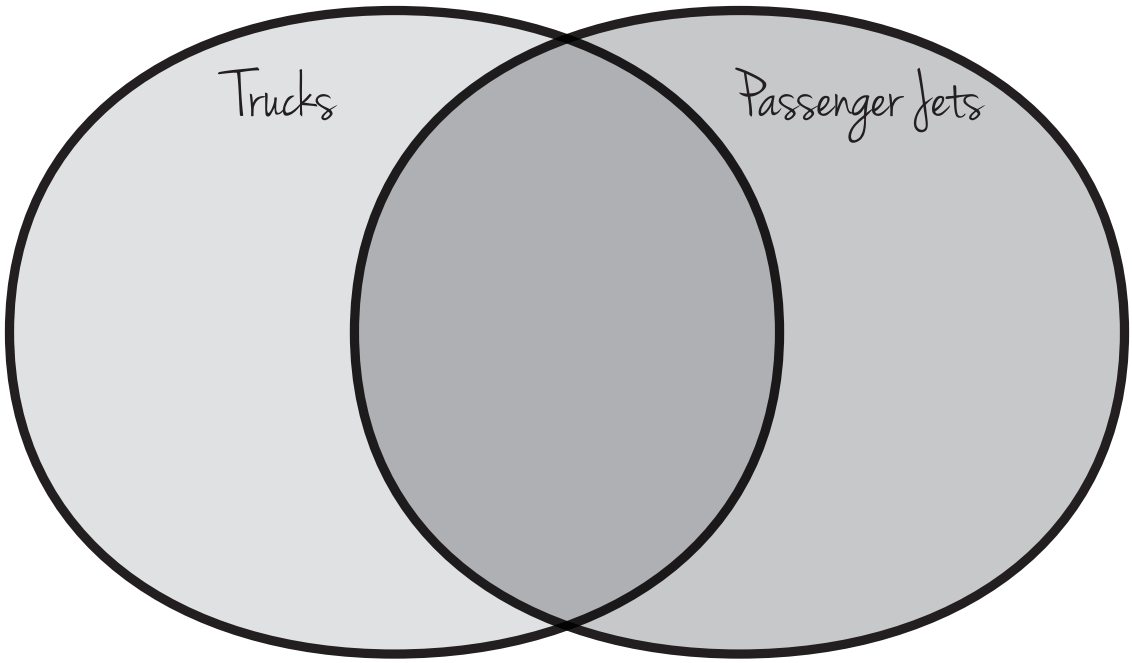


For each of the following sets, create a Venn diagram that shows the similarities and differences between the subjects. List at least three items in each circle and at least three items in the overlapping area.

