

WEEK 1: REVIEW: NARRATIVE SUMMARIES AND THREE-LEVEL OUTLINES

Day One: Review Narrative Summaries



Focus: Writing a brief narrative summary

The student is responsible for reading and following the instructions! You should be available to check the student's work, and to help out if she runs into a dead end. However, continue to encourage the student to work as independently as possible.

If the student asks for help, first make sure that she has read the instructions carefully. (More than half the time, students at this level run into difficulty not because they're confused, but because they haven't actually paid close attention to the directions.) Ask the student to read the instructions out loud to you. See if this solves the problem; if not, go ahead and offer as much help as is needed. The student instructions are reproduced below for your convenience. Texts that the student uses for research and reading are not reproduced; their place is marked with an *.

STEP ONE: Review narrative summaries (Student Responsibility)

Now that you're into the third level of this course, you should be thoroughly familiar with the most basic form of expository writing—the narrative summary.

Since this is your first day back to this writing program, you'll warm up your writing muscles (just in case they're a little stiff from disuse) by working on a brief narrative summary.

As you studied last year, a narrative summary boils a passage down to its most basic information by eliminating all unnecessary details. There are two sets of questions that you might find useful when writing a narrative summary.

For a passage of description: *What does the passage describe? What are the two or three most important parts of the description? What do they do?*

For a series of events: *What happens at the beginning of the passage? What happens next? What happens at the end?*

Last year, you learned that narrative summaries serve a couple of different purposes. Practicing narrative summaries teaches you to write succinctly and powerfully. And the summaries themselves can become useful parts of longer papers.

STEP TWO: Prepare (Student Responsibility)

Now you'll prepare to write a narrative summary of an excerpt from the classic novel *The Count of Monte Cristo*, by Alexandre Dumas. Read the passage below *carefully*. If you come across unfamiliar words, circle them in pencil and keep on going. Go back and look up the strange words once you've finished your reading.

This passage comes near the beginning of the novel. The young French sailor Edmond Dantes has been unjustly arrested and thrown into prison at the infamous island fortress of Chateau d'If. He has been alone in his cell for six years, and so far as he knows, he will remain imprisoned for life, with no trial and no chance to declare his innocence.

Dantes knows that there is another prisoner in the cell beside him, but the walls are thick, and for six years, he has seen no one except his jailer. He is on the edge of absolute despair when he hears a sound deep in the wall and realizes that his neighbor is trying to chisel through the stones.

The possibility that he might see another human being gives him sudden hope. But then the sound of scratching stops. And although he spends hours with his ear pressed against the wall, he hears nothing more . . .



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STEP THREE: Reread (Student Responsibility)

Although this step is the student's responsibility, she may ask you for help if she's not familiar with the *Lord of the Rings* trilogy.

Now that you've read the passage carefully and looked up any unfamiliar words, you should read it one more time before you try to write a narrative summary.

The first time you read a passage, a chapter, or a book, you begin to understand it. But there's no way to grasp the full meaning of any piece of writing the first time through. The author has written, revised, edited, and then probably revised and rewritten again. Each revision has been done with the ultimate end, or purpose, of the piece of writing in mind.

Here's an example.

(If you haven't read the *Lord of the Rings* trilogy, or at least seen the movies, this might contain plot-spoilers—stop reading and ask your instructor for directions instead!)

The Lord of the Rings, by J. R. R. Tolkien, is about power, and how power changes and corrupts those who hold it. Power is symbolized by the Ring. In the first book of the trilogy, *The Fellowship of the Ring*, the hobbit Bilbo has had the Ring for decades. Here's what he says:

“I am old, Gandalf. I don't look it, but I am beginning to feel it in my heart of hearts. *Well-preserved* indeed!” he snorted. “Why, I feel all thin, sort of *stretched*, if you know what I mean: like butter that has been scraped over too much bread. That can't be right. I need a change, or something.”¹

If you're reading *The Fellowship of the Ring* for the very first time, you don't realize that Bilbo's “stretched” feeling is caused by the Ring. Only as the book goes on do you understand that the Ring is slowly making Bilbo *less and less* himself—just as it did to Gollum, who owned

1. J. R. R. Tolkien, *The Fellowship of the Ring* (Ballantine Books, 1973), p. 58.

the ring before him. The Ring gives long life—but that long life is without meaning or significance. The second time you read *The Fellowship of the Ring*, you understand exactly what Bilbo means by *stretched* and *all thin*.

