

A Report on Advanced Freshman English

Douglas E. Forster
Asia University

Introduction

The 1994 academic year marked the introduction of an advanced Freshman English (FE-A) class at Asia University. The purpose of this class was to meet the needs of those students who are native or near-native speakers of English and thus beyond the scope of level one, regular Freshman English. The class met twice a week for ninety-minutes rather than five days per week for forty-five minutes, and was taught by myself, a Visiting Faculty Member (VFM) at ELERI.

Method of Placement

In order to recruit students into the FE-A class, during the first week of classes all level-one students were given a short reading and writing exercise based on a passage from *All I Ever Needed to Know I Learned in Kindergarten* (Appendix A). After answering the questions about the passage, the level-one VFM, Richard Karn, screened each class for potential students who showed an advanced aptitude for written as well as spoken English. Out of approximately 120 students in level-one, twelve were chosen as showing exceptional English skills. Mr. Karn and I reviewed these students' answers and out of the original twelve students, eight were chosen for the FE-A class. Native speakers of English were automatically placed into this class. The near-native speakers were asked if they would like to take the advanced class and concentrate on their writing skills, or remain in level-one which is an integrated-skills class.

Student Profiles

Of the eight original students, one was a native speaker of English who was born and raised in Great Britain. The remaining seven students were Japanese who had spent considerable time abroad, including five years in Dallas, three years in Philadelphia, and four years in Australia. Two students had only visited the United States but had exceptionally high TOEFL scores. After the first semester, two students dropped out and were replaced by a Japanese student with advanced English skills and a student from Taiwan with native English skills

The First Semester

1. Goals and Objectives: The course focused on developing reading and writing skills as well as fostering critical thinking and classroom discussion. I began the first semester with an explanation of writing as a process and focused on pre-writing techniques, drafting, peer-feedback, revision, and editing. In order to facilitate these skills, the students were given intensive journal writing activities to help them experiment with the writing process (See Appendixes B & C).

2. Text: Rather than rely upon the countless composition texts and readers available to writing students, I decided to develop my own original materials and materials from the *Harbrace College Handbook*. In addition, I had the students read Richard Bach's *Illusions* to promote an understanding of the narrative form and to facilitate critical thinking skills on topics that are unfamiliar to most native-speakers of English, and especially Japanese university freshman. The students found the metaphysical topics of *Illusions* challenging and the book offers many short passages that lend themselves well to journal

writing (For examples, see Appendix D). The book also created many interesting class discussions which led to numerous short writing assignments.

3. Writing Assignments: In addition to the weekly readings, journal writing, and class discussions, the students were assigned two narrative compositions: an autobiographical incident and a descriptive/short story (Appendix E). For both of these assignments, I gave examples of my own writing and stressed the importance of showing and not telling (Appendix F).

The students did all of their pre-writing in their journals as well as their first drafts. After the first draft, I introduced the concept of revision (Appendix G). Students worked in peer-response groups and were required to type their second and third drafts on the Macintosh computer (none of the students had word-processing skills and greatly appreciated the chance to use the computer lab at Asia University). The second draft of each paper also went through a response group and I made my comments on the students' third drafts.

The Second Semester

1. Goals and Objectives: The second semester focused on expository writing and the five-paragraph essay format (Karn, 1993, p. 61). Further development of revision and editing skills was stressed as well as the ability to state and support opinions both in the students' writing assignments and during class discussions. A text was not used as the second semester did not focus on reading skills.

2. Writing Assignments: The students were required to write four expository compositions, each requiring two response groups and three drafts.

a) Paper #1: Human Characteristics (Karn, 1993, p. 60). While this paper was narrative in nature, it introduced the five-paragraph essay format and facilitated analytical skills.

b) Paper #2: Personal Opinion (Appendix H). This paper required students to do outside research and bring current articles related to their topic to class from English language newspapers and magazines.

c) Paper #3: *Come See the Paradise* (Appendix I). This paper was based on a film about the Japanese internment camps in America during World War II. Surprisingly, none of the Japanese students in my class had heard of these camps before!

d) Paper #4: *Stand by Me* (Appendix J). This film is very popular in Japan and gave the students an enjoyable opportunity to refine their five-paragraph essay skills.

