

A CREATIVE APPROACH TO THE CLASSICAL PROGYMNASMATA

Writing Rhetoric

BOOK 8: COMPARISON

TEACHER'S EDITION

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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.

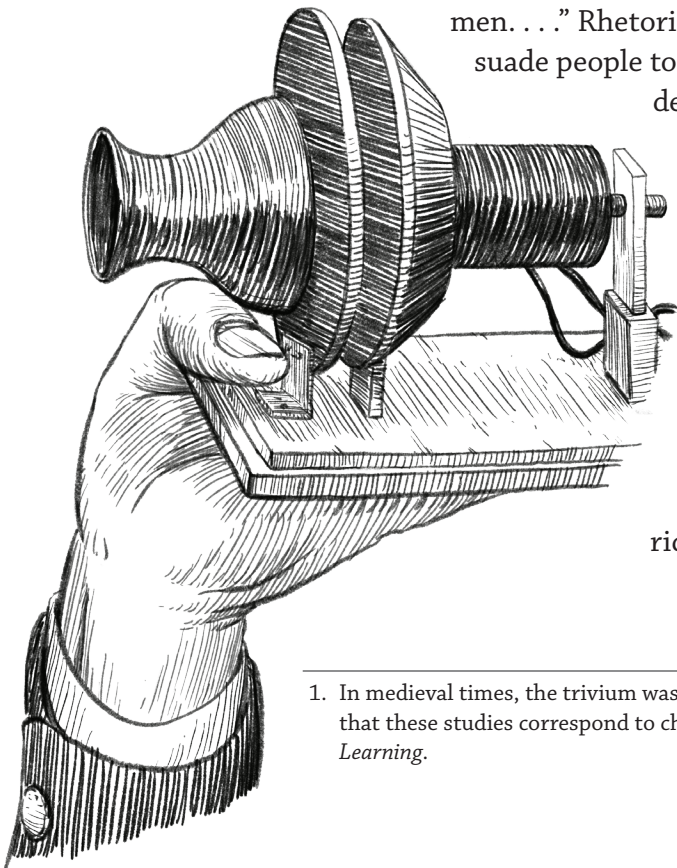
There are several ancient “*progymns*” still in existence. The most influential *progymns* were by Hermogenes of Tarsus, who lived in the second century, and by Aphthonius of Antioch, who lived during the fourth century just as the western Roman Empire was collapsing. Even after the great cities of Rome 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

