

**CHS**  
**WRITING ASSIGNMENTS**  
**SPRING 2006**  
**(FALL 2003)**

## **Mojibian CHS 1001**

### **Enlightenment Essay Prompt**

You only have one prompt for this essay. However, the prompt provided will speak to each of you in a specific way; no two essays will or should sound the same.

Attached to this page is another which gives tips for "This I Believe" writers. Follow these tips. Your essay is to be five hundred words typed, double-spaced, and in MLA format. No works cited page is required for this essay; however, if you do use any source other than [www.npr.org](http://www.npr.org), then you must, as always, cite it. Your essay is to be titled "This I Believe," and its thesis needs to appear in the first paragraph (the second if your first is short introductory material).

For this essay, you are required to visit the Writing Center. Schedule your appointment today if you have not already. Essays are due at the start of class on Wednesday, March 1, 2006.

Remember the points that we discussed from "How to Say Nothing in Five Hundred Words" when assembling your ideas for this essay. As a class, we most likely hold similar beliefs. This demands that you ask yourself: how can I state my belief in a fresh way that is precise and original? Avoid the obvious. Run your ideas through a funnel until they are specific. Readers like specifics.

Visit NPR's website to listen to other samples of "This I Believe" essays that found success.

Excerpt below from <http://www.npr.org/thisibelieve/guide.html>

**'This I Believe' Essay-Writing Instructions**

We invite you to contribute to this project by writing and submitting your own statement of personal belief. We understand how challenging this is -- it requires such intimacy that no one else can do it for you. To guide you through this process, we offer these suggestions:

**Tell a story:** Be specific. Take your belief out of the ether and ground it in the events of your life. Consider moments when belief was formed or tested or changed. Think of your own experience, work and family, and tell of the things you know that no one else does. Your story need not be heart-warming or gut-wrenching -- it can even be funny -- but it should be *real*. Make sure your story ties to the essence of your daily life philosophy and the shaping of your beliefs.

**Be brief:** Your statement should be between 350 and 500 words. That's about three minutes when read aloud at your natural pace.

**Name your belief:** If you can't name it in a sentence or two, your essay might not be about belief. Also, rather than writing a list, consider focusing on a core belief, because three minutes is a very short time.

**Be positive:** Please avoid preaching or editorializing. Tell us what you do believe, not what you don't believe. Avoid speaking in the editorial "we." Make your essay about you; speak in the first person.

**Be personal:** This is radio. Write in words and phrases that are comfortable for you to speak. We recommend you read your essay aloud to yourself several times, and each time edit it and simplify it until you find the words, tone and story that truly echo your belief and the way you speak.

For this project, we are also guided by the original *This I Believe series* and the **producers' invitation** to those who wrote essays in the 1950s. Their advice holds up well and we are abiding by it. Please consider it carefully in writing your piece.

In introducing the original series, host Edward R. Murrow said, "Never has the need for personal philosophies of this kind been so urgent." We would argue that the need is as great now as it was 50 years ago. We are eager for your contribution.

**Second Short Paper Assignment**

First, please review the assigned pages from Book X of St. Augustine's Confessions.

Then, think of something that tempts you, and explain why it does. Next, discuss what Augustine thinks you should do about this temptation. Be sure to refer directly to the text. Lastly, say whether or not you will take his advice, and why or why not.

- 2-3 pages, double-spaced with reasonable margins
- Due at class on Thursday, November 10<sup>th</sup>. You may hand it in on Tuesday the 8<sup>th</sup>.