Grading and Evaluation

The students' final grades were based on the following criteria: attendance and class participation (30%), journal assignments (30%), and papers (40%). Because the class only met twice a week and required peer-response groups and class discussions, attendance was strictly enforced. Journals were graded on effort and completeness of all assignments, not on grammar, mechanics, spelling, etc. During the course of both semesters, I did not issue a letter grade on the third drafts of each paper. Instead, the students were given the opportunity to revise their papers again, using my written comments, and check for mechanical errors through peer-editing groups before receiving a letter grade. During the second semester, the students chose their best two papers out of the four written for a letter grade.

Conclusion

This class was both challenging and rewarding for my students and myself. They all enjoyed reading and discussing the topics offered in *Illusions* and I noticed a marked improvement in their writing during the course of the second

semester. One student in particular commented on how much her confidence in her writing had improved and she may take a regular Freshman English Composition class when she participates in the Asia University America Program (AUAP) this year. I left my students with a final quote from Richard Bach regarding writing:

I do not enjoy writing at all. If I can turn my back on an idea, out there in the dark, if I can avoid opening the door to it, I won't even reach for a pencil. But once in a while there's a great dynamite burst of flying glass and brick splinters through the front wall and somebody stalks over the rubble, seizes me by the throat and gently says, "I will not let you go until you set me, in words, on paper (prologue).

APPENDIX A: FE-A PLACEMENT TEST

All I Ever Needed to Know I Learned in Kindergarten

Most of what I really needed to know about how to live, and what to do and how to be, I learned in kindergarten. Wisdom was not at the top of the graduate school mountain, but there in the sand box at nursery school. These things I learned: Share everything. Play fair. Don't hit people. Put things back where you found them. Clean up your own mess. Don't take things that aren't yours. Say you're sorry when you hurt somebody. Wash your hands before you eat. Flush. Warm cookies and cold milk are good for you. Live a balanced life. Learn some and think some and draw and paint and dance and play and work everyday some.

Take a nap every afternoon. When you go out into the world, watch for traffic, hold hands and stick together. Be aware of wonder. Remember the little seed in the plastic cup. The roots go down and the plant goes up and nobody really knows how or why, but we are all like that.

Goldfish and hamsters and white mice and every little seed in the plastic cup--they all die. So do we.

And then remember the book about Dick and Jane and the first word you ever learned, the biggest word of all: LOOK. Everything you need to know is there somewhere. The golden rule and love and basic sanitation. Ecology and politics and sane living.

Think of what a better world it would be if we all--the whole world--has cookies and milk about 3 o'clock every afternoon and then lay down with our blankets for a nap. Or if we had a basic policy in our nation and other nations to always put things back where we found them and clean up our own messes. And it is still true, no matter how old you are, when you go out into the world, it is best to hold hands and stick together (Fulghum, 1989, pp. 6-8).

PLEASE ANSWER THE FOLLOWING QUESTIONS IN ONE SENTENCE

1. Which of these things do you no longer do? Why?
2. Which of these ideas is the most important to you today? Why?
3. Which of these ideas would most benefit the world today? Why?

APPENDIX B: JOURNAL WRITING

Many people at some point in their lives keep records or notes that might be called a *journal*. A journal is different from a diary which is a record of very private thoughts. A journal is a more public kind of writing. A journal writer is his or her own audience; but he or she does not mind others (that's me) looking over his shoulder, nor would she mind if someday her journal writing was read by others.

Writers often keep notebooks or journals of various kinds which later become other kinds of writing. Some journals are a record kept with the intention of publishing. All of these kinds of journals are personal collections, often unorganized and random observations, memories, thoughts, dreams, comments, and reactions to many different things in the writer's life.

The most important thing to remember about journal writing is: try to write as *honestly* as you can. Don't worry about grammar, punctuation, spelling, etc. unless they cause serious problems. Use your journal as a place to *experiment*, to try things, to practice things. Think of it as a storage place. If you can't think of what to write about, try some of these:

1. Something which happened during the day that made you react strongly. For example, something that bored you, made you happy, angry, sad, nervous, or excited.
2. A memory of something which happened when you were younger.
3. A description of something you witnessed.
4. A word photograph. Create a picture in words.
5. Ask a question and explore some possible answers.
6. Try to write as if you were someone else. Explore another point of view.
7. Describe some place you would like to go or have been before.
8. Describe something you would like to create or build.
9. Think of your journal as a tape recorder attached to your brain. Try to catch as much as you can of what is going through your mind.
10. Write a letter to someone far away, imaginary, to God, or to a friend.
11. Talk about some things you want to remember ten years from now.
12. Argue with yourself about some issue or opinion you feel ambivalent about.
13. Try to write about a side of yourself that you do not show very often.
14. Write a small piece of a story, perhaps a short dialog you heard one day.