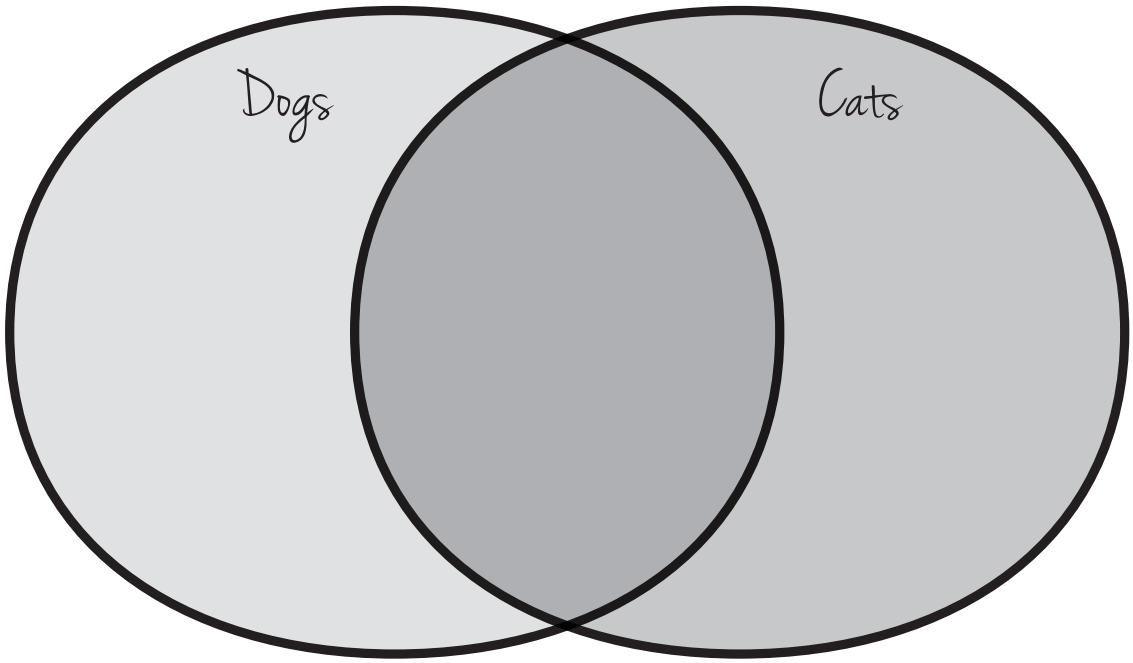
a. Africa and North America



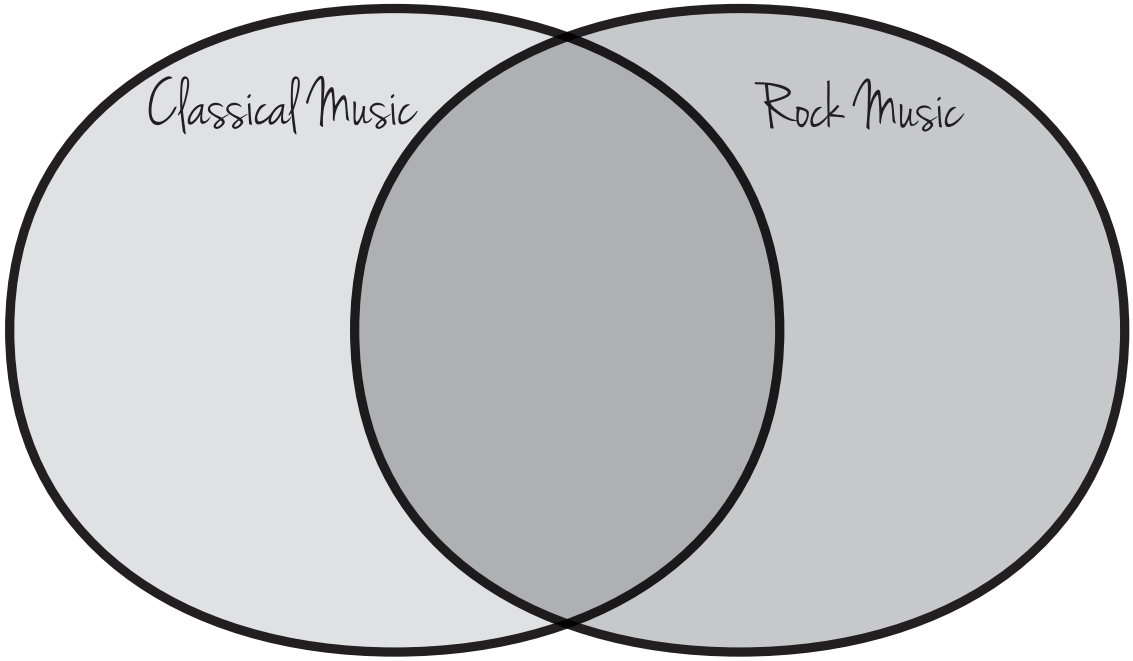
b. trucks and passenger jets



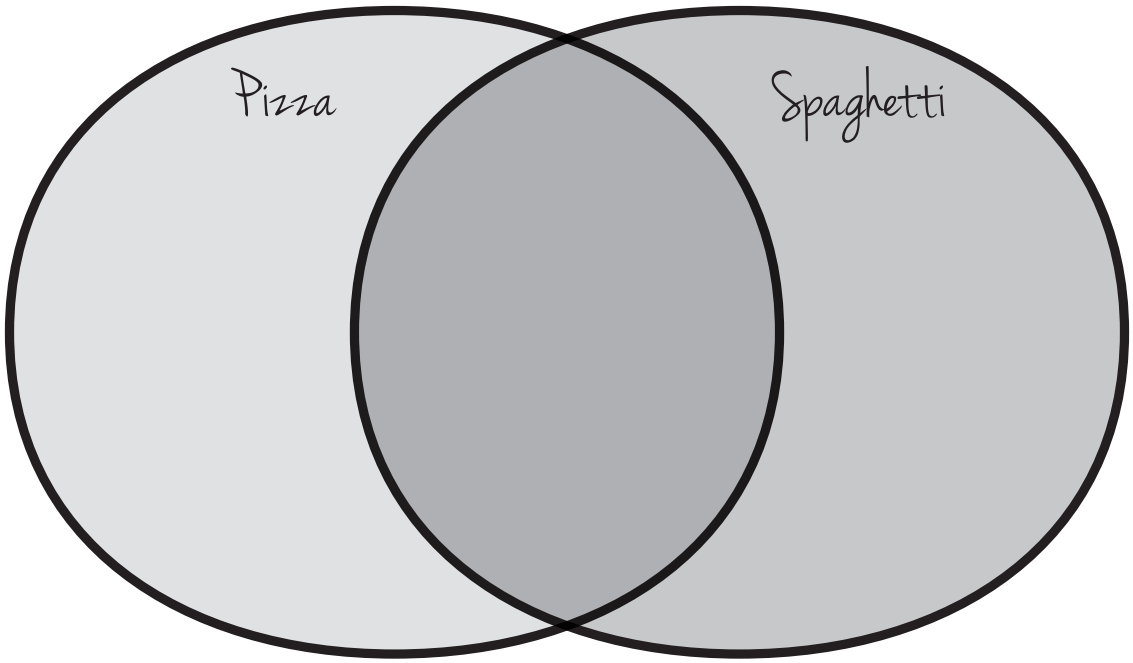
c. dogs and cats

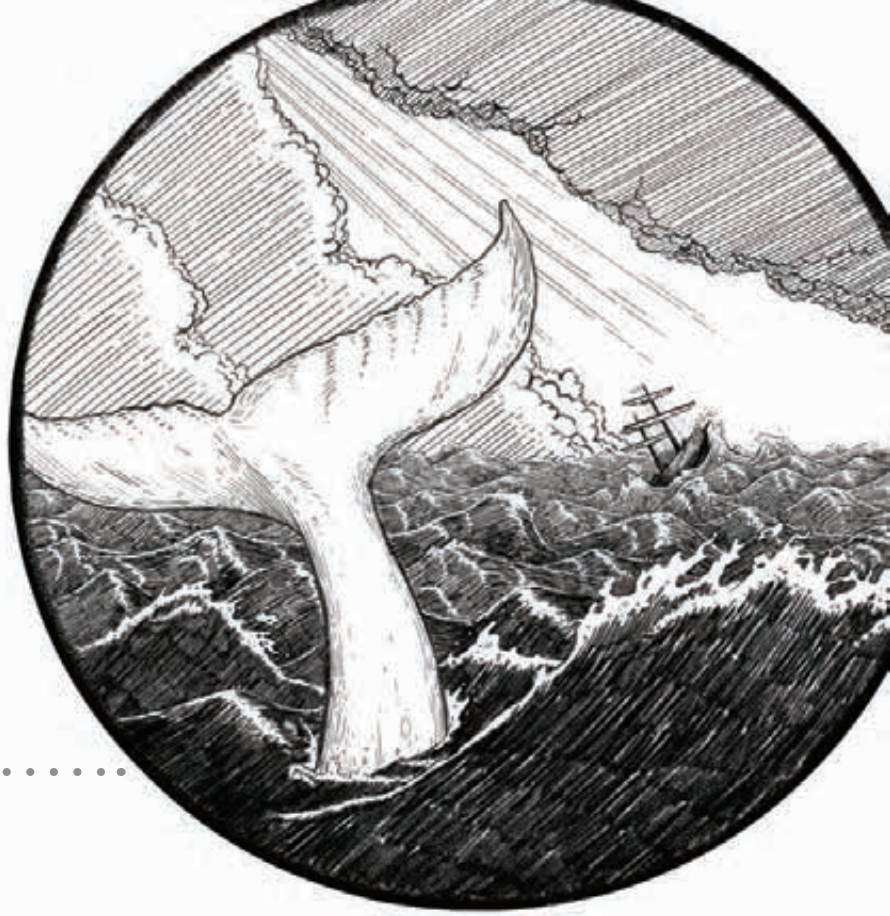


d. classical music and rock music



e. pizza and spaghetti





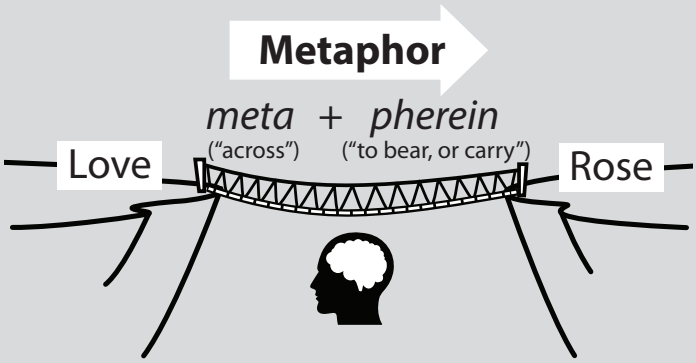
Lesson 3

The Tools of Metaphor & Simile

Say your friend says to you, "I am a fish when I get into the swimming pool." Or "I run like a cheetah on the soccer field." Wait a minute! Is your friend saying that she actually turns into a fish when she gets into water? Or that he can really run as fast as a cheetah? Of course not! "I am a fish" is just a creative way of saying, "I swim really well," and "I run like a cheetah" is a way of saying, "I'm a fast runner." Your friends are comparing themselves to something in order to describe themselves. Comparisons like these are called analogies.