The Temptation of Saint Anthony  
SACZDOR DALI  
©

CHS 1000

Fall 2005: Love and Friendship

Essay 2

Peter Busch

This assignment comes in two parts, each of which is to be 4 pages in length:

Part 1 (due 11/5)

*It has been nearly 500 years since the death of Aristotle, and you are Kaliphilus, a member of the Peripatetic School -- the school of philosophy that followed in Aristotle's footsteps. You have just read a book called the Gospel of Luke. From the standpoint of Aristotelian philosophy, write a commentary on that text, focusing on its views on love and / or friendship.*

Part 2 (due 11/15)

*It has been more than 500 years since the death of Jesus Christ and nearly 100 since the death of St. Augustine. In your life as a monk, you are a voracious reader of Augustine who is also interested in classical philosophy. How intriguing, therefore, when you found a text by a certain Kaliphilus. Write an Augustinian response, drawing on the Confessions and referring, as necessary, to the Nicomachean Ethics and the Gospel of Luke.*

If you choose, you may write a 3-4 page essay on ONE of the following two issues:

1) Gen 12-22 offers the vast majority of the biblical testimony regarding Abraham, easily one of the three or four most important figures for all three of the world's great monotheistic religions (Judaism, Christianity, and Islam). These chapters also portray Abraham as both an active agent in his own destiny and a passive recipient of God's "call". Which (if either!) of these two aspects of the story do you find most dominant? Cite examples from the text to support your position even as you attempt to anticipate the objections that might be raised against you by someone who would defend an/the opposing view.

OR

2) Re-read Gen 22. As you do so, put yourself in Abraham's shoes: you have just been asked to kill the son you have been waiting so long for. You believe that this call has come directly from Yahweh, the God you have been serving for over 35 years. Discuss how such a call would make you feel (on all levels: emotionally, spiritually, psychologically, etc.) and what you think your reaction and ultimate decision would be and why. Be sure to include the details of how you went about making your decision and how such a call impacted your beliefs regarding your own autonomy and God's character.

(Dr. Jonathan Yates)

NANCY KELLEY  
JONATHAN YATES

## Possible Topics for Papers

Listed below are suggestions of possible topics for the various kinds of papers you are asked to write for this course. An analytical paper with appropriate citations can count for a research paper. You are **NOT** limited to these topics, but these suggestions are just meant to help you if you have no idea of what to write.

### 1.) *The Kite Runner*

#### Creative:

- A. Write a longer and more detailed ending of the book addressing questions such as: (a) Is Amir's redemption complete? and (b) Is the Future for all concerned positive or negative?
- B. Write the "prequel" to the book discussing either Amir's or Hassen's mother in it.
- C. Write a chapter for the middle of the book which includes a final deathbed conversation between Amir and Baba.
- D. Write an essay on "Friendship and Loyalty" for the perspective of Hassan: What exactly is Hassan's motivation for being Amir's friend?

#### Analytical:

- A. Take one of the four themes central to our course and discuss the ways in which this book addresses and/or interacts with them.
- B. Write a discourse on "Parent/Child Relations" based upon both Baba/Amir/Hassan and Ali/Hassan.
- C. Examine the powerful influence on Amir and Hassan of the absent mother figures.

#### Research Oriented:

- A. Research K. Hosseini's background and discuss the degree to which this book is autobiographical based upon what you discover.
- B. Research the fall of Afghanistan to the Russians or the rise of the Taliban and critique how well this factual history is represented in this novel.

KELLEY / YATES

## 2.) *A Short Account of the Destruction of the Indies*

### Creative:

- A. Write an account of the colonization of one or more of the locations mentioned in this book from the perspective of a leader of one of the Native American tribal communities (use of book is mandatory)

### Research Oriented:

- A. Research on a broad scale the physical, emotional, psychological, and spiritual impact of colonization upon the Native American tribal communities. Any such paper must include some discussion of the "facts and figures" insofar as they are available.

## 3.) Required Film: "The Mission"

### Creative:

- A. Describe the first "post-mortem" conversation that the two priests would probably have had (in heaven): would it have been an argument or would one have been able to convince the other of the correctness of his position or would they have resigned themselves to "agree to disagree"?
- B. Write the sequel to the movie. What are the children of this tribe doing ten years after this terrible destruction? Are they still practicing Catholics? Have they become slaves? What is the "legacy" of their youth on their adult lives?