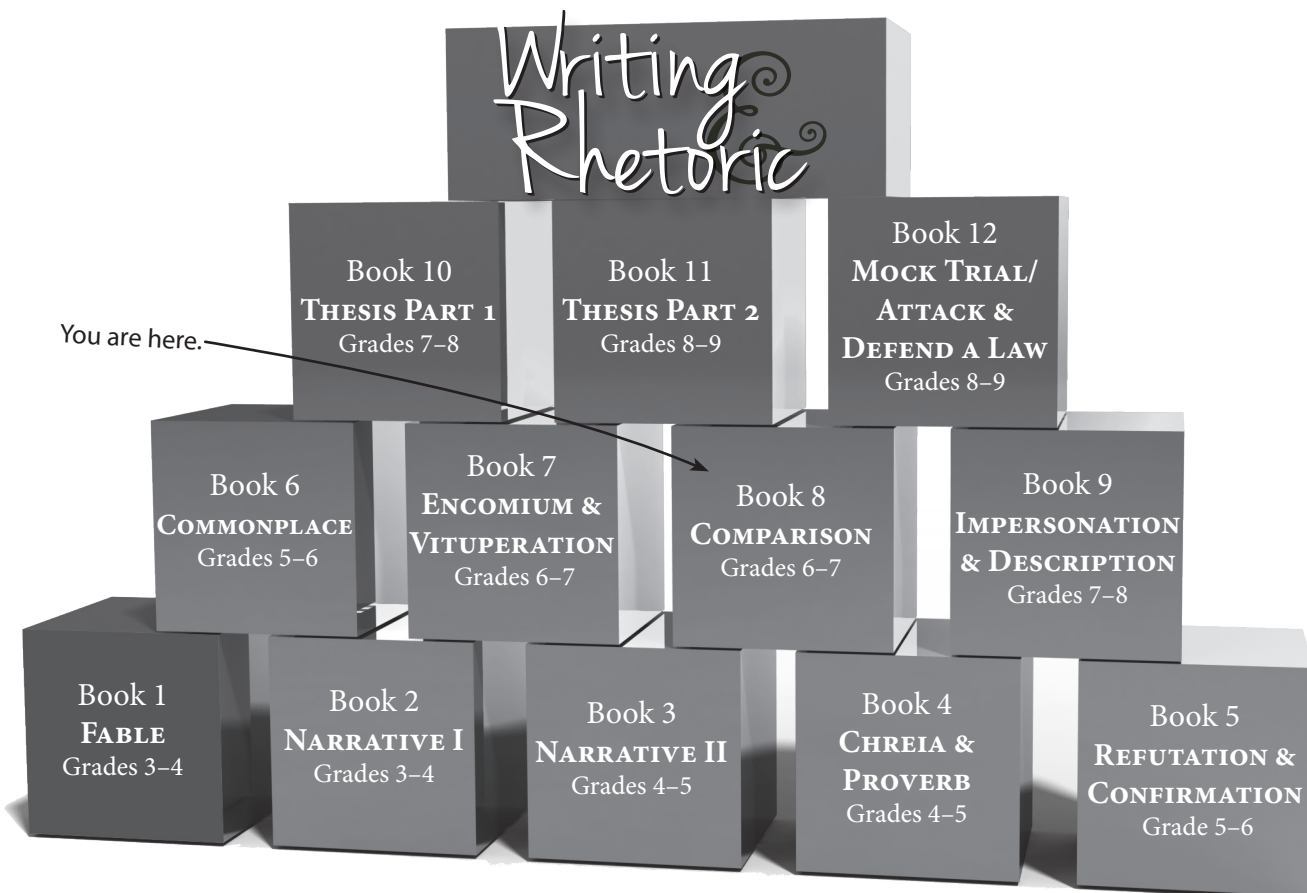


While these standards are certainly worthwhile and are addressed in this curriculum, the *progym* derive their real strength from the incremental and thorough development of each form of writing. The Writing & Rhetoric series does not skip from form to form and leave the others behind. Rather, it builds 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.



Teaching Comparison

In this eighth book of the Writing & Rhetoric series, your students will be writing well-crafted, six-paragraph expository essays comparing two subjects. The comparison essay comes from the ancient *progymnasmata* and was intended as a tool to examine two subjects closely. As originally designed by the ancient rhetorician Aphthonius, these essays were persuasive compositions, either a double encomium (praising two different people) or an encomium combined with a vituperation (praising one person as better than the other). The comparison essays in this book have been modified to be informational rather than persuasive due to the great need in modern writing for excellence in exposition as well as to enable students to focus on practicing the art of comparison.

Comparisons can be made between people, historical events, ideas, inventions, animals, foods—just about anything, really. Specifically, the purpose of these essays is to analyze two subjects and use a comparison of them to develop a topic by demonstrating similarities and differences. The comparison essay makes use of a range of writing skills—the ability to inform, to describe, to narrate, and to analyze. It is also an excellent follow-up to the previous Writing & Rhetoric book, *Encomium & Vituperation*, as students move from praising or blaming a person for his virtues or vices to a more neutral, impartial point of view. This perspective lends itself well to the students’ progress toward more objective, journalistic-style writing.

In writing these compositions, students take another step forward toward the goal of mastering rhetoric. The readings will continue to be a foundation of pleasure and instruction, but students will use the content of the readings to develop an expository essay. They will learn to create a strong topic sentence and to expand its meaning with support and quotations from the readings. In other words, all the basics are in place for creating an ethos and logos of objectivity, which ultimately makes for rhetoric firmly planted in credible ideas and sources.

In addition, by looking more deeply into texts, students will extend their dialogic (conversational) relationship with reading. The kinds of questions asked in the exercises in this book will lead students to consider the readings in the context of their lives.

You will find nearly every lesson organized around the chapter readings. Narration, questions for discussion, and exercises in composition all emerge within the context of the readings. We find that contextualization helps to reinforce memory and the laddering of skills.

Unpacking Comparison

This book is divided into two major portions:

Lessons 1 to 5—The first portion introduces the concept and techniques of comparison and explains how to write the essay itself. Each lesson develops a specific skill that is reinforced in the “Go Deeper” section. You should be able to move fairly quickly through these first five lessons.