So remember this: You never really understand a piece of writing until you've read it more than once. All this year, you'll be asked to *reread* passages before you begin to work with them.

Now go read the passage from *The Count of Monte Cristo* a second time.

STEP FOUR: **Practice**

Student instructions for Step Four:

Decide whether the passage from *The Count of Monte Cristo* is a *description* or a *series of events*. (That should be easy.) Then, use the questions reviewed in Step One to write a narrative summary.

Here's a reminder: Your narrative summary should be *either* in the present *or* in the past tense. Don't mix them together!

Aim for a summary of between 70 and 120 words. To reach this word limit, you'll need to be very careful in identifying which parts of the passage are essential, and which you can leave out without confusing someone who reads your summary.

If you have trouble, ask your instructor for help. When you're finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP FOUR

By now, the student has had plenty of practice writing summaries. But today's assignment should be slightly challenging, due to the number of details that are in the passage. Sorting out the descriptive minutiae (the way in which Dantes dug, the exact method he followed in getting hold of the saucepan, the speeches of the jailer) from the actual events in the passage will force the student to distinguish between central and secondary information—vital for the writing assignments that she'll tackle over the next weeks.

The student's answers might resemble the following:

Edmond Dantes hears a noise from the cell next door, but then it stops. He waits for three days until it starts again. Then he decides to chisel through the wall between the two cells. He starts by breaking a jug and using it to scrape the plaster. Three days later, he reaches stone. The jug fragment is too weak for the stone, so he tricks his jailer into giving him a saucepan with a metal handle. He uses the handle to pry stone from the wall. But then he reaches a beam blocking his way. He is just about to despair when his neighbor speaks to him through the stone.

Edmond Dantes heard the prisoner in the next cell scraping the stones. He decided to dig towards his neighbor. First, he dug with fragments of his jug. Then, he manipulated his jailer into giving him a saucepan with a metal handle and used the handle instead. But as he was digging, he ran into a beam blocking his path. He cried out in despair, and heard the voice of his neighbor answering him.

If the student has trouble, ask the following questions:

Why does Dantes decide to dig through the stone? [This will help the student set the scene.]

What two methods does he use? [This will assist the student in leaving out the details of Dantes' interaction with his jailer.]

What problem does he run into? [This is the climactic event of the passage.]

What is the very last event in the passage? [This will help the student bring the narration to a close.]

Day Two: Condensed Narrative Summaries



Focus: Shortening a narrative summary
to its briefest form

STEP ONE: Condense

Student instructions for Step One:

You're going to start out today's work by condensing your summary of the passage from *The Count of Monte Cristo* down to an even *shorter* narrative summary, only 20 to 45 words in length.

Why is this useful?

Finding the *one central thought* to any passage of writing helps you to understand and remember that passage. And, when you write, you need to remember the most central idea or event—the dominating theme. Otherwise, you'll have a very hard time figuring out which details to include and which ones you should leave out.

Read through your summary. And then try to condense it to a two to three sentence summary, 20 to 45 words long.

If you have trouble condensing your summary, ask your instructor for help.

When you're finished, show your brief narrative to your instructor.

HOW TO HELP THE STUDENT WITH STEP ONE

This assignment will begin to prepare the student for next week's discussion of topic sentences.

