12TH GRADE
ELA

Week of:

APRIL 13TH

WICHITA PUBLIC SCHOOLS
9th, 10th, 11th and 12th Grades

Your child should spend up to 90 minutes over the course of each day on this packet. Consider other family-friendly activities during the day such as:

<table>
<thead>
<tr>
<th>Activity 1</th>
<th>Activity 2</th>
<th>Activity 3</th>
<th>Activity 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Review your learning or learn something new from Khan Academy</td>
<td>Have a time each day to have a family meeting to discuss concerns and notice each other's kindness.</td>
<td>Make a stop motion movie with a free stop motion app.</td>
<td>Problem solve something by fixing or organizing.</td>
</tr>
<tr>
<td>Play and make music just search for Chrome Music Lab</td>
<td>Mindful Minute: Take 3 deep breathes and focus on the sounds in the room.</td>
<td>Read a historical document at archives.gov/historical-docs</td>
<td>Reflect and discuss What choices have been made by others that have changed your life since spring break?</td>
</tr>
</tbody>
</table>

*All activities are optional. Parents/Guardians please practice responsibility, safety, and supervision.

For students with an Individualized Education Program (IEP) who need additional support, Parents/Guardians can refer to the Specialized Instruction and Supports webpage, contact their child’s IEP manager, and/or speak to the special education provider when you are contacted by them. Contact the IEP manager by emailing them directly or by contacting the school. The Specialized Instruction and Supports webpage can be accessed by clicking HERE or by navigating in a web browser to https://www.usd259.org/Page/17540

WICHITA PUBLIC SCHOOLS
CONTINUOUS LEARNING HOTLINE AVAILABLE
316-973-4443
MARCH 30 – MAY 21, 2020
MONDAY – FRIDAY
11:00 AM – 1:00 PM ONLY

For Multilingual Education Services (MES) support, please call (316) 866-8000 (Spanish and Proprio) or (316) 866-8003 (Vietnamese).

The Wichita Public Schools does not discriminate on the basis of race, color, national origin, religion, sex, gender identity, sexual orientation, disability, age, veteran status or other legally protected classifications in its programs and activities.
Hello Parents and 12th Graders,

Here is a review of content previously taught this school year. This learning opportunity will strengthen your language arts skills. There are several opportunities for students to read, write and think about text within the following work provided.

Week 3: April 13-April 17  Pages 705-725


<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sneering (pg 705) snirING/</td>
<td>Adjective-contemptuous or mocking.</td>
</tr>
<tr>
<td>Intolerable (pg706) /inˈtələrəb(ə)l/</td>
<td>Adjective-unable to be endured.</td>
</tr>
<tr>
<td>Imperialism (pg 706) /imˈpirəˌlizəm</td>
<td>Noun-a policy of extending a country’s power and influence through diplomacy or military force.</td>
</tr>
<tr>
<td>Immense (pg 708) iˈmens/</td>
<td>Adjective-extremely large or great, especially in scale or degree.</td>
</tr>
<tr>
<td>Innumerable (pg 709) /iˈn(y)o͞omə(ə)ˈlæbəl/</td>
<td>Adjective-too many to be counted (often used hyperbolically).</td>
</tr>
</tbody>
</table>

- Read Aloud Accommodations and Accessible Level Texts are available via the specialized instruction and supports website referenced at the beginning of this packet.

George Orwell’s “Shooting an Elephant” is an account of an experience he had as a police officer in colonial Burma. He investigates a report of a rampaging elephant that has trampled a worker. As the elephant’s handler is unavailable, a rapidly gathering mob demands that he kill the now peaceful beast. Orwell must kill the elephant or become a laughingstock. Reluctantly, and having had no experience shooting elephants, he botches the execution. The beast dies slowly and painfully, a fact that Orwell regrets. Orwell felt he could justify killing the elephant because it had killed a man. Others thought that the elephant was more valuable than the man’s life. Orwell was glad no one knew he had killed the elephant to avoid “looking a fool.”
Seeking more territory for its rapidly expanding empire, Great Britain launched three wars during the nineteenth century to conquer Burma, which is a region in southeast Asia now known as Myanmar. The Burmese never fully accepted British rule, and they finally achieved independence in 1948. This essay was written in 1936, during the time that the British Raj, or rule, controlled Burma with an iron fist.