Lessons 6 to 10—The lessons in the second portion feature readings related to a topic for a comparison essay, as well as the step-by-step prompts for writing that essay. To stretch and strengthen the process of writing and speaking, this portion of the book contains “Writing Time,” “Speak It,” and “Revise It.” These sections are explained in the following paragraphs.

The Lesson Reading

Every lesson contains narratives or excerpts from various historical sources. Part of the beauty of the Writing & Rhetoric series is the fact that it uses historical narratives that are culturally

significant. When children care about historical figures and events—when they get wrapped up in the language of the narrative—their delight helps them to write more enthusiastically. Well-told stories also populate students’ minds with rich content. They get to practice skills without also having to invent content. All of the readings in the book are recorded in a downloadable MP3 file so that your students can experience the pleasure of being read to.

Tell It Back—Narration

Every time students hear a reading in this book, they will also practice narrating it back, either orally or in writing. Multiple intelligences—memory, sequence, main idea—are developed by this practice. In addition to exercising their executive functions, students will continue to internalize an outline of the material. They will review and extend the skill of outlining and rediscover that they are already equipped to complete the task. Some educational models have based their entire strategy on the important skill of narration.

As part of narration, students also are encouraged to annotate the text for the main idea, vocabulary words, questions, and points of interest. Annotation will help to make a text truly “sink into” a student’s imagination.

Talk About It and Speak It

These two sections mirror our conviction that writing, speaking, and thinking are critical skills that work together. Some educators believe that difficulties with writing stem from a deeper lack of thought. These books use comprehension, reading aloud, discussion, and even oral performance as ways to help students become critical thinkers according to the way their bodies (and brains) are made. These three abilities—thinking, speaking, and writing—enlarge each other when practiced together.

Memoria

In this section students will memorize a quotation related in theme to the lesson and prepare to recite it during class. Quotes, and indeed all memory work, will help students in the process of invention (or prewriting) and may be useful for reference as they write their essays. We also encourage students to keep commonplace books, or journals of thoughts and quotes, for future reference.

Go Deeper

This section seeks to develop comprehension of a skill taught in a particular lesson. Students will variously examine dynamic changes in characters; comparative and superlative adjectives; Venn diagrams as comparative tools; integrating quotations into writing; and recognizing and using analogy, similes, and metaphors. The exercises, rather than draining a reading of its delight, make the experience more vivid. They stimulate a desire to catch details that guide the student to the story’s meaning and also to the pleasure of the reading. In *Comparison*, these exercises also call students’ attention to elements that will help them in the writing task at hand.

Writing Time

This aspect of the book is the most obvious. Each “Writing Time” section features various kinds of writing practice, from sentence play (in which students imitate sentences) to copiousness (*copia*). Copiousness is a stretching exercise that teaches students to reach for new words to express variations of the same idea. That way they can experience the joy of the abundance of language as well as of finding precise words.

In this book students will also learn to write well-crafted, six-paragraph expository essays that include an introduction, body paragraphs, and a conclusion. This practice includes instruction on

transitions and style. Each essay follows a clear pattern from paragraph to paragraph, and the principle of imitation is always at work.

The essays consist of the following parts: The first paragraph is an introduction. It starts with an analogy, then introduces the topic sentence and uses brief narratives to give a broad overview of the comparison. The next two paragraphs give succinct explanations of two similarities between the objects of comparison. The fourth and fifth paragraphs give succinct explanations of two differences between the objects of comparison. The sixth and final paragraph is an epilogue, or conclusion, that sums up the point of the essay. It recaps the topic sentence using different wording and includes a brief reflection on something that can be learned from the comparison.

Revise It

In this book, students will continue to critically analyze their own writing. The “Revise It” section offers students the opportunity to improve their writing, and the writing of others, by identifying the main point, supporting it from the text, strengthening phrasing, finding grammar errors, and proofreading.

Historical Note

The material covered in the Writing & Rhetoric series is loosely tied to periods in history. *Fable* and *Narrative I* borrow their stories from Greek and early Roman times. *Narrative II* picks up with the late Roman Empire, while *Chreia & Proverb* continues into the Middle Ages. *Refutation & Confirmation* moves into the experience of colonial America. In *Commonplace*, students read selected writings from late colonial America, the American Revolution, and the Federalist period. *Encomium & Vituperation* covers many colorful personalities from the Civil War era to that of the Wild West. *Comparison* covers the part of American history from the Gilded Age to the Great Depression.