The student's answers may resemble the following:

Edmond Dantes is imprisoned. He tries to dig through the stone wall to meet the prisoner in the next cell, but a beam blocks his way.

Edmond Dantes knows that the prisoner in the next cell is digging towards him, so he uses a jug and a saucepan handle to scrape his way through the wall. He is making progress until he runs into a beam.

Edmond Dantes is in a prison cell. He hears the prisoner next to him digging through the wall, so he decides to dig towards his neighbor. He makes progress until he runs into a beam.

If the student has trouble, point out that the brief narrative only needs to tell the reader three things:

What situation is Dantes in?

What does he do about it?

What stops him?

It should be clear from the student's longer narrative summary what the answers to those three things are. The student should state each answer *briefly*. He may find it easier to keep his answer under 45 words if he combines two of the answers into one sentence (as in the first two model answers), rather than writing three separate sentences (as in the third model answer).

STEP TWO: Prepare (Student Responsibility)

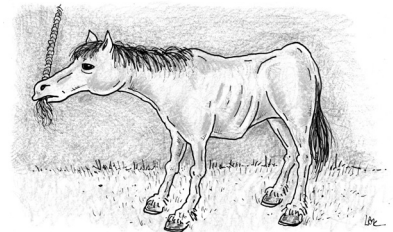
Although this step is the student's responsibility, you may want to check that the student has indeed read the story through twice.

Read the following story with careful attention. "King John" is probably supposed to be one of the dukes of the Italian Duchy of Spoleto, a semi-independent region that was theoretically part of the Lombard kingdom of Italy during the Middle Ages. The city of Atri was within the borders of Spoleto.

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Now that you've read the story through one time, guess what you should do next?

That's right; read it again.



STEP THREE: Practice

Student instructions for Step Three:

Decide whether the story is more of a description or more of a series of events. (That should be even easier than in the last day's work.) Then write a narrative summary of 50–80 words (four to five sentences).

If you have trouble, ask your instructor for help. When you're finished, show your work to your instructor.

HOW TO HELP THE STUDENT WITH STEP THREE

The student's answer might resemble one of the following:

King John hung a bell in the city of Atri so that anyone who needed justice could ring it. A piece of hay was tied to the handle. One day, an ancient starving horse pulled on the

hay and rang the bell. He belonged to a nobleman who had gotten rid of him once he got old. The judge who answered the bell's ring ordered the nobleman to take care of the horse for the rest of his life.

The city of Atri had a bell hanging in the square. Anyone who wanted justice could ring it. One day, a starving horse pulled on the bell handle. It belonged to a nobleman who had turned it loose when it got old. The judge of Atri ordered the nobleman to take care of the horse until it died.

A bell was hung in the square of Atri, so that those who wanted justice could ring it. A wisp of hay was tied to the handle. One day, a starving old horse abandoned by his master ate the hay and rang the bell. The judge of Atri realized that this was a great injustice, and ordered the nobleman to care for the horse.

If the student has difficulty, ask these questions:

What is the initial setup? (What is in the square and why?)

What did the horse do?

What did the judge realize?

What was the result?

STEP FOUR: Condense

Student instructions for Step Four:

Now condense your narrative summary down to an even *shorter* narrative summary, not more than 30 words in length. Remember, you're looking for the most central idea or event—the dominating theme.

Aim for two sentences. If you have trouble condensing your summary, ask your instructor for help.

When you're finished, show your brief narrative to your instructor.

HOW TO HELP THE STUDENT WITH STEP FOUR

The student's answer might resemble one of the following:

In Atri, citizens could ring a bell to get justice. One day a starving horse rang the bell and was given back his home.

An ancient starving horse, abandoned by his master, rang the bell of Atri. The judge who answered the bell ordered the master to care for the horse properly.

An abandoned old horse pulled on the rope of the bell of Atri. The judge who came ordered the horse's master to take care of the horse properly.

If the student has trouble, point out that the brief summary only needs to tell the reader two things:

What did the horse do?