15. Write a dialog: with people, the body, work, dreams, events, your brain, society, or parts of yourself.
16. Try to keep a dream log, or enlarge dreams that seem important to you.
17. Keep a record of the significant signposts of your life - the *stepping stones* such as your entrance into university, a new job, an illness, etc.
18. Try recording all the situations in which you've had to make a major decision about something. Include your feelings, thoughts, and what you learned from each decision.
19. Try recording your thoughts, hopes, and plans for the future in order to get a sense of where you are going.
20. Write a letter to Doug! He'll write you back!!!

REMEMBER, YOUR JOURNAL IS: A place to think and write. A place to record and develop your responses to what you read, class discussions, and other classmate's writing, giving you a chance to study and contemplate what might otherwise be passed over. The place to do all in-class writing and assigned journal entries. A place to generate thoughts and ideas about your topic. A place to practice writing for meaning and fluency, free from worries about grammar, spelling and punctuation. A place to record your observations about your own writing process; how your writing is going; what's going well; the frustrations you experience; the places you get stuck.

YOUR JOURNAL IS NOT: A diary. Completely private (I will read it and you will occasionally be asked to read portions in class). If you write something personal that you don't want read by anyone, I suggest that you begin a separate, private journal which you keep for yourself (or fold the page over and I won't read it). A finished, edited work intended for an outside audience.

IMPORTANT: Your journal is a place for *exploration* and *discovery*. I will collect your journals regularly and respond in writing.

APPENDIX C: WAYS OF GENERATING THOUGHTS ABOUT A TOPIC

1. TALK-THEN-WRITE: Writer's block often arises from the very nature of writing, the artificial mechanics of committing words to paper. Find a listener or two (you can talk to yourself but it's not as effective) and just talk about your topic; in the process, you will probably work out what you actually think, and the feedback you get can be invaluable. Use a tape recorder as you talk, or make some notes from memory after you finish.

2. FREEWRITING: The creative side of writing is often in conflict with the logical side; that is, a writer often cannot say what he or she means because the internal editor is too concerned about mechanics or structure. Set an arbitrary time limit (say 45 minutes) and just write in free association. Write about having nothing to write about; recopy the sentence you just wrote; just keep writing anything: about what you see, feel, hear, just did, anything. After you generate some material, pull out a key idea, write it at the top of another page, and do it all over again.

3. BRAINSTORMING: Get a group together and free-associate about your topic, jumping from one concept to another. Again, use a tape recorder or have someone make brief notes; then evaluate the ideas you have generated and drop those that aren't particularly relevant.

4. QUESTIONING: Explore your topic by asking yourself the following questions: *Who? What? When? Where? Why? and How?*

5. LISTING: One way to gather ideas about your writing topic is to make a list. Write down any ideas related to your topic. Don't worry about the order in which your ideas come, and don't worry about the form in which you write them down; grammar and spelling are not your concern at this stage. Spend as much time as necessary on your list. The point is to collect as many ideas as you can.

6. CLUSTERING: Clustering is a method of drawing or mapping ideas as fast as they come into your mind. Put a word, phrase, or sentence in a circle in the center of a blank page. Then, put every new idea that comes to you in a circle and show its relationship to a previous idea by drawing a line to another circle. Do this until you have exhausted all of your ideas on the subject.

APPENDIX D: SAMPLE JOURNAL ASSIGNMENTS FROM *ILLUSIONS*

1. "If God spoke directly to your face and said, 'I command that you be happy in the world as long as you live.' What would you do?" (p. 22).

2. "The only learning that's mattered is what I got on my own, doing what I want to do" (p. 32).

3. "We don't need airplanes to fly, or move through walls, or get to planets. We can learn how to do that without machines anywhere. If we want to" (p. 32).

4. "...if you want freedom and joy so much, ...it's not anywhere outside of you. Say you have it and you have it! Act as if it's yours, and it is!" (p. 52). What does *freedom* mean to you?

5. "Perspective--use it or lose it. If you turned to this page, you're forgetting that what is going on around you is not reality. Think about that" (p.56). What is your perspective?