Analogy is a broad term for a comparison between two ideas, events, or objects that is used to describe or explain one of those things. An analogy focuses on similarities. The two things may look very different from each other, but when you look closer you will find that they have some things in common. For example, you may not think your friend has anything in common with a fish or a cheetah, but when you look closer, you can see that she has swimming in common with a fish or that he has running fast in common with a cheetah.

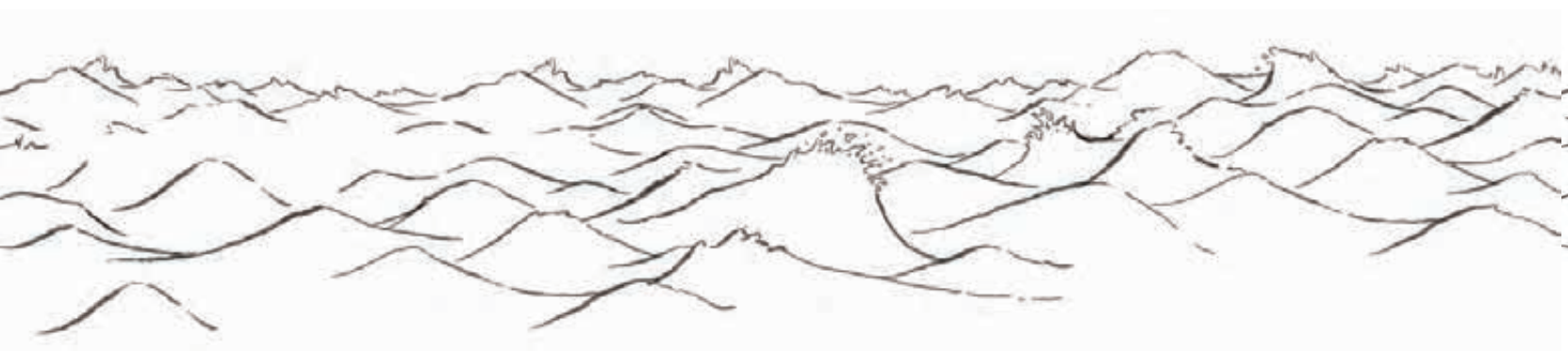
The word "metaphor" comes from two Greek words: *meta* meaning "across" or "transport" or "transfer," and *pherein*, which means "to bear" or "to carry." When you put the two words together they mean "to carry across." So a metaphor "carries across" the meaning of one object to another.



Using an analogy to describe something can help us to understand it better. For example, I could tell you that the sky is blue, but if I told you that the sky is as blue as a robin's egg, you would have a better idea of just what shade of blue I'm talking about. Analogies also can help to communicate ideas that may otherwise be difficult to explain, and they can help to catch an audience's attention as well.

Two common ways of making an analogy are simile and metaphor, and you will be writing some of your own for the essays in this book. Both simile and metaphor are types of figurative language, which is wording that suggests an imaginative meaning that goes beyond what the actual words say. A simile is a comparison that uses the words "like" or "as." For example, "I run like a cheetah" or "He is as clever as a fox." A metaphor makes a comparison without using the words "like" or "as." For example, "I am a fish when I get into the swimming pool" or "He is a monkey on the rope ladder." We naturally use simile and metaphor all the time to describe our ideas. Try for one day to speak without using any metaphor—I bet you can't!

There are a lot of different ways to make an analogy. Some, such as simile and metaphor, are usually pretty simple and short. Others, such as extended metaphors and allegory, are much longer and more detailed. You may encounter such longer or more complicated analogies as you move forward in your education, but for now you'll be sticking with simile and metaphor.



Figurative language—wording that suggests an imaginative meaning that goes beyond what the actual words say

Analogy—a broad term for a comparison between two ideas, events, or objects that is used to describe or explain one of those things

Metaphor—a comparison in which one thing is used to describe another thing that appears to be different but that actually has some similarities; does not use the words "like" or "as" (e.g., "That test was a breeze," "Love is a rose, a red and thorny flower.")