What was the result?

It should be clear from the student's longer narrative summary what the answers to those two questions are. The student should state each answer *briefly*.

Day Three: Review Three-Level Outlines



Focus: Constructing a three-level outline

In Level Two of this course, the student learned that outlines serve a slightly different purpose from narrative summaries. Summarizing gives the most central information in a passage. Outlining, on the other hand, shows *how* a writer has chosen to present that information—the structure of a passage.

Outlining the work of good writers can teach students a great deal about how to organize a composition. And an outline can also help students to remember what's *in* a passage—very useful when studying for a test.

STEP ONE: Review one- and two-level outlines

Student instructions for Step One:

Here's a quick summary of what you've already learned about one- and two-level outlines.

When you outline a passage of writing, you begin by finding the main idea in the paragraph and assigning it a Roman numeral (I, II, III . . .). Remember that your main point is *not* supposed to sum up all of the information in the paragraph! Instead, the main point states the theme, idea, or topic that all of the other sentences in the paragraph relate to. Often, you can find the main point by answering the following two questions:

What is the main thing or person that the paragraph is about?

Why is that thing or person important?

Once you've found the main idea in the paragraph, you locate the *subpoints*. Subpoints are given capital letters (A, B, C . . .). Each subpoint should be a piece of information that relates *directly* to the main point. One way to find subpoints is to answer the following question:

What additional information does the paragraph give me about each of the people, things, or ideas in the main point?

Each capital-letter subpoint should make an independent statement relating directly to something in the Roman-numeral point. So, don't make small details that aren't essential to the topic of the paragraph into subpoints!

Read carefully through the following three paragraphs (which should also prove very useful if you ever decide to raise a pig of your own):

Here's how I would answer the first set of questions for these paragraphs:

Paragraph 1

What is the main thing or person that the paragraph is about? Pigs
 Why is that thing or person important? You have to buy the right kind

Paragraph 2

What is the main thing or person that the paragraph is about? Feed
 Why is that thing or person important? Hogs have to have the right kind

Paragraph 3

What is the main thing or person that the paragraph is about? Pasture
 Why is that thing or person important? It needs to be good for hogs

Here are the main points I would use in an outline:

- I. Buying pigs
- II. Hog feed
- III. Hog pasture

Now, work on finding your own subpoints. Complete the following outline, using your own paper.

- I. Buying pigs
 - A.
 - B.
- II. Hog feed
 - A.
 - B.
 - C.
- III. Hog pasture
 - A.
 - B.
 - C.

When you're finished, show your outline to your instructor.

HOW TO HELP THE STUDENT WITH STEP ONE

The student's outline might resemble the following:

- I. Buying pigs
 - A. What to look for
 - B. Gender
- II. Hog feed
 - A. Amount
 - B. Makeup OR Content of feed
 - C. How to feed
- III. Hog pasture
 - A. North
 - B. South
 - C. Temporary

Notice that I haven't tried to make all three of the main points parallel in grammatical structure, like this:

- | | | |
|------------------|----|---------------------|
| I. Pig purchase | | I. Buying pigs |
| II. Hog feed | or | II. Feeding hogs |
| III. Hog pasture | | III. Pasturing hogs |

When you're outlining someone else's work, it isn't necessary to change their words around in order to produce an artificial parallelism.

The student should be following the directions, "Each capital-letter subpoint should make an independent statement relating directly to something in the Roman-numeral point." The first half of the paragraph tells you about *buying* (and what to look for); the second gives specific advice about *pigs* (gender). The student should *not* write:

- I. Buying pigs
 - A. Spring
 - B. Raised in clean area
 - C. Healthy and right weight
 - D. Female or castrated male

This is turning minor details into subpoints.

- If the student has difficulty finding subpoints for Roman numeral I, ask,
- What does the first paragraph tell you to do when you're buying a pig?
 - What does the second paragraph tell you about pigs?