6. "Your only obligation in any lifetime is to be true to yourself. Being true to anyone else or anything else is not only impossible, but the mark of a fake messiah" (p. 59). What does "being true to yourself" mean?

7. "You teach best what you most need to learn" (p. 60). Do you believe in this statement?

8. "There is no such thing as a problem without a gift in its hands. You seek problems because you need their gifts" (p. 71). What does this mean to you? Have you ever learned something from a problem in your life? Do you think we seek problems, or they just happen?

9. "A person gets used to being alone, but break it for just a day and you have to get used to it again, all over from the beginning" (p. 81). Do you agree with that?

10. "Argue for your limitations, and sure enough, they're yours" (p. 100). Is there something in your life that you always say you can't do?

APPENDIX E: AUTOBIOGRAPHICAL INCIDENT

SITUATION: Your goal is to recall an incident from your past and capture that moment in an interesting paper to be read by your classmates and your instructor. It can be from a childhood memory, an incident that occurred during adolescence, or even something that happened yesterday. Whatever incident you choose, it should be something that you care enough to write about; perhaps an incident that strikes you as being humorous or worthwhile sharing with your readers; an incident that had a profound effect on your life; or something that changed your way of thinking, etc. As you can see, the possibilities are endless, so give this paper some careful thought.

CHARACTERISTICS: The autobiographical incident is a well-told story about a specific occurrence in a writer's life. It uses vivid sensory details to engage the reader in the event. It also includes some kind of self-disclosure, implied or stated, about the significance for the writer. The author's voice is natural and honest, allowing the reader to experience and share the feelings of the writer during the event.

ASSIGNMENT: 1) Choose an incident to write about: Go over the pre-writing we did in class; Use your journal to explore and generate ideas. 2) Once you have chosen an incident, freewrite on it until you have exhausted all possibilities. Then go back and pick out those ideas you feel are worthwhile pursuing. 3) Write a first draft in your journal and prepare at least 3 questions to ask your reader. 4) After receiving feedback, revise and rewrite your paper, typed, double-spaced. Prepare at least 3 more questions for your reader. 5) Revise, rewrite and edit your *final* draft.

*NOTE: You may repeat step 5 as many times as it takes until you are satisfied with what you have written. Remember, writing is a never-ending process.

DESCRIPTIVE SHORT STORY

I. THE ASSIGNMENT: Write a short story that *shows* us a person, place, or thing, or a combination of all of these. Remember to show your audience how unique, interesting and real your person, place and/or thing is by using all of the resources available to you as a writer: *specific detail, dialog, interior monologue* (that voice inside your head!), *metaphors* and *similes*. Your story should also have some kind of *plot* (the sequence of events that tell the story). It doesn't have to be complicated, just enough to move the story along.

II. SOME IDEAS: 1) For *showing* a person, bring your character to life with words by showing your reader how they speak, walk, breathe, eat, think, etc. Try to make the reader feel as if he/she is *there* with you watching your character's every step, feeling their feelings, if that is possible. 2) If you choose a place, show your reader how it *looks, feels, sounds, and smells*. Saturate yourself with your surroundings so that your reader will get a crystal-clear picture of your experience. In other words, paint a picture with words. 3) If you write about a

thing, you have the opportunity to bring life to something inanimate (like a rock). Is it something that might have an interesting point of view? How does it feel about people? There are many possibilities here so use your imagination! Be creative and experiment.

APPENDIX F: SHOWING NOT TELLING

One of the most important aspects of writing is *showing* your reader what you want to say and not *telling*. A writer does this by providing details and examples to convey his or her meaning. Think of yourself as a photographer or an artist who is trying to capture an image or images, connecting them to make a story. The following are techniques to help you create pictures in your reader's mind.

1. Describe to make a point: Focus your description according to your purpose. Present descriptive details in a clear order. For example, from near to far, from general to particular, from right to left, from top to bottom, etc.