In Moulmein, in lower Burma, I was hated by large numbers of people—the only time in my life that I have been important enough for this to happen to me. I was subdivisional police officer of the town, and in an aimless, petty kind of way anti-European feeling was very bitter. No one had the guts to raise a riot, but if a European woman went through the bazaars alone somebody would probably spit betel juice over her dress. As a police officer I was an obvious target and was baited whenever it seemed safe to do so. When a nimble Burman tripped me up on the football field and the referee (another Burman) looked the other way, the crowd yelled with hideous laughter. This happened more than once. In the end the sneering yellow faces of young men that met me everywhere, the insults hooted after me when I was at a safe distance, got badly on my nerves. The young Buddhist priests were the worst of all. There were several thousands of them in the town and none of them seemed to have anything to do except stand on street corners and jeer at Europeans.

All this was perplexing and upsetting. For at that time I had already made up my mind that imperialism was an evil thing and the sooner I chucked up my job and got out of it the better. Theoretically—and secretly, of course—I was all for the Burmese and all against their oppressors, the British. As for the job I was doing, I hated it more bitterly than I can perhaps make clear. In a
job like that you see the dirty work of Empire at close quarters. The wretched prisoners huddling in the stinking cages of the lockups, the gray, cowed faces of the long-term convicts, the scarred buttocks of the men who had been flogged with bamboos—all these oppressed me with an intolerable sense of guilt. But I could get nothing into perspective. I was young and ill educated and I had had to think out my problems in the utter silence that is imposed on every Englishman in the East. I did not even know that the British Empire is dying, still less did I know that it is a great deal better than the younger empires that are going to supplant it. All I knew was that I was stuck between my hatred of the empire I served and my rage against the evil-spirited little beasts who tried to make my job impossible. With one part of my mind I thought of the British Raj¹ as an unbreakable tyranny, as something clamped down, in saecula saeculorum;² upon the will of prostrate peoples; with another part I thought that the greatest joy in the world would be to drive a bayonet into a Buddhist priest’s guts. Feelings like these are the normal byproducts of imperialism; ask any Anglo-Indian official, if you can catch him off duty.

One day something happened which in a roundabout way was enlightening. It was a tiny incident in itself, but it gave me a better glimpse than I had had before of the real nature of imperialism—the real motives for which despotic governments act. Early one morning the subinspector at a police station the other end of the town rang me up on the phone and said that an elephant was ravaging the bazaar. Would I please come and do something about it? I did not know what I could do, but I wanted to see what was happening and I got onto a pony and started out. I took my rifle, an old .44 Winchester and much too small to kill an elephant, but I thought the noise might be useful in terrorem.³ Various Burmans stopped me on the way and told me about the elephant’s doings. It was not, of course, a wild elephant, but a tame one which had gone “must.”⁴ It had been chained up, as tame elephants always are when their attack of “must” is due, but on the previous night it had broken its chain and escaped. Its mahout,⁵ the only person who could manage it when it was in that state, had set out in pursuit, but had taken the wrong direction and was now twelve hours’ journey away, and in the morning the elephant had suddenly reappeared in the town. The Burmese population had no weapons and were quite helpless against it. It had already destroyed somebody’s bamboo hut, killed a cow, and raided some fruit stalls and devoured the stock; also it had met the municipal rubbish van and, when the driver jumped out and took to his heels, had turned the van over and inflicted violences upon it.

The Burmese subinspector and some Indian constables were waiting for me in the quarter where the elephant had been seen. It was a very

¹ Raj (rahj) rule.
² in saecula saeculorum (ihn SEE koo luh see koo LAWR uhm) “forever and ever” (Latin).
³ in terrorem (“for terror” (Latin).
⁴ must into a dangerous, frenzied state.
⁵ mahout (muh HOOT) n. elephant keeper and rider.
poor quarter, a labyrinth of squalid bamboo huts, thatched with palm leaf, winding all over a steep hillside. I remember that it was a cloudy, stuffy morning at the beginning of the rains. We began questioning the people as to where the elephant had gone and, as usual, failed to get any definite information. That is invariably the case in the East; a story always sounds clear enough at a distance, but the nearer you get to the scene of events the vaguer it becomes. Some of the people said that the elephant had gone in one direction, some said that he had gone in another, some professed not even to have heard of any elephant. I had almost made up my mind that the whole story was a pack of lies, when we heard yells a little distance away. There was a loud scandalized cry of “Go away, child! Go away this instant!” and an old woman with a switch in her hand came round the corner of a hut, violently shooing away a crowd of naked children. Some more women followed, clicking their tongues and exclaiming; evidently there was something that the children ought not to have seen. I rounded the hut and saw a man’s dead body sprawling in the mud. He was an Indian, a black Dravidian\footnote{Dravidian \textit{(druh VIHD ee uhn)} belonging to a group of people inhabiting southern India.} coolie,\footnote{\textit{coolie} \textit{n.} laborer; an offensive term that is no longer used.} almost naked, and he could not have been dead many minutes. The people said that the elephant had come suddenly upon him round the corner of the hut, caught him with its trunk, put its foot on his back and ground him into the earth. This was the rainy season and the ground was soft, and his face had scored a trench a foot deep and a couple of yards long. He was lying on his belly with arms crucified and head sharply twisted to one side. His face was coated with mud, the eyes wide open, the teeth bared and grinning with an expression of unendurable agony. (Never tell me, by the way, that the dead look peaceful. Most of the corpses I have seen looked devilish.) The friction of the great beast’s foot had stripped the skin from his back as neatly as one skins a rabbit. As soon as I saw the dead man I sent an orderly to a friend’s house nearby to borrow an elephant rifle. I had already sent back the pony, not wanting it to go mad with fright and throw me if it smelled the elephant.