Simile—a comparison using the words "like" or "as" (e.g., "I'm as silly as a clown with a fire hose.")

Sometimes simile and metaphor are more complicated than "I am a fish" or "I run like a cheetah." Sometimes they don't directly say that one thing is the same as another, but if you look closely, you will see that a comparison is being made. To better understand this more complicated type of metaphor, take a look at an excerpt from one of the great American novels, *Moby-Dick*. *Moby-Dick* was written in 1851 by Herman Melville. It tells the story of Captain Ahab, who is obsessed with tracking down and destroying a giant whale that was responsible for the loss of Ahab's leg. Ahab, who is in charge of a ship called the *Pequod*, pursues the whale **relentlessly** and recklessly, even to the point of endangering his own life and the lives of his sailors. As you read, make note of the passages that are marked with a dotted underline. Those are some of the analogies in this reading.

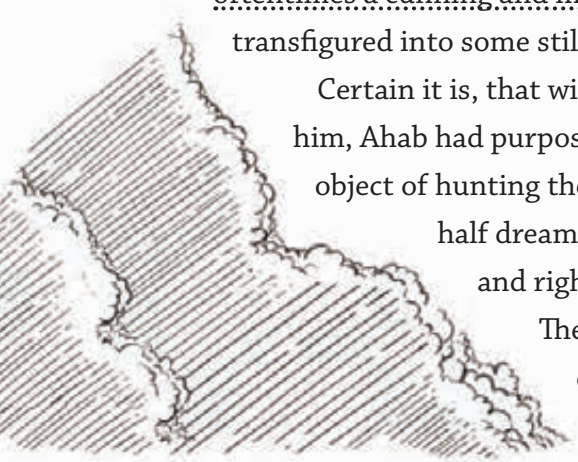
Moby-Dick

—adapted from *Moby-Dick* by Herman Melville

Please note: This passage from *Moby-Dick* can be found in updated language at the back of the book (see page 229). We recommend that you try to read and understand Melville's original writing first. His use of English is very rich indeed! However, if you find yourself bogged down by the language, if the pictures aren't clear in your head, the updated version may help.

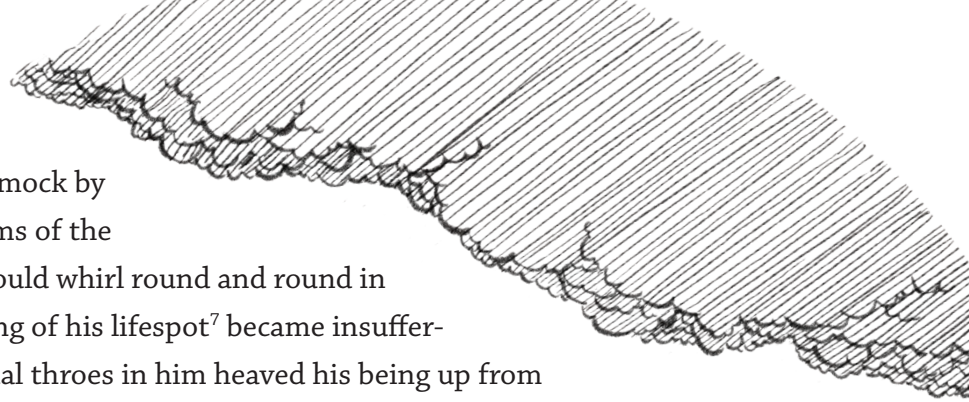
Note also that this is a difficult text, so if you find yourself struggling with challenging words, you can look them up in the glossary or, if you don't find them there, in a dictionary.

For long days and weeks, Ahab and anguish lay stretched together in one hammock. Here his torn body and gashed soul bled into one another, and so interfusing, made him mad.[1] It was only then, on the homeward voyage, after the encounter with the whale, that the final monomania seized him. At intervals during the passage, he was a raving lunatic; and, though unlimbed of a leg,[2] yet such vital strength lurked in his chest, and was moreover intensified by his delirium, that his mates were forced to lace him fast[3] there, as he sailed, raving in his hammock. In a straitjacket, he swung to the mad rockings of the gales. Now and then the ship floated across the tranquil tropics, and, to all appearances, the old man's delirium seemed left behind him with the Cape Horn swells. Ahab came forth from his dark den into the blessed light and air, bearing that firm, collected front,[4] however pale, and issued his calm orders once again; and his mates thanked God the direful[5] madness was now gone. Even then, Ahab, in his hidden self, raved on. Human madness is oftentimes a cunning and most feline thing. When you think it fled, it may have but become transfigured into some still subtler form.