The second paragraph covers one topic about hogs (how much they eat) and two about feed (what it's made of, how to give it to the hogs). If the student has difficulty with Roman numeral II, ask,

- What does the first sentence tell you about hogs?
- What does the next part of the paragraph tell you about feed?
- What do the last two sentences tell you about feed and water?

The third paragraph (Roman numeral III) may trip the student up because the first sentence provides a transition between the feed topic into the pasture topic, rather than introducing an actual sub-topic. If the student is confused by this, simply tell her that the first sentence is a transition and that she'll be working on transition sentences in a few weeks.

After the first sentence, the paragraph divides neatly into three topics: three different kinds of pasture. If necessary, ask the student,

- Where is the first kind of hog pasture?
- Where is the second kind of hog pasture?
- Where is the third kind of hog pasture?

STEP TWO: **Review three-level outlines**

Student instructions for Step Two:

Last year, you began to practice three-level outlines. In a three-level outline, important details about the subpoints are listed beneath each subpoint, using Arabic numerals (1, 2, 3, 4 . . .).

Using the model below, finish the outline on your own paper. If you can't figure out how to put the information in the paragraphs into the number of points provided, ask your instructor for help.

I. Buying pigs

A.

- 1.
- 2.
- 3.

B.

- 1.
- 2.

II. Hog feed

A.

- 1.

B.

- 1.
- 2.
- 3.

C.

- 1.
- 2.

III. Hog pasture

A.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.

B.

- 1.
- 2.
- 3.
- 4.
- 5.

C.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

HOW TO HELP THE STUDENT WITH STEP TWO

This three-level outline assignment is intended to reinforce the lessons taught in Level Two about distinguishing subpoints from supporting detail. The student's outline should resemble the following:

- I. Buying pigs
 - A. What to look for
 - 1. Spring pigs
 - 2. Raised in sanitary surroundings OR Raised in a clean place
 - 3. Good weight and appearance
 - B. Gender
 - 1. Female
 - 2. Castrated male (barrow)
- II. Hog feed
 - A. Amount
 - 1. 600 pounds per hog
 - B. Makeup OR Content of feed
 - 1. Grains
 - 2. Protein supplement
 - 3. Mineral mixture
 - C. How to feed
 - 1. Self-feeder
 - 2. Drinking water
- III. Hog pasture
 - A. North
 - 1. Alfalfa
 - 2. Ladino
 - 3. Red clover
 - 4. Alsike
 - 5. White clover
 - 6. Bluegrass
 - 7. Burclover
 - 8. Timothy
 - 9. Combinations
 - B. South
 - 1. Bermudagrass
 - 2. Lespedeza
 - 3. Carpetgrass
 - 4. Crab grass
 - 5. Dallisgrass
 - C. Temporary
 - 1. Rye
 - 2. Oats

3. What
4. Rape
5. Soybeans
6. Cowpeas

STEP THREE: Prepare (Student Responsibility)

Now that you've been walked through a review of three-level outlines, practice outlining a brief passage independently.

Prepare by reading the following paragraphs from Patricia Lauber's *Tales Mummies Tell* (Thomas Y. Crowell, 1985), pp. 47–48.

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Now . . . read it again.

STEP FOUR: Practice

Student instructions for Step Four:

Construct a three-level outline of the passage from *Tales Mummies Tell*. Use one Roman numeral for each paragraph.

Try to work as independently as possible, but if you need help, ask your instructor.

When you're finished, show your outline to your instructor.