The purpose of this progression is to provide rich content that helps timeline-based schools integrate history with the language arts. As one discipline reinforces the other, students will retain a powerful impression of the periods of history they study.

Important Notes

Flexibility is built into the program.

We have crafted this book to be useful to students at different levels with different needs. For instance, teachers can ask their students to complete some exercises verbally instead of in writing. If, on the other hand, teachers desire more written work, they can ask students to respond to “Talk About It” questions in writing. Teachers can also have students work together to tackle parts of lessons that are difficult. Education is personal, and one size does not fit all. Please use your judgment to determine what is best for your student(s) in terms of discipline and delight.



Review outlining instructions.

This icon guides students to a section of the book that provides a rationale and a model for outlining. Outline practice in this book is based on the lesson readings and is a way of narrating or telling the stories back. Students will not outline from scratch until later in this series. This method helps familiarize students to the structure of outlines without burdening them too soon to employ rhetorical thinking.

**Review summarization instructions.**

This icon directs students to a section of the book with some pointers on how to summarize. Here, students will learn how to shorten a lengthy paragraph into a much more succinct form. To be brief is to use words wisely. It is a way to communicate important information to the audience while showing concern for its needs (and its attention span).

**Review memoria instructions.**

This icon guides students to a section of the book that provides full instructions for engaging in the memoria exercises. Additional suggestions for teachers are included for supporting the process of memorization.

**Practice a rhetorical device.**

Some new rhetorical devices are introduced in this book, and others are reviewed. The formal study of rhetoric collects and draws upon these devices throughout a student's life as a writer and a speaker. We wanted to make special note of these to help you track the growing number of "tools" in your students' rhetorical "toolbox."

**Include elocution instruction.**

This icon indicates that elocution instruction should be included with the exercise and guides you to a section of the book that provides full elocution instructions. We believe that speaking well makes students better writers and that writing well makes for better speakers. In this book, we focus on the various aspects of speaking well, which include recitations, speeches, dramatic presentation, and the sharing of student work. Your students should practice one aspect of elocution every time they engage in public speaking.

**Use a recording device.**

This icon indicates that, depending on the size of the class and the availability of technology, you may want to have your student(s) record their work from the "Speak It" and sometimes the "Revise It" sections and play it back. This is an excellent way for them to hear the words and the qualities of their performances. They will learn elocution faster if they hear themselves as well as each other.

**Begin prewriting.**

This icon indicates that students will be doing prewriting exercises, including creating theses, supports, and contraries.

Best wishes as you embark upon this new and fascinating exercise with your students!

The purpose of this lesson is to introduce the concept of comparison.

In this chapter, students will practice:

- oral narration
- outlining
- critical thinking
- distinguishing between comparisons that make judgments and comparisons that withhold judgment
- memorization
- making comparisons between characters in texts

Lesson 1

Our Approach to Comparison Writing

According to the Roman rhetorician Quintilian, a comparison essay is “a comparative composition, [that sets] something greater or equal side by side with the subject.” In Aphthonius’s time this was done by building on the previous *progym* exercises of encomium and vituperation. Instead of focusing on a single subject, students would compare two subjects with one another and write either a double encomium (praising the two subjects equally) or an encomium paired with a vituperation (praising one subject as better than the other). The subjects of these essays were typically people. In this series, however, we have chosen to approach the comparison essay a bit differently from Aphthonius’s model. Students will gain experience in comparing all kinds of things—including objects, events, ideas, people, and time periods in history. In addition, the essays in this book will focus on comparison that simply identifies similarities and differences without making judgments. We do this so that students can exercise the important skill of comparison more broadly. This also unburdens students of the task of proving a thesis, enabling them to practice solely and specifically the art of comparison.