The orderly came back in a few minutes with a rifle and five cartridges, and meanwhile some Burmans had arrived and told us that the elephant was in the paddy fields\footnote{paddy fields \textit{rice fields.}} below, only a few hundred yards away. As I started forward practically the whole population of the quarter flocked out of the houses and followed me. They had seen the rifle and were all shouting excitedly that I was going to shoot the elephant. They had not shown much interest in the elephant when he was merely ravaging their homes, but it was different now that he was going to be shot. It was a bit of fun to them, as it would be to an English crowd; besides they wanted the meat. It made me vaguely uneasy. I had no intention of shooting the elephant—I had merely sent for the rifle to defend myself if necessary—and it is always unnerving to have a crowd following you. I marched down the hill,
looking and feeling a fool, with the rifle over my shoulder and an ever-growing army of people jostling at my heels. At the bottom, when you got away from the huts, there was a metaled road and beyond that a miry waste of paddy fields a thousand yards across, not yet plowed but soggy from the first rains and dotted with coarse grass. The elephant was standing eight yards from the road, his left side toward us. He took not the slightest notice of the crowd’s approach. He was tearing up bunches of grass, beating them against his knees to clean them, and stuffing them into his mouth.

I had halted on the road. As soon as I saw the elephant I knew with perfect certainty that I ought not to shoot him. It is a serious matter to shoot a working elephant—it is comparable to destroying a huge and costly piece of machinery—and obviously one ought not to do it if it can possibly be avoided. And at that distance, peacefully eating, the elephant looked no more dangerous than a cow. I thought then and I think now that his attack of “must” was already passing off; in which case he would merely wander harmlessly about until the mahout came back and caught him. Moreover, I did not in the least want to shoot him. I decided that I would watch him for a little while to make sure that he did not turn savage again, and then go home.

But at that moment I glanced round at the crowd that had followed me. It was an immense crowd, two thousand at the least and growing every minute. It blocked the road for a long distance on either side. I looked at the sea of yellow faces above the garish clothes—faces all happy and excited over this bit of fun, all certain that the elephant was going to be shot. They were watching me as they would watch a conjurer about to perform a trick. They did not like me, but with the magical rifle in my hands I was momentarily worth watching. And suddenly I realized that I should have to shoot the elephant after all. The people expected it of me and I had got to do it; I could feel their two thousand wills pressing me forward, irresistibly. And it was at this moment, as I stood there with the rifle in my hands, that I first grasped the hollowness, the futility of the white man’s dominion in the East. Here was I, the white man with his gun, standing in front of the unarmed native crowd—seemingly the leading actor of the piece; but in reality I was only an absurd puppet pushed to and fro by the will of those yellow faces behind. I perceived in this moment that when the white man turns tyrant it is his own freedom that he destroys. He becomes a sort of hollow, posing dummy, the conventionalized figure of a sahib. For it is the condition of his rule that he shall spend his life in trying to impress the “natives,” and so in every crisis he has got to do what the “natives” expect of him. He wears a mask, and his face grows to fit it. I had got to shoot the elephant. I had committed myself to doing it when I sent for the rifle. A sahib has got to act like a sahib; he has got to appear resolute, to know his own mind and do definite things. To come all that way, rifle

**CLOSE READ**

**ANNOTATE:** In paragraph 7, mark adjectives that Orwell uses to describe his mission.

**QUESTION:** How do these adjectives reflect the way Orwell seem to feel about his role?

**CONCLUDE:** Why does Orwell seem to lack firm conviction regarding any action he might take?

---

**conventionalized** (kuhn VEHN shuhn uh lyzd) adj. turned into something predictable and expected

**resolute** (REHZ uh loot) adj. determined; firm

---

9. metaled road road in which the pavement is reinforced with metal strips.
10. sahib (SAH ihb) form of address for a European gentleman on the Indian subcontinent.
in hand, with two thousand people marching at my heels, and then to trail feebly away, having done nothing—no, that was impossible. The crowd would laugh at me. And my whole life, every white man’s life in the East, was one long struggle not to be laughed at.