TELLING: *We approached the monastery by car.*

SHOWING: *I looked at the rolling country, and at the pale ribbon of road in front of us, stretching out as gray as lead in the light of the moon. Then suddenly I saw a steeple that shone like silver in the moonlight, growing into sight from behind a rounded knoll. The tires sang on the empty road and breathless, I looked at the monastery that was revealed before me as we came over the rise... (Hodges, p. 331).*

2. Appeal to your reader's senses: Write descriptions that appeal to all of the senses, not just sight.

TELLING: *I remember playing with the old man.*

SHOWING: *I loved the feel of the wrinkles in his forehead, as if it were made of clay and molded by an artist. As soon as I saw him I would jump into his arms and demand that he kiss me with his funny beard which smelled so strongly of tobacco. Pulling his straw hat away, I would bury my small fingers into his woolly gray hair....*

3. Use similes: A *simile* is the comparison of dissimilar things using *like* or *as*.

TELLING: *Her fingers felt very old.*

SHOWING: *Her fingers felt like a dead person's, like an old peach I once found in the back of the refrigerator; the skin just slid off the meat when I picked it up (Hodges, p. 214).*

4. Use metaphors: A *metaphor* is an implied comparison of dissimilar things not using *like* or *as*.

TELLING: *The woman laughed.*

SHOWING: *It was gurgling out of her throat, a long river of laughter (Hodges, p. 214).*

5. Use personification: Personification is giving non-human objects, animals, ideas, etc. characteristics of living human beings.

TELLING: *Time went by slowly.*

SHOWING: *The minute hand on the clock shuffled slowly with a cane (Hodges, p. 215).*

DIRECTIONS: Look over the list of *telling* sentences below and select one. Using the techniques above, write a description that vividly *shows* the person or place the sentence mentions. For a place, include the time of day, colors, mood, objects in place, smells, temperature, lighting, and sounds. For a person, include type/color of hair, body parts (hands, legs, and so forth), facial features (eyes, mouth, nose), an attitude about life, several articles of clothing described in detail, and an action.

1. The park was deserted.
2. The house was haunted.
3. The lot was full of trash.
4. The beach was peaceful.
5. The garage was a mess.
6. The street was crowded.
7. He was a spy.
8. She was a friendly nurse.
9. The man looked old.
10. The tired girl lay on the couch.
11. He was an alcoholic.
12. He was a construction worker.
13. The irritated salary man rode on the train.
14. The student was bored.
15. The little girl played with the cat.
16. The woman was beautiful.

NOTE: You must use one of these sentences somewhere in your description.

EXAMPLE: *The woman was beautiful.*

The woman was beautiful. Her skin, like fine porcelain, was smooth as silk to the touch. Her hair, as straight and red as ironed ketchup, rode gravity's one-way ticket all the way down to her waist. Her eyes, azure blue, were as soft and moist as two fried eggs, and the long curls of their lashes caused fine lace shadows to fall on the swell of her cheek. Her lips were impeccably lipsticked to a crimson red sheen, causing her mouth to sparkle like a well polished ruby. She was not tall, yet the legs that hung out of her purple suede skirt seemed a tall woman's legs, ending in a pair of black, very high heel shoes. A river of laughter spilled out of her and she viewed life like a bird—always on the move and free in the wind.

APPENDIX G: REVISION

The word *re-vision* means *looking back*, or to see again. After you have written your first draft, *rethink* what you have written. Your first draft contains most of your *ideas* in some kind of *order*. Now it is time to go back and add or take out ideas and reorder them as needed. MOST IMPORTANT: Look for what you might have left out that your audience expects to see. Are your ideas presented in the correct order? Use this checklist to help you rethink and reshape your writing. REMEMBER: Revision is a never-ending process.

CHECKLIST FOR REVISION: 1. First, check your *meaning*. a) Have I written about an appropriate topic? For example, is it an autobiographical incident? b) Have I included everything asked for in the assignment? c) Have I *focused* my topic? d) Have I expressed everything that I want to say? e) Do I show more than tell? f) Have I considered what my *audience* needs to know?

2. Next, check your *organization*. a) Does each part lead *logically* to the next? b) Is each section well *developed*? Do you give enough *examples*? c) Is there a beginning, middle, and end? d) Does the organization fulfill your *purpose*?

3. Then, look at your *tone* and *style*. a) Is the tone (writer's voice) appropriate to the subject and audience? b) Is the tone *consistent* throughout? c) Have I used *my* words and *my* voice? d) Have I written *directly* and *simply*? e) Is each sentence *clear* and *understandable*? f) Does *every word* count? Could any words be cut or simplified? g) Have I used strong, precise verbs (*He jolted with lightening speed...*) to replace dull, colorless verbs (*He ran very fast...*)? h) Have I used the *active voice* (*He kicked me.*) instead of the *passive voice* (*I was kicked by him.*)?