HOW TO HELP THE STUDENT WITH STEP FOUR

There are several possible ways to outline the passage. The student's answers might resemble one of the following:

- I. Wear on Egyptian teeth
 - A. Evidence of wear
 1. Teeth of skeletons and mummies
 2. X-rays of pharaohs, priests, nobles
 - B. Sand from desert
 1. In the food
 2. Ground down Egyptian teeth
- II. Explanation
 - A. 1971 exhibit at Manchester Museum
 1. Bread on display
 2. X-rays of bread

- B. Where the sand came from
 - 1. Minerals from the sand
 - 2. Grindstones
 - 3. Quartz from dust stones
- I. Biggest dental problem
 - A. Wear on teeth
 - 1. Showed on skeletons and mummies
 - 2. Also showed in X-rays
 - B. Came from sand
 - 1. Sand got into food
 - 2. Egyptians chewed sand
- II. Sand came from flour in bread
 - A. Mystery until 1971
 - 1. Display at Manchester Museum
 - 2. Ancient Egyptian bread
 - B. Mineral fragments in bread
 - 1. Some from soil
 - 2. Some from stones used to grind grain
 - 3. Most from desert sand

Notice that in the second paragraph, the last two sentences—the actual solution to the puzzle—actually sum up the topic of the paragraph. Rather than placing those details at the end of the outline, where they occur in the paragraph itself, the student should use this as the main Roman numeral point.

If necessary, use the following questions to prompt the student.

- I. What is the overall phenomenon that this paragraph describes?
 - A. What two specific examples are given? Those will be your details, numbered 1. and 2.
 - B. What overall name can you give to these two specific cases? That should be your A.
 - B. What explanation is given for the wear?
 - 1. and 2. What two steps are described in the last two sentences of the paragraph?
- II. What question is answered in this paragraph?
 - A. What event is described in the first part of the paragraph?
 - 1. What was in the display?
 - 2. What was in the bread?
 - B. Three different kinds of what thing are listed in the remainder of the paragraph?
 - 1. and 2. and 3. What are the three sources of sand described?

Day Four: Copia Review I



Focus: Working with nouns and adjectives
to vary sentences

The student will need to use a thesaurus to complete today's work.

STEP ONE: Review noun and adjective transformations

Student instructions for Step One:

In the first two levels of this course, you learned five different ways to change nouns and adjectives into new forms. You started off by using a thesaurus to select vivid and exact synonyms for basic nouns and adjectives. You then practiced four additional methods to transform nouns and adjectives. Read these carefully now.

descriptive adjectives	↔	nouns	an eloquent man a man of eloquence
adjective	→	intensified adjective	The sun was bright. The sun was incandescent.
adjective	→	added adjective	He leaped into the cold water. He leaped into the cold and murky water OR He leaped into the cold, murky water.
word	→	phrase describing what the word is or does metaphor kenning	letter → words from your pen letter → pearls of wisdom sea → whale road

If you need help remembering how any of these transformations are done, ask your instructor.

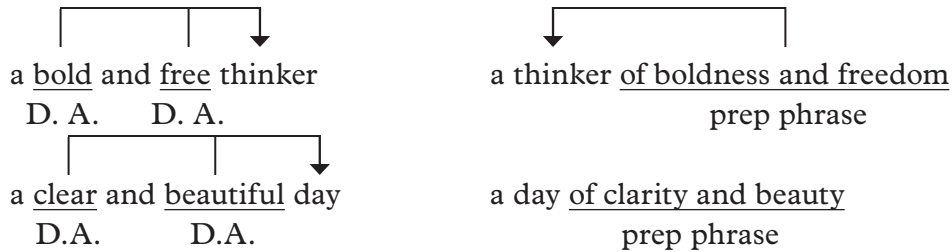
HOW TO HELP THE STUDENT WITH STEP ONE

If the student needs help remembering how to do the transformations, allow him to read through the following explanations and examples from *Writing With Skill, Level Two*.