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—

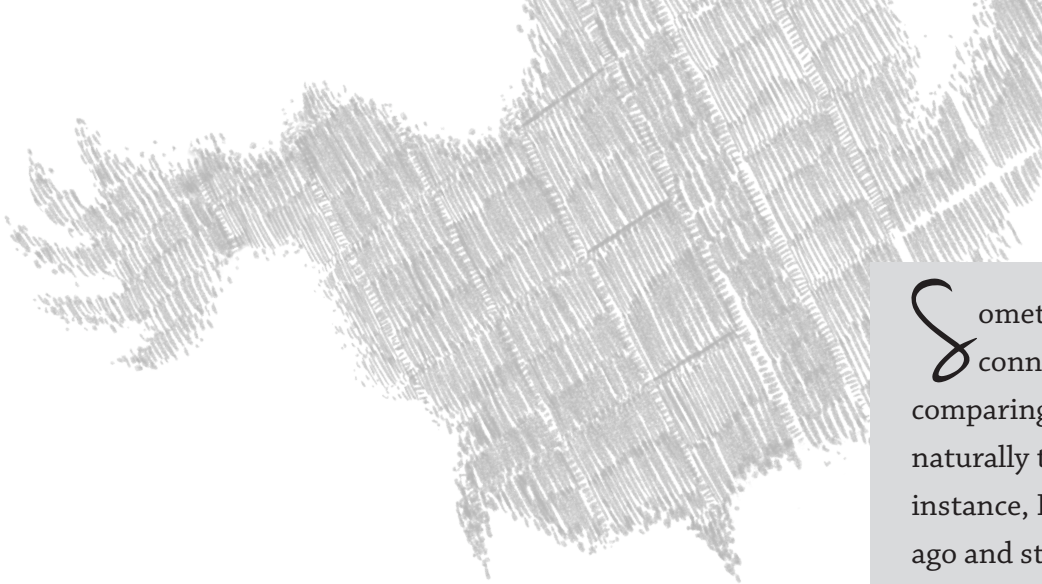
To some people, the word “judgment” suggests meanness or offense, and to be honest, it can mean those things. No one wants to be called judgmental. We all know people who seem quick to criticize or who judge others before getting to know them. But don’t confuse that kind of judgment with what I’m talking 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

- TE** 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—

- TE** 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?

- TE** 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.

- TE** 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.
- The personalities of Jekyll and Hyde are very different.
 - Hyde is a terrible man compared to Jekyll.
 - Dr. Jekyll is an honest old man who has many friends. Hyde is young and friendless.
 - 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.



The Road Not Taken

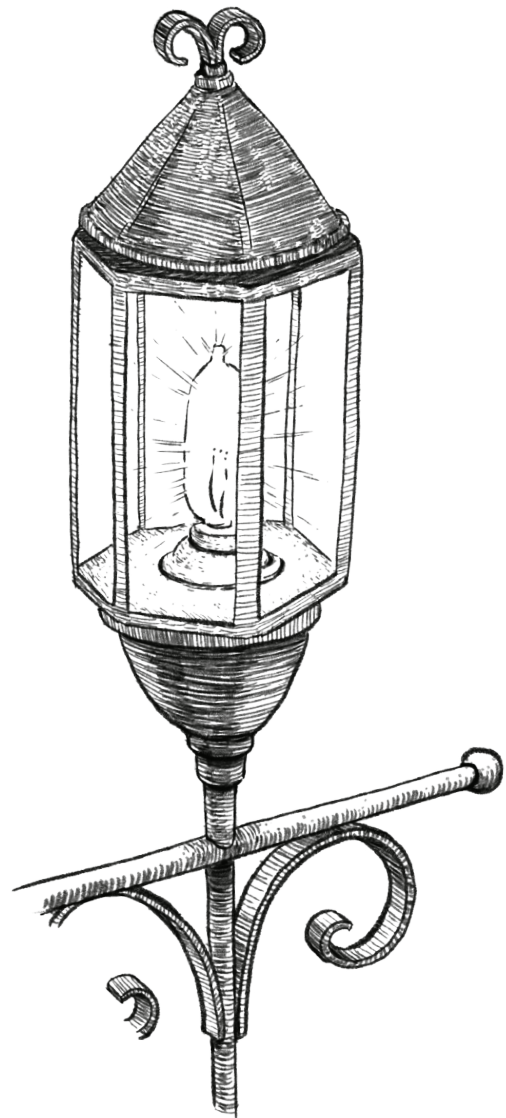
—by Robert Frost

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.



TE

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.

TE

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 denarii¹ 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?

Sample answer: Both the Good Samaritan and the bishop helped someone else. They both showed mercy to someone and were willing to make personal sacrifices to meet the needs of another.

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

Sample answer: The Good Samaritan showed compassion toward a stranger who had been hurt and who hadn't done anything to the Samaritan personally. In contrast, the bishop was wronged by someone he knew, who had stolen from him, and showed forgiveness toward that person.



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.