SOME THINGS TO REMEMBER: 1) Anything can be changed. Revision means rereading and rethinking what you have written and then rewriting anything that can be improved, clarified, or strengthened. 2) Distance yourself. In order to write, you must become two persons: The person who is the artist, creating the ideas and *painting the pictures*, and the critic, the person who analyzes what you have created. 3) Time as distancer. Give yourself time between the writing of your first, second, third draft, etc.

APPENDIX H: PERSONAL OPINION PAPER

I. INTRODUCTION: The purpose of this essay is to express *your opinion* about a topic that interests you. However, you must do more than just express an opinion; you must also *support* your opinion by giving *reasons* and *examples*.

II. DIRECTIONS: 1) CHOOSE A TOPIC: Find an article in an English language newspaper or magazine (*Japan Times, Daily Yomiuri, Time, Newsweek, etc.*) about a topic that *interests* you, something that you feel strongly about. For example, gun control, abortion, environmental issues, etc. 2) FOCUS ON YOUR TOPIC: You will read your article to the class and tell us why you chose this particular topic and what *your opinion* is about it. How many paragraphs does the article have? Is there an introductory paragraph? How many reasons for his or her opinion does the author present? What examples does the author use? Do you agree with his or her opinion? Why or why not? 3) WRITE YOUR FIRST DRAFT: In your journal, you will write a first draft either agreeing or disagreeing with his or her opinion using the following format:

Paragraph 1: Introduction--introduce your topic and state your opinion, including the three reasons that will be discussed in the body of your paper. Remember to try to *hook* your reader and make your thesis statement crystal clear.

Paragraph 2: Develop the first reason for your opinion with a detailed example that gives facts, arguments, or supporting data for that opinion (you can use the information in your article as well as your own, personal opinion).

Paragraph 3: Develop the second reason for your opinion with a detailed example.

Paragraph 4: Develop the third reason for your opinion with a detailed example.

Paragraph 5: Conclusion--restate your thesis and give a summary of your point of view.

*REMEMBER: In this kind of writing, it is important to choose a specific topic and focus on it clearly. Good writers *support* their *opinions* with *examples*. You can use examples from your own experience or from articles that you have read.

III. VOCABULARY: The following words and phrases are indications that personal opinions are being expressed: *I think...*, *I believe...*, *In my opinion...*, *It is my opinion...*, *From my point of view...*, *It seems to me that...*, *I agree that/disagree that...*, *I am certain/sure...*, *There is certain/sure to be...*, *Some (Japanese, people, etc.) believe/think...*, *There are (several, two, etc.) reasons for this...*, *For these/Because of these reasons...*

IV. USING TRANSITIONS AND GIVING EXAMPLES: A transition sentence shows the purpose of the example. When you give an example, you can introduce it with expressions such as these: is a story/program/person that illustrates ; An example of is ; is an example of ; shows ; I once knew . Example: *I recently saw a program on T.V. that illustrates how the government's interference causes great suffering.*

V. USING QUOTATIONS: Quotations can be used to support an argument in your essay. Direct quotations give the exact words of the speaker; Indirect quotations give the general ideas of the speaker. For example: Direct quotation: *He said, "I want to live, but not tied to a machine."* Indirect quotation: *He said that he wanted to live, but not tied to a machine.*

VI. REVISING YOUR WRITING: After writing your first draft, with a partner check it for these elements. 1) CONTENT: Did you support your opinion with good reasons and information? Is your essay *interesting*? 2) ORGANIZATION: Do you have an introduction, supporting paragraphs, and a conclusion? Is your focus clear? Did you give examples to support your reasons? 3) COHESION AND STYLE: Did you introduce your examples with transitions? Did you use quotations to support your argument? Did you identify people, places, and things where necessary to give clear, concrete examples?

VII. EDITING YOUR WRITING: After revising your second draft, check it with a partner using this checklist, then write a third draft. 1) Essay form: introduction, three supporting paragraphs, conclusion. 2) Grammar: past/present tense, word choice, commas, etc. 3) Indentation, margins, capitalization. 4) Punctuation of quotations, if any. 5) Spelling.

APPENDIX K: COME SEE THE PARADISE

CHARACTERS: Jack McGann, Lilly Kawamura/McGann, Mini McGann, Mr. Kawamura, Mrs. Kawamura, Charlie Kawamura, Harry Kawamura, Dulcie Kawamura, Joyce Kawamura, and Frankie Kawamura

DIRECTIONS: Watch the movie and take notes. After watching the movie choose *one* of the ten questions and write a 5 paragraph essay that expresses your opinion. REMEMBER: your *introductory paragraph* should *hook* your reader and state your *thesis* (the main point of your paper); the *BODY* of your paper should include 3 paragraphs that support your thesis with *examples* and *details*; your *concluding paragraph* should *summarize* your main points and *restate your thesis* in different words.