Certain it is, that with the mad secret of his unabated rage bolted up and keyed[6] in him, Ahab had purposely sailed upon the present voyage with the sole and all-engrossing object of hunting the White Whale. Had any one of his old acquaintances on shore but half dreamed of what was lurking in him then, how soon would their aghast and righteous souls have wrenched the ship from such a fiendish man! They were bent on profitable cruises, the profit to be counted down in dollars from the mint. He was intent on an audacious, immitigable, and supernatural revenge.

1. Sometimes the word "mad" was used to describe mental illness. Another term that people used and still use is "crazy." Neither term, however, is as accurate as the term "mental illness."
2. unlimbed of a leg: missing one of his legs
3. lace him fast: tie him tightly
4. front: often means "false front." Ahab is putting on a false look of sanity and calm.
5. direful: dreadful, terrible
6. keyed: likely means "locked"



Often he was forced from his hammock by exhausting and intolerably vivid dreams of the night. When he woke, his thoughts would whirl round and round in his blazing brain, till the very throbbing of his lifespot[7] became insufferable anguish. Sometimes these spiritual throes in him heaved his being up from its base, and a chasm seemed to open up in him, from which forked flames and lightnings shot up, and accursed fiends beckoned him to leap down among them. When this hell in himself yawned beneath him, a wild cry would be heard through the ship; and with glaring eyes Ahab would burst from his state room, as though escaping from a bed that was on fire.

Here, then, was this grey-headed, ungodly old man, chasing with curses a Job's whale[8] round the world, at the head of a crew, too, chiefly made up of mongrel renegades, and castaways, and cannibals. Such a crew, so officered, seemed specially picked to help him to his monomaniac revenge. How it was that they so aboundingly responded to the old man's ire—by what evil magic their souls were possessed, that at times his hate seemed almost theirs, the White Whale as much their insufferable foe as his—how all this came to be—what the White Whale was to them, or how to their unconscious understandings, also, in some dim, unsuspected way, he might have seemed the gliding great demon of the seas of life[9]—to explain all this would be to dive deeper than I can go.

There are a number of complicated analogies in this reading, aren't there? Here are explanations of the few that we've marked:

- "Ahab came forth from his dark den" is a metaphor that compares Ahab to a type of animal that would have a den, such as a fox, coyote, cougar, bear, or lion. Many of the animals that live in dens tend to be dangerous and to hibernate (sleep or rest through the winter). Both of these are qualities that Ahab has. He is dangerous in his "madness," and he "hibernates" as he hides away in his room.
- "Human madness is oftentimes a cunning and most feline thing" is a metaphor that compares mental illness to a cat. The word "feline" means "catlike." Cats are known to be tricky and hard to find because they can fit into small spaces. They can take you by surprise when they come out of hiding, and they can lie in wait for a long time. Madness can also be tricky and hard to find. It can take us by surprise when it appears, and it can stay hidden for a long time.
- "With glaring eyes Ahab would burst from his state room, as though escaping from a bed that was on fire" is a simile. It compares the way Ahab comes out of his room to the way a person would move in an emergency situation. It describes the way that Ahab moves and gives us a picture of what he looked like.

7. lifespot: this may be a reference to the heart or the brain
8. Job's whale: a reference to the Hebrew Scriptures. Job's whale is a sea monster or huge fish that is terrifying and impossible to control.
9. the gliding great demon of the seas of life: This is a metaphor. The White Whale, Moby Dick, is like a demon that torments them.

- "To explain all this would be to dive deeper than I can go" is a metaphor that compares the job of trying to explain a difficult subject to diving into the depths of the sea. Diving deep into the sea is very hard to do, and many people could not do it. This comparison emphasizes the idea that the reasons for the crew's behavior are very hard to figure out.

As you can see, analogies can be used in many ways. Some are simple and some are more complicated, but they all have the same goal: to make a piece of writing more interesting or easier to understand. In your comparison essays you will use simile and metaphor to introduce the two subjects you will compare.

Tell It Back—**Narration**

1. Without looking at the text, give the definitions for the following terms:
   - figurative language
   - analogy
   - metaphor
   - simile
2. What are some reasons a writer might use analogy?