### Research Oriented:

- A. Research the perspective and the role of the Jesuits during the Age of Exploration and the early period of colonization: Were there any internal disagreements? To what degree was "Christianizing" the natives their top priority? What other (if any) concerns did they have?
- B. Research the relationship to and accuracy of the film to the original events and context it is based upon: describe in general terms the original context and then form and defend your view on exactly how much dramatic license the makers of the film took.



Keyes / YATES

4.) Locke's *The Second Treatise on Civil Government*

Analytical:

- A. Take one of the work's main themes or claims (Divine Right; role of property and property owners; rebellion; religious freedom; etc.) and analyze it from your own perspective: Is the position of this work one you support? How perfectly (if at all) has the U.S. implemented it? Is it working?

Creative:

- A. Write an editorial for either the *Wall Street Journal* or *The New York Times* in which you discuss the question of religious freedom in today's world citing the current conflict in the US regarding school prayer, creationism, Christmas, the concern over "family values," etc. In this editorial you must connect your argument to, and cite directly from, Locke.

Research Oriented:

- A. Research the context of this work paying careful attention to its position vis-à-vis the "Glorious Revolution" of 1688.  
B. Research the impact of this work on the thinking of the U.S.'s "Founding Fathers" and the U.S.'s seminal documents.

5.) Rousseau's *The Social Contract* and *Discourse* in response to the question: "What is the Origin of Inequality Among Men, and is it Authorized by Natural Law?,"

Analytical:

- A. Analyze Rousseau's position on human nature and his rationale for it as expressed in both of these treatises: How fundamental is it for his views? Does everything depend on it? If so, to what degree?  
B. Analyze Rousseau's position on the relationship between nature and human society: which is good and which is corrupt? Why exactly?

Creative:

- A. Write an editorial for either the *Wall Street Journal* or *The New York Times* in which you discuss the question of equality and natural law in housing, jobs and educational opportunities in the US today. In this editorial you must connect your argument to, and cite directly from, Rousseau.

Kelley / YATES

Research Oriented:

- A. Research Rousseau's biography and analyze his character paying special attention to his relationship to religion and to the various governmental systems he lived under and discuss how they might have impacted what he wrote.
- B. Research the impact of Rousseau's thinking on the French Revolution noting especially the ways in which and by whom in particular his ideas were received.

### 8.) Jefferson's *Declaration of Independence*

Research Oriented:

- A. Research the intellectual context of the *Declaration*: what is known for certain about Jefferson's sources? How exactly and to what extent did he modify them to fit his and his compatriots' own agenda?
- B. Research the both the immediate (i.e. 6-months to 1-year) and longer term (10- to 15-year) impact of the *Declaration*: how exactly was the declaration received in England and at the English royal court? What precise role (if any) did it have upon the thinking and decisions of the French Revolution and the English reaction to that? (esp. important for the latter is the reaction of the English conservatives or "Tories" e.g. Edmund Burke).

Creative:

- A. Imagine a conversation over a private dinner in Monticello between Sally Hemings and Jefferson where they discuss his ideals as expressed in the *Declaration* and the reality of their relationship. Remember that Jefferson was a very learned man and so would be citing many sources in his conversation with Sally.

NANCY KELLEY

## First Major Paper for Core Humanities CHC 1000

You are at Agathon's banquet. It is your turn to speak on the meaning of love. Knowing that Socrates is actively listening to what you say, write a four to five page paper defining your idea of this human state.

You can be as **creative** as you like BUT you must define:

- **Your character:**
  - Who are you? Are you an invited or uninvited guest?
  - Who has spoken before you, and who is left to speak?
- **Your literary device** so as to lighten the atmosphere surrounding your speech at this banquet (think about Aristophanes' hiccups)?