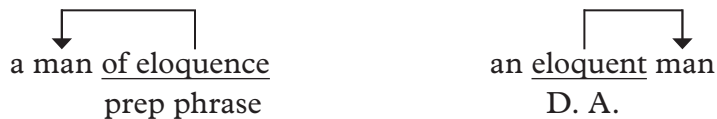
noun → **synonym with appropriate shade of meaning**
adjective → **synonym with appropriate shade of meaning**

The simplest way to rewrite a sentence is to choose *synonyms* for the most important words. You've probably learned the basic definition of a synonym: it is a word that means the same, or almost the same, as another word. *Fear* and *terror* are

Descriptive adjectives can be turned into nouns and placed into prepositional phrases that modify the original noun.



This works in reverse as well. When a prepositional phrase modifies a noun, you can usually turn the noun of the phrase into a descriptive adjective.



adjective \longrightarrow **intensified adjective** **The sun was bright.**
The sun was incandescent.

adjective \longrightarrow **added adjective** **He leaped into the cold water.**
He leaped into the cold and murky water
OR
He leaped into the cold, murky water.

Read the following two sentences.

My heart stood still, stopped dead short by a terrible cry, by the cry of great triumph and of severe pain.

My heart stood still, stopped dead short by an exulting and terrible cry, by the cry of inconceivable triumph and of unspeakable pain.

The second sentence is from the novel *Heart of Darkness*, by Joseph Conrad. Compare the first version of the sentence (which just says that the narrator heard a cry of triumph and pain) with Conrad's version of the sentence.

In Conrad's sentence, the adjectives are underlined. He uses two methods to make his sentence gripping and colorful.

First, he *intensifies* his adjectives. "Great" and "severe" are both useful adjectives, but Conrad chose to think: What is the most intense kind of greatness there is? A greatness that is *so* great that it is . . . *inconceivable*. What is the most intense pain possible? A pain so severe that it is . . . *unspeakable*.

Second, he *adds* adjectives. The cry isn't just terrible. It is both terrible *and* exulting.

Conrad often uses intense and added adjectives. Here is another sentence from *Heart of Darkness*:

I had blundered into a place of cruel and absurd mysteries.

Once again, notice that Conrad uses not just one adjective, but two. And both are *intense* adjectives. *Cruel* is a stronger description than *unkind* or *bad*. *Absurd* is a stronger word than *silly*.

How do you know if one adjective is more intense than another? That’s a judgment call, so often there’s not a clear right or wrong answer. Intense adjectives are more specific and less common than milder adjectives.

You shouldn’t add adjectives that are exact synonyms. If Conrad had written “cruel and harsh mysteries” or “horrible and terrible cry,” his sentences would be less powerful (and less interesting). But “exulting” and “absurd” add different shades of meaning.

word	→	phrase describing what the word is or does	letter	→	words from your pen
		metaphor	letter	→	pearls of wisdom
		kenning	sea	→	whale road

Among the 195 ways that Desiderius Erasmus rephrased the sentence “Your letter pleased me greatly” are these three:

The words from your pen brought joy.
 The pages I received from you sent a new light of joy stealing over my heart.
 Your pearls of wisdom gave me pleasure.

All three of these sentences have the same basic structure as the original—there’s a subject, an action verb, and a direct object. But in each of them, Erasmus has substituted a phrase (or clause) for the noun “letter.”

S.	V.	D.O.	
<u>letter</u>	<u>pleased</u>	me	
S.	V.	D.O.	
<u>words from your pen</u>	<u>brought</u>	joy	
S.	V.	D.O.	
<u>pages I received from you</u>	<u>sent</u>	light	
S.	V.	I.O.	D.O.
<u>pearls of wisdom</u>	<u>gave</u>	me	pleasure

Although answers will vary, the student's work may resemble the following:

The terrifying dream struck fear into her heart.

The bloodcurdling dream struck trepidation into her heart.

descriptive adjectives \longleftrightarrow nouns a fashionable woman
a woman of fashion

adjective \longrightarrow intensified adjective The apple cobbler was tasty.
The apple cobbler was succulent.

adjective \longrightarrow added adjective Her work clothes were grubby.
Her work clothes were grubby and mud-stained.

word \longrightarrow phrase describing what the word is or does
metaphor path \longrightarrow opening through the woods
kenning path \longrightarrow winding thread of Adriadne
path \longrightarrow place for pilgrims' feet

If the student has difficulty with any of the examples, be sure to review the appropriate information about that particular transformation from the beginning of this lesson.