Talk About It—

1. Melville describes Captain Ahab as selfish and vengeful. What are some quotes from the text that show Ahab's desire for revenge?
2. In the previous book, *Encomium & Vituperation*, you learned that encomium is praise and vituperation is blame. Based on the reading selection, would you be more likely to write an encomium or a vituperation about Captain Ahab? Explain your answer. Be sure to include specific quotes from the text in your explanation.
3. Melville uses figurative language throughout his story. There is an imaginative meaning to his descriptions that goes well beyond what the actual words say. For example, when he describes the "gashed soul" of Ahab as bleeding, he means that Ahab's soul is hurt, or wounded. Melville tells us this by comparing Ahab's soul to a body that has been wounded, or cut, and is bleeding. Why do you suppose authors use figurative language like this? Why don't they just say exactly what they mean?

Memoria—

The Noiseless, Patient Spider

—by Walt Whitman

A NOISELESS, patient spider,
I mark'd, where, on a little promontory, it stood, isolated;
Mark'd how, to explore the vacant, vast surrounding,
It launch'd forth filament, filament, filament, out of itself;
Ever unreeling them—ever tirelessly speeding them.

And you, O my Soul, where you stand,
Surrounded, surrounded, in measureless oceans of space,
Ceaselessly musing, venturing, throwing,—seeking the spheres, to connect them;
Till the bridge you will need, be form'd—till the ductile anchor hold;
Till the gossamer thread you fling, catch somewhere, O my Soul.

1. After reading this poem by Walt Whitman, an important American poet from the 1800s, define any words you may not know. Then discuss something particular that you like about this poem. You might choose a specific stanza, line, or phrase, a sound or rhythm, an image or a word. Make sure to explain why you like it.
2. In this poem, Whitman makes a comparison between the spider, in the first stanza, and the soul, in the second stanza. As the spider stands alone in a vast, empty space, so the soul stands surrounded by measureless empty space. As the spider creates threads and throws them out to attach them to something, the soul seeks to build a bridge to connect it to something. Both spider and soul are alone and looking for connection. How is the soul like a spider spinning its web?
3. Memorize the second stanza of the poem and be prepared to recite it during your next class.
4. Write one or two of your favorite comparisons from this poem in your commonplace book, along with any thoughts you have about them.

Go Deeper—

1. Answer the questions and follow the instructions after each of the provided analogies.

   Examples:

   Human madness is oftentimes a cunning and most feline thing.

   What kind of comparison is it? metaphor

   What is being compared? Mental illness is being compared to a cat.

   What does the comparison mean? Cats are known to be tricky and hard to find because they can fit into small spaces. They can take you by surprise when they come out of hiding, and they can lie in wait for a long time. Madness can also be tricky and hard to find. It can take us by surprise when it appears, and it can stay hidden for a long time.

   Write your own metaphor that compares madness to another type of animal. _____
   Madness is a bird that squawks and does a sharp nose dive into the ocean.

   With glaring eyes Ahab would burst from his state room, as though escaping from a bed that was on fire.

   What kind of comparison is it? simile

   What is being compared? The way Ahab comes out of his room is being compared to the way a person would move in an emergency situation.

   What does the comparison mean? In the case of a fire, a person would move very quickly. This comparison means that Ahab was alarmed and moving with speed.

   Write your own simile that compares the way a person leaves a room to another type of action. With sleepy eyes, the girl came slowly out of her room like a turtle emerging from its shell.

   a. The cat stuck like a bur[10] to girl's back.

      What kind of comparison is it? _____

      What is being compared? _____

      What does the comparison mean? _____

      Write your own simile that compares a cat to another object. _____

10. bur: a prickly seed pod

b. The winter wind was a knife, cutting through my coat.

What kind of comparison is it? _____

What is being compared? _____

What does the comparison mean? _____

_____

Write your own metaphor that compares the winter wind to another object. _____

_____

c. The ripples on the pond hit the shore with a sound like a dog lapping water.