You must be as **specific** as possible. For example:

- Make at least **two detailed references** to what other speakers have said in *The Symposium*. If you have posited that you are speaking first or second, you can make reference to what you have heard these other guests say about love in a previous discussion.
- Make references to some of the **specific ideas discussed in our class** as if they were comments you had heard previously either in the agora or at another banquet.

### Expectations:

- Write at least **two pages on your definition of love** and no more than two pages on the scenario and references in your paper.
- Specific references to the text must be cited according to *A Writer's Reference*.

### Due Dates:

Thursday evening, September 15th	Mind Map
Friday, September 23 <sup>rd</sup>	Full Draft
Monday, September 26 <sup>th</sup>	Final Paper

ANCIENT, MEDIEVAL, AND RENAISSANCE THOUGHT  
CORE HUMANITIES PROGRAM

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*Oral Report Assignment*

For your oral report, please choose one paragraph from your assigned book in the *Confessions*. I want you to choose a paragraph that has significance for you personally – it should speak to you, and have meaning for you. It might be a passage that resonates with you deeply, or it might be a passage that you strongly disagree with; the important thing is that you feel strongly about it [have a strong judgment of it]. Once you have chosen your paragraph, be prepared to explain and interpret it for us, on a line-by-line basis. I also would like you to tell us why it's significant to you, and also how it functions within the chapter and book as a whole.

*Writing Assignment #3*

For this assignment, I would like you to do a close reading of your selected paragraph from Augustine's *Confessions*. By close reading, I mean a textual analysis that pays close attention to each line (and sometimes even each word) of the passage at hand. As part of the textual analysis, I expect you to:

1. Offer a paraphrase *and* interpretation of Augustine's message
2. Explain in detail the significance of his language and description in terms of clarifying his message (focus in on specific sentences and words)
3. Explain the significance of the passage in relation to the *Confessions* as a whole. This means setting the passage in context (i.e., being aware of where the passage stands in relation to Augustine's progress towards conversion), and then demonstrating how it relates to the general themes of the *Confessions*. If you have chosen your paragraph well, you should find it intersects with several major themes. If you can't find any intersections, come see me.

If you find that the paragraph you originally chose for the class discussion does not seem to lend itself to a close reading, then you may choose another paragraph. However, please **do not** choose one that another classmate discussed in class.

Length: 4-5 pages  
Due Date: Monday, November 1, by 5 pm in SAC Rm. 75

REBECCA CHERICO

**Subject:** Re: Writing Workshop / Friday, 17 February  
**From:** "Linda Boettcher" <linda.boettcher@villanova.edu>  
**Date:** Mon, 13 Feb 2006 17:31:01 -0500  
**To:** "Mary Beth Simmons" <marybeth.simmons@villanova.edu>

Hi Mary Beth,  
This was a fun one I did last year that went along with Adam Smith's Theory of Moral Sentiments.

Paper Topic: Adam Smith and Sympathy

Choose an image of people engaged in some activity (avoid straightforward portraits). Discuss the kind of judgments/feelings that this image might evoke in a spectator, and how, according to Smith, that occurs. Finally, note an interesting way in which the reaction of the spectator could be different if specific features of the image were altered (e.g. the moment of the event that the image depicts, the cropping of the image, the perspective shown by the image, etc). Note: The more time and effort you put in to the selection of your image, the more easily you will be able to write your essay. For example, if you choose a simplistic image, you may find it difficult to develop an interesting thesis.

See you Friday!

----- Original Message -----

**From:** "Mary Beth Simmons" <marybeth.simmons@villanova.edu>  
**Date:** Tuesday, February 7, 2006 3:24 pm  
**Subject:** Writing Workshop / Friday, 17 February

Dear Colleagues,

On Friday, 17 February, Core Humanities will host a luncheon and workshop from 1:00-3:00 in SAC 300. Ellen Bonds and I will be leading a discussion on 1) How to Construct an Effective Writing Assignment and 2) Creating a "Top Ten" Writing Pet Peeves List to Share with Students.