1. Lilly's parents force her to have an *omiai* meeting with Mr. Fujioka because Mr. Kawamura owes him money. Mr. Fujioka tells Lilly, "I'll make you a good husband. I'll give you a good life, nice house...and I'll give you pretty babies." How do you think Lilly's life would have been different if she had married Mr. Fujioka instead of Jack?

2. Mr. Kawamura forbids Lilly from seeing Jack. Jack goes to see Mr. Kawamura and tells him: "I'm sorry for offending you. I'm not aware of your customs and traditions but I'm trying to learn...but what I can never be, not ever, is Japanese." Mr. Kawamura's only reply is "It's not possible." Why do think Mr. Kawamura was so against Lilly marrying Jack. What made him change his mind and accept Jack?

3. Jack takes Mini to see Santa Claus but Santa won't let Mini sit in his lap because she's a "Jap" and Santa tells Jack, "Japanese don't have Christmas anyway. They're Buddhist!" What would YOU say to the man playing Santa Claus?

4. Lilly tells Mini: "We thought we were Americans. But people looked at our faces and we weren't Americans anymore. We were the enemy." Why do you think President Roosevelt ordered all Japanese Americans to go to the camps? Did he make the right decision?

5. The Kawamura family tries to sell everything they own before they go to the camp. Harry tells Joyce: "We can only take what we can carry." What would YOU take in this situation? Why would you choose these things?

6. Explain why Mr. Kawamura was so unhappy in the camp. Why did he finally give up and die?

7. When Jack gets a ride to go visit Lilly in the camp, the truck driver tells him: "Real good people, some of them Japs. Had a couple of them working for me. Real hard workers. Trouble is, you don't know which ones to trust, which ones will shoot you in the back. Hard problem. Beats me." What would you say to the truck driver?

8. After many months in the camp, Lilly tells Mini: "We all wanted so badly to have a life here [in America]. It's a beautiful country. If only you have eyes to see it." What does she mean?

9. Everyone over 17 in the camps must answer and sign a questionnaire that includes #27: Are you willing to serve in the armed forces of the United States on combat duty whenever

ordered? Harry decides to join the army and Charlie says no, eventually being sent to Japan (where he has never been before). If you were in Harry and Charlie's situation, what would YOU do? Why?

10. What did you learn from this movie?

APPENDIX L: STAND BY ME

CHARACTERS: Chris Chambers, Gordie La Chance, Teddy Du Champ, Vern Tagglio, Billy Tagglio, Ace, Eyeball Chambers, and Charlie.

DIRECTIONS: Choose one of the following questions and while you are watching the movie, take notes (take as many notes as you can because it is better to have too much information than not enough when you start to write your paper). After watching the movie, write a 5 paragraph essay following the format we have been working on all semester: *introduction, body, conclusion*. The key to your success with this paper is effectively using *details* and *examples* from the movie. Yes, you can express your own opinion if you wish, but I want you to try to *analyze* the movie and write your paper using *facts* from the movie.

QUESTIONS:

1. Write about the character you admired most or interested you the most in the movie. How did this character change throughout the movie? What events in the movie caused these changes? How did he interact with the other characters? Remember to formulate a thesis about this character and use specific examples from the movie to support your thesis.
2. Chris and Gordie were willing to fight Ace and his gang over the dead boy's body because of the "courage of their convictions." What does "courage of their convictions" mean? Use examples from the movie and/or other examples to illustrate this concept.
3. Compare Chris, Gordie, Teddy and Vern to Ace's gang of Eyeball, Billy and Charlie. How are they alike? How are they different?
4. The last paragraph the adult Gordie (narrator) writes about the boys' adventure is, "I never had any friends later on like the ones I had when I was twelve. Jesus, does anyone?" What do you think he means?
5. Open question. Is there some other aspect of this movie that you would rather write about? If so, make sure that you can formulate a thesis statement and use examples from the movie to support your thesis.

*This is your last paper so enjoy the movie, take good notes, and use all the experience you've gained this year to write a successful five paragraph essay!!!

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