What kind of comparison is it? _____

What is being compared? _____

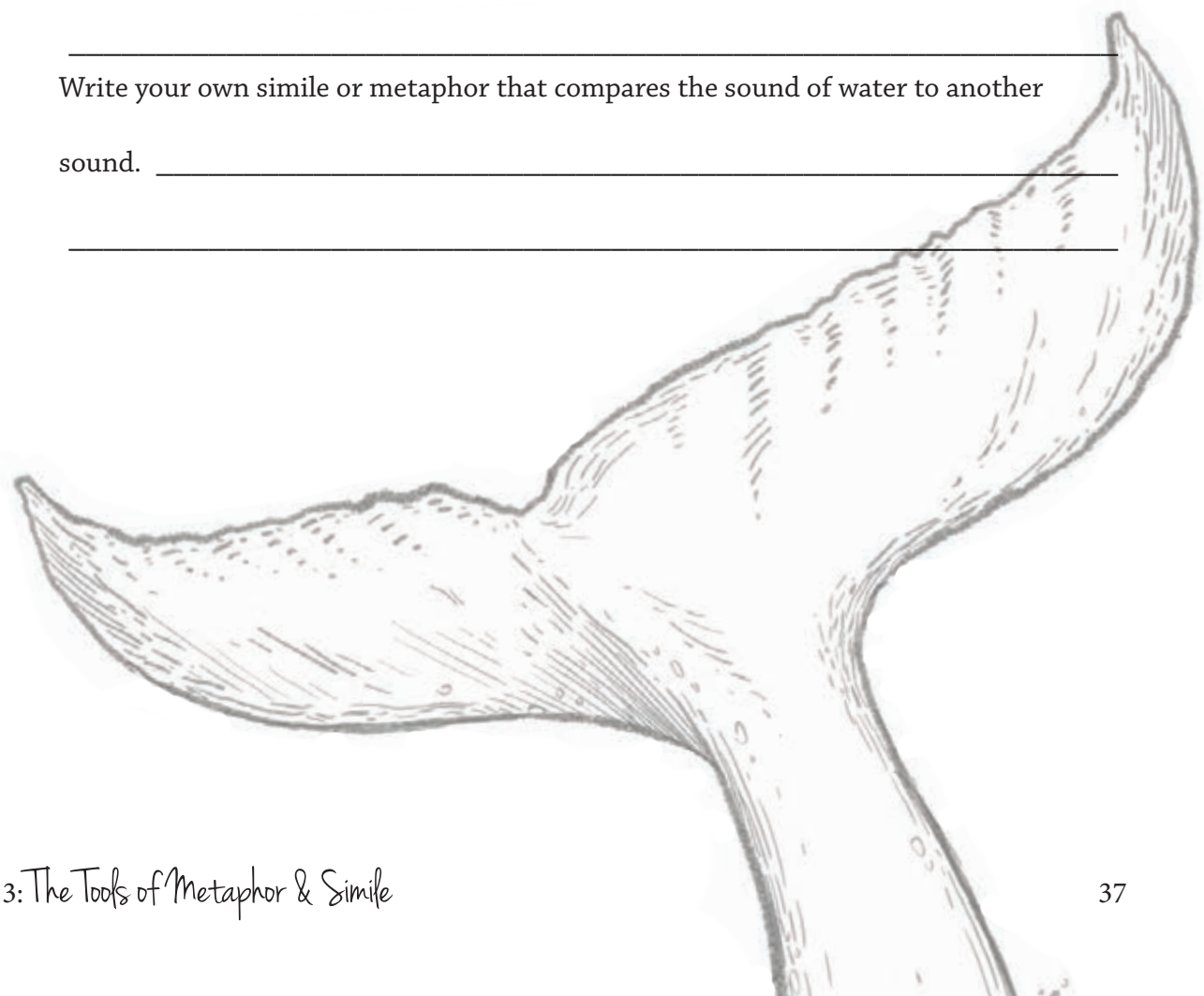
_____

What does the comparison mean? _____

_____

Write your own simile or metaphor that compares the sound of water to another sound. _____

_____



2. Create one metaphor and one simile from each of the following sets of columns by comparing objects from Column A to objects from Column B. For each analogy choose one object from each column. Notice that the objects are all specific nouns (e.g., oak), which are often more vivid than general words (e.g., tree). Also make sure that your sentences use strong verbs.

It might be fun for you to roll a die to help you choose what words you will use in your analogies. With your first roll, you can use the word in Column A that corresponds to the number you rolled. With your second roll, you can use the word in Column B that corresponds to the number you rolled.

Column A	Column B
1. eye	1. silver bowl
2. moon	2. head of cabbage
3. nightmare	3. rotten egg
4. brat	4. pizza pie
5. kingdom	5. snow globe
6. pimple	6. rose

Example simile: After he awoke, he shook his nightmare away like glitter in a snow globe.
Example metaphor: The moon shone brightly on the surface of a pond, an overturned silver bowl.

Simile: _____

Metaphor: _____

Column A	Column B
1. mustache	1. bronze sword
2. sunlight	2. branch
3. toes	3. banana
4. happiness	4. French fries
5. teeth	5. candle
6. ball gown	6. lion's mane

Simile: _____

Metaphor: _____