For you veterans, you'll recognize the first concern of the workshop from our October 2003 luncheon. Back by popular demand, we'll revisit the components of carefully crafted informal and formal writing assignments. In preparation for this workshop, we would like to ask each faculty member to provide us with a copy of one successful Core writing assignment s/he has used. These may be assignments for informal or formal writing tasks. N.B.--we will NOT be scrutinizing these assignments during our workshop. The purpose of the collection is to "share the wealth" and put together a packet of these assignments for distribution at the workshop.

Please RSVP and send an attachment of your writing assignment by MONDAY,

## Core Humanities Seminar

RUTH ANOLIK

### Writing Project #1: Critical/analytical Thesis Essay

**Text:** "Apparition of Mrs. Veal"

**Topic:** In this thesis essay, you will argue a point: your thesis/your interpretation of the text. For your thesis to be viable it must make a statement that not everyone would necessarily agree with – that's what makes your paper worth reading. Choose your opening argument from the following:

- Mrs. Veal does return in the form of a ghost to her friend.
- Mrs. Veal does not return in the form of a ghost to her friend.
- The text is ambiguous on this point: there is not enough evidence in the text to make a final decision.

Then push your thesis beyond plot and character. Consider the ideas that Defoe presents to the reader. In setting up the return of Mrs. Veal as he does (in your interpretation) what comment is Defoe making about what concepts?

**Do not attempt to begin this assignment without reading the pages from Hacker indicated below!**

#### Active reading for writing

Read Defoe's text carefully; refer to Hacker on "Annotating texts," p. 8. Read Defoe's text critically. Think about what interests you – the questions, images, issues, quotes that you find most compelling. Try to look at the text from different angles. Keep track of questions, images, issues, quotes as you read. Take careful notes, jotting down relevant page/verse numbers. Choose the argument that you think is best supported by your reading of the text. You will need to prove your argument with precise, concrete and relevant evidence.

Due Dates:

1/23 – Pre-writing (ungraded\*)

1/30 – Intro para, including thesis statement  
Two body paragraphs  
(ungraded\*)

2/6 – Revision plan (ungraded\*)

2/6 – Revised essay (graded)–

Please submit the entire portfolio: paper copy of the revision and all previous work.

Length of Final Revision: 2-3 pages

\*Please note: although ungraded work does not receive a grade, failure to complete all stages of work will diminish the final grade of this project.

✦ **Prewriting:** (at least 40 minutes)

Brainstorming (refer to Hacker on listing – brainstorming – pp. 5-6).

Let your ideas flow to generate an “idea list.” Spend 10 minutes brainstorming in response to the text.

Freewriting (refer to Hacker p. 7).

Read over your “idea list” and choose one idea, issue, image, key word or quote. Write about it for 10 minutes without stopping to think, edit, or criticize yourself. Don’t stop writing. Talk on paper. See what comes out. Then read through what you’ve written. Where does your focus seem to lie? What seems most compelling? Start with that interesting point and write about this for another 10 minutes. Again, see what emerges. Then, again, find a focus and write about that for another 10 minutes without stopping. Each subsequent writing should help you refine your focus and define what matters to you in this text. Remember: Write nonstop and record whatever comes to mind. Don’t stop to judge, edit, or correct your writing (that comes later). Keep writing even when you think you’ve exhausted all your ideas (often, this is when the best ideas emerge).

✦ **Introduction** (refer to Hacker pp. 9-16; 39 and to “Elements of the Well-Written Essay” in your packet).

The introduction should introduce the reader to all the essentials of your essay: name the text, author, characters of importance; identify the themes/ideas important to your argument; locate the ideas in the text. Use transitions (see Hacker) to connect all these separate parts. The introduction prepares your reader for your thesis statement. The thesis statement should appear as the last sentence of the introduction paragraph. Use the thesis statement to establish the central ideas and language of your argument.