STEP THREE: Practice transformations

Student instructions for Step Three:

On your own paper, rewrite the following sentences, adapted from the novels and stories of the 19th-century Russian storyteller Ivan Turgenev, as translated by Constance Garnett in *Dream Tales and Prose Poems: The Novels of Ivan Turgenev* (The Macmillan Company, 1920).

You must use each of the following transformations at least once:

adjective \longrightarrow synonym with appropriate shade of meaning
noun \longrightarrow synonym with appropriate shade of meaning
descriptive adjectives \longleftrightarrow nouns
adjective \longrightarrow intensified adjective
adjective \longrightarrow added adjective
word \longrightarrow metaphor
word \longrightarrow kenning

To help you, the words that can be transformed are underlined below. You will have to decide which transformation suits which words.

If you really get stuck, ask your instructor what transformation you should be using. When you're finished, show your work to your instructor.

It had not struck midnight when he had a scary dream.

All the walls were covered with small blue tiles with gold lines on them; slender carved alabaster pillars supported the ceiling of marble; the ceiling itself and the pillars seemed half clear.

The pressure of various conflicting emotions had brought her to breakdown.

In the distance, on the horizon, [was] the bluish line of a big river.

All about are whole new hay piles.

I looked round, and saw an old woman, all muffled up in grey rags.

She is looking at me with evil eyes.

To his own surprise, tears rushed in streams from his eyes.

HOW TO HELP THE STUDENT WITH STEP THREE

Turgenev's original sentences are in bold type. Above each sentence, I have also indicated the transformation(s) that turn the sentence in the exercise back into Turgenev's original.

These are merely suggested answers. Answers will vary! The student does not need to perform every transformation indicated, as long as she has followed the instructions and performed each *kind* of transformation at least once.

If the student needs additional help, tell her which transformation to use.

After you have checked the student's work, show her the answers below. Encourage her to compare Turgenev's sentences with her own.

adjective —→ intensified adjective

adjective —→ added adjective

It had not struck midnight when he had a scary dream.

It had not struck midnight when he had an extraordinary and terrifying dream.

adjective —→ synonym with appropriate shade of meaning

descriptive adjectives ←→ nouns

All the walls were covered with small blue tiles with gold lines on them; slender carved alabaster pillars supported the ceiling of marble; the ceiling itself and the pillars seemed half clear.

All the walls were covered with tiny blue tiles with gold lines on them; slender carved pillars of alabaster supported the marble ceiling; the ceiling itself and the pillars seemed half transparent.

word → metaphor

The pressure of various conflicting emotions had brought her to breakdown.

The pressure of various conflicting emotions had brought her to the brink of an abyss.

word → kenning

adjective → synonym with appropriate shade of meaning

noun → synonym with appropriate shade of meaning

In the distance, on the horizon, [was] the bluish line of a big river.

In the distance, on the border-line between earth and heaven, [was] the bluish streak of a great river.

noun → synonym with appropriate shade of meaning

adjective → synonym with appropriate shade of meaning

descriptive adjectives ↔ nouns

All about are whole new hay piles.

All about are whole stacks of fresh-cut hay.

adjective → added adjective

I looked round, and saw an old woman, all muffled up in grey rags.

I looked round, and saw a little, bent old woman, all muffled up in grey rags.

adjective → intensified adjective

adjective → added adjective

She is looking at me with evil eyes.

She is looking at me with big, cruel, malignant eyes.

noun → synonym with appropriate shade of meaning

To his own surprise, tears rushed in streams from his eyes.

To his own astonishment, tears rushed in torrents from his eyes.