Answers will vary. Possible answers include:

- Emperor Nero. Unlike the Samaritan and the bishop, Nero did not show compassion and instead invented cruel ways to execute people.
- Long John Silver. He tried to change Jim Hawkins into a vicious pirate like himself, rather than leading him toward a life of compassion and charity, as the bishop did for Valjean.
- Macbeth. Unlike the bishop, he used his power and influence for personal gain, rather than to help others.
- Cinderella's stepmother. Unlike the bishop and the Samaritan, she showed no compassion and instead further abused the orphaned Cinderella.



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?

Sample answer: The Country Mouse enjoyed only the simplest of foods—beans, bacon, cheese, and bread—while the Town Mouse had much more bountiful food to choose from, including jellies and cakes. The Country Mouse could eat his food in peace and quiet, but the Town Mouse had to live in fear of the house dogs.

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.

Sample answer: Cities have a lot of entertainment and restaurant options, while the country has few. Cities are crowded, while in the country there is a lot of space. Cities have a lot of access to theatre, art, and museums, while life in the country is often simple and slow-paced. Cities have a lot of pollution, noise, and traffic, while the country is quiet and has access to fresh air and the out-of-doors. Cities have a high crime rate, while the country is usually safe.

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-days³ 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?

Sample answer: At the beginning of the story, Scrooge is cold-hearted and tight-fisted, self-centered and rude. At the end, he is giddy, happy, generous, and exceedingly warm. In fact, he is described as being as good a person as there has ever been in the whole world.



▲ 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.

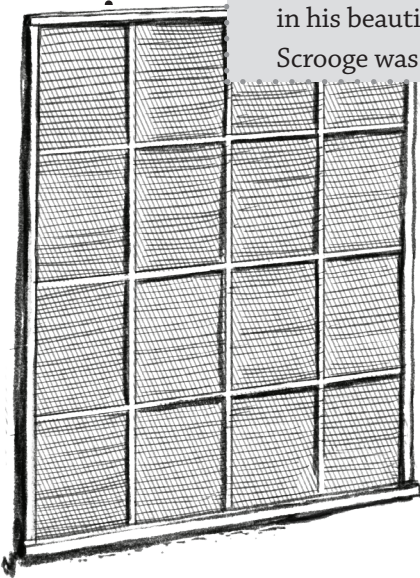
2. Based on the previous comparison, is Scrooge a better person at the beginning or the end of the story? Explain your answer.

Sample answer: Scrooge is a better person at the end of the story because he becomes generous, thoughtful of others, and kind. These qualities are more desirable in a person than stinginess, self-centeredness, and rudeness.

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?

Sample answers:

- The old Scrooge is similar to Midas, king of Phrygia, from Greek mythology. Both men loved gold more than people and learned the hard way that greed could ruin their lives.
- The new Scrooge is similar to a friend of mine who is really generous. He let us stay in his beautiful home in Colorado for free for a whole week. At the end of the story, Scrooge was very generous with the Cratchit family.



Lesson 1: What Is Comparison?

Tell It Back—Narration

1. Comparison is a way of looking at two or more subjects to identify how they are similar and different. People compare to make observations or to make judgments.

Talk About It—

1. Jekyll is an elderly doctor who has many friends, while Hyde is younger and is despised and friendless. Jekyll is described as an honest but discontented and apprehensive man. Hyde is more impulsive and enjoys evil pleasures and adventures. Jekyll thinks often of Hyde, but Hyde does not give Jekyll any thought.
2. Once when I was over at my friend Ted’s house, he tried to get me to say bad words. He knew that I never said words like that, and he kept trying to get me to give in. In my head I knew it was wrong and didn’t want to do it, but it also felt really exciting and, in a weird way, fun to think about doing something I wasn’t supposed to do. I finally gave in and began repeating words I had never said before. Afterward I felt guilty.
3. 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.
withholds judgment
 - b. Hyde is a terrible man compared to Jekyll.
makes a judgment
 - c. Dr. Jekyll is an honest old man who has many friends. Hyde is young and friendless.
withholds judgment
 - 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.
makes a judgment

Memoria—

1. I like the part of the poem that says, “I shall be telling this with a sigh / Somewhere ages and ages hence” because it makes me picture the poet as an old man sitting by a fireside telling stories of his youth to his grandchildren.
2. One time I had to choose between going to a friend’s party or hanging out at the movies. At the party there would be pizza and games and a lot of my classmates, but at the movies I would eat popcorn and spend time with a few of my best friends. When I compared my two choices, I decided I liked the idea of spending time with my best friends the most.