**Thesis Statement** (Refer to Hacker 15-16)

Your thesis statement must be particular (specific and unique) and arguable, moving from report to analysis/interpretation. It must contain a topic and a response/analysis/interpretation of the topic. Think of the thesis as a particular answer to a question posed by the text. In this case the topic is the return of Mrs. Veal; the question your thesis will answer is whether this actually occurs, and what is the significance of reading the text as you do? One way to assess your thesis: could someone disagree or argue against what you state?

✦ **Body Paragraph** (refer to Hacker pp. 23-26; 31-36 and to “Elements of the Well-Written Essay” in your packet).

Prove one specific aspect of your thesis. The connection to your thesis should be clearly visible. Your paragraph should demonstrate: a strong and lucid **topic sentence**; a **unified and coherent** argument that supports and advances the point of the topic sentence; specific concrete evidence to support your points; a concluding sentence that sums up the point of the para. You are not obligated to include this paragraph in your draft or final revision but it should be useful in directing your ideas and in focusing your attention on your writing.

**Topic sentences**

must connect visibly to your thesis statement – use the vocabulary of your thesis statement.

must also indicate the relation of paras to each other.

\*\*\*

Your essay should work to prove at least two major points – and remember to present each separate point in a separate para (or more).

- Your reading of Mrs. Veal's return is correct or at least compelling – you might find that you will need more than one para to prove this if you have a lot of compelling evidence
- The significance of this reading, the statement that Defoe makes in setting up the return as he does. This large part, too, will probably require a number of body paras so that you can focus on each aspect of the argument.

#### ✧Revision plan

After you have received feedback on your draft, write an informal paragraph or two indicating the **substantial** revisions that you think will benefit your essay.

✧**Final Revision** (refer to Hacker 17-23; 39-43 and to "Elements of the Well-Written Essay" in your packet )

Develop a **substantial** reworking of the draft; do not merely edit and proofread!!

Make sure that each paragraph is well-constructed and fits coherently into the line of your argument.

Read your draft aloud to test it for sense and sound, or else have someone else read it to you.

Listen carefully. Does each sentence express a complete thought? Does each paragraph have an overall point and purpose that is connected with your thesis? Does your argument make sense? Is it easy to follow? If you answer "no" to any of these questions, make the necessary changes.

Think carefully about your introduction and conclusion. Do they function effectively to introduce and frame your argument? If not, rewrite entirely. **Make certain that your conclusion does more than repeat your introduction or summarize the points you've made previously.** It should add to and complete your argument and suggest the implications of your argument, not simply repeat it.

Have you explained every quote as fully and effectively as possible? If not, add the necessary explanations.

Editing. Take care of the details: grammar and spelling; transform verbs from passive to active voice; use a single tense throughout; make sure you have good transitions.

Trim down to 2-3 pages.

Give your paper a descriptive **title**.



**CHS Spring 2006**  
**Anolik**

**Writing Project # 2:**

**Topic:** Walpole's *Castle of Otranto*. Read the text carefully to develop a set of analytical questions that you think are truly interesting. The answers to these questions should provide you with a thesis. You will know that your thesis is arguable (an essential aspect of the thesis) if you can find a competing argument (counter-argument, antithesis). Remember: thesis and antithesis should address the *concepts* that Walpole unfolds in his text.

Due Dates:

2/13 – Thesis/antithesis (ungraded\*)  
Main points (ungraded\*)

2/20 – Full Draft  
(ungraded\*)

2/27 – Revision plan (ungraded\*)

2/27 – Revised essay (graded)–

Please submit the entire portfolio: paper copy of the revision and all previous work.

Length of Final Revision: 3-4 pages

✧ **Thesis Statement:** Refer to Hacker and to “Elements” Handout. See reverse side of this page!

✧ **Antithesis:** This is the statement that takes a position opposed to the thesis. If you cannot find a counterargument for your thesis, that probably indicates that you are making a statement with which everyone agrees – thus, your thesis is not worth arguing.

✧ **Main points:** Using the vocabulary of your thesis statement, figure out what main points you need to argue to prove your thesis to your reader. One of the points might simply be that your topic is, in fact, an important aspect of the text. You might also want to argue against your antithesis. Put your main points in a numbered list.

✧ **Draft:**

Please refer to the first assignment for all the requirements of the draft.

One addition: number your draft paragraphs so that they correspond to the main points list you have generated. The organization of the draft may be different from that of your original list – so the numbers may be out of sequence; that is fine! It is more important that your draft show a logical sequence of paragraphs.

✧ **Revision Plan:** Please refer to the first assignment.

✧ **Revision:**

Please refer to the first assignment for all the requirements of the revision.

Some notes on the thesis and introductory paragraph:

- A “thesis” is the main point you are trying to get across to your reader; it is the central argument or the controlling purpose behind your essay.
- Your thesis does not merely summarize a plot or describe an emotion you felt when you were reading a particular piece of literature; instead, it concisely states your reading, or interpretation, or analysis of a particular aspect of the material.
- You should be able to base your thesis on specific moments in the work (evidence) that you are analyzing.
- For the purposes of this class, your thesis statement should appear in the first (introduction) paragraph of your essay. Please do not preface your introduction with sweeping generalizations such as “Since the dawn of time...” or “As in all American literature...” Use your first sentence to anchor your writing – as well as to draw in your reader. Your introductory paragraph should tell your readers exactly what your purpose is, and give them an idea of how you plan to go about proving your claims.
- Despite the fact that it comes first in your paper, your thesis statement and introductory paragraph may be the very last thing that you write. In the actual body of the paper, you develop for yourself and show to your reader the ground on which you base your thesis statement.

\*Please note: although ungraded work does not receive a grade, failure to complete all stages of work will diminish the final grade of this project.

Dr. Pinto  
Core Humanities Seminar 1000

PAPER #4: MACHIAVELLI

You are to write a 4 - 6 page LETTER to your correspondent in answer to his/her question: "I have heard about Machiavelli, but I have not been able to obtain his book *The Prince*. Is it a good book? What does he say? Do you agree with the book? Would the book be instructive to me?"

Assume you are living in Florence in 1533 and have read *The Prince*. You may give yourself whatever personality you like: male or female; upper class, merchant, priest, intellectual; young or old. Likewise, the person to whom you are writing may be similarly invented. Write a short sheet describing yourself and your correspondent. Be sure to specify in the letter his/her relationship to you (brother, sister, business partner, best friend, acquaintance, etc.). Now you have described yourself as a fictional character and your audience.

In your letter answer your correspondent's questions with: 1) a critical discussion of the main ideas in the book 2) Your opinion of the value of the book to your correspondent. Give your reasons and be sure to quote texts. Take a stand. Depending on your character and your correspondent's, you may like or dislike the book. (For example, a priest would feel differently than an unscrupulous businessman). Present your best case for or against the book.

A note on style: Don't try to write in a Renaissance style.

This essay is designed for 1) audience, 2) creativity, 3) creating fictitious characters, 4) discussing critically main ideas, 5) arguing towards a conclusion.

Draft due: Monday, November 13

Peer review: peer review with a partner outside of class.

Final paper due: Friday, November 17. Turn in character sheet and peer review with paper.

Write in class January 19

Most of you are off at school in what is still a relatively new place, away from the people and settings you have been accustomed to and attached to. Similarly, those of you who are from the Villanova area may not have had the time or the opportunity recently to visit some of the old places that are special to you.

Choose some place, atmosphere, or situation that you miss from home—or, if you are at home, that you have not had the chance to experience for some time, and miss. Depict this scene, mood, or setting in a way that will allow your reader—someone who does not know about it—to see the significance it has for you.

Remember that since your aim is to give your reader a sense of place you will do well to use specific details.

Dr. Deborah Thomas