But I did not want to shoot the elephant. I watched him beating his bunch of grass against his knees with that preoccupied grandmotherly air that elephants have. It seemed to me that it would be murder to shoot him. At that age I was not squeamish about killing animals, but I had never shot an elephant and never wanted to. (Somehow it always seems worse to kill a large animal.) Besides, there was the beast’s owner to be considered. Alive, the elephant was worth at least a hundred pounds, dead, he would only be worth the value of his tusks, five pounds, possibly. But I had got to act quickly. I turned to some experienced-looking Burmans who had been there when we arrived, and asked them how the elephant had been behaving. They all said the same thing: he took no notice of you if you left him alone, but he might charge if you went too close to him.

It was perfectly clear to me what I ought to do. I ought to walk up to within, say, twenty-five yards of the elephant and test his behavior. If he charged, I could shoot; if he took no notice of me, it would be safe to leave him until the mahout came back. But also I knew that I was going to do no such thing. I was a poor shot with a rifle and the ground was soft mud into which one would sink at every step. If the elephant charged and I missed him, I should have about as much chance as a toad under a steamroller. But even then I was not thinking particularly of my own skin, only of the watchful yellow faces behind. For at that moment, with the crowd watching me, I was not afraid in the ordinary sense, as I would have been if I had been alone. A white man mustn’t be frightened in front of “natives”; and so, in general, he isn’t frightened. The sole thought in my mind was that if anything went wrong those two thousand Burmans would see me pursued, caught, trampled on, and reduced to a grinning corpse like that Indian up the hill. And if that happened it was quite probable that some of them would laugh. That would never do. There was only one alternative. I shoved the cartridges into the magazine and lay down on the road to get a better aim.

The crowd grew very still, and a deep, low, happy sigh, as of people who see the theater curtain go up at last, breathed from innumerable throats. They were going to have their bit of fun, after all. The rifle was a beautiful German thing with cross-hair sights. I did not then know that in shooting an elephant one would shoot to cut an imaginary bar running from ear hole to ear hole. I ought, therefore, as the elephant was sideways on, to have aimed straight at his ear-hole; actually I aimed several inches in front of this, thinking the brain would be further forward.

When I pulled the trigger I did not hear the bang or feel the kick—one never does when a shot goes home—but I heard the devilish roar of glee that went up from the crowd. In that instant, in
too short a time, one would have thought, even for the bullet to get there, a mysterious, terrible change had come over the elephant. He neither stirred nor fell, but every line of his body had altered. He looked suddenly stricken, shrunken, immensely old, as though the frightful impact of the bullet had paralyzed him without knocking him down. At last, after what seemed a long time—it might have been five seconds, I dare say—he sagged flabbily to his knees. His mouth slobbered. An enormous senility\(^{11}\) seemed to have settled upon him. One could have imagined him thousands of years old.

I fired again into the same spot. At the second shot he did not collapse but climbed with desperate slowness to his feet and stood weakly upright, with legs sagging and head drooping. I fired a third time. That was the shot that did for him. You could see the agony of it jolt his whole body and knock the last remnant of strength from his legs. But in falling he seemed for a moment to rise, for as his hind legs collapsed beneath him he seemed to tower upward like a huge rock toppling, his trunk reaching skyward like a tree. He trumpeted, for the first and only time. And then down he came, his belly toward me, with a crash that seemed to shake the ground even where I lay.

I got up. The Burmans were already racing past me across the mud. It was obvious that the elephant would never rise again, but he was not dead. He was breathing very rhythmically with long rattling gasps, his great mound of a side painfully rising and falling. His mouth was wide open—I could see far down into caverns of pale pink throat. I waited a long time for him to die, but his breathing did not weaken. Finally I fired my two remaining shots into the spot where I thought his heart must be. The thick blood welled out of him like red velvet, but still he did not die. His body did not even jerk when the shots hit him, the tortured breathing continued without a pause. He was dying, very slowly and in great agony, but in some world remote from me where not even a bullet could damage him further. I felt that I had got to put an end to that dreadful noise. It seemed dreadful to see the great beast lying there, powerless to move and yet powerless to die, and not even to be able to finish him. I sent back for my small rifle and poured shot after shot into his heart and down his throat. They seemed to make no impression. The tortured gasps continued as steadily as the ticking of a clock.

In the end I could not stand it any longer and went away. I heard later that it took him half an hour to die. Burmans were bringing dahs\(^{12}\) and baskets even before I left, and I was told they had stripped his body almost to the bones by the afternoon.

Afterward, of course, there were endless discussions about the shooting of the elephant. The owner was furious, but he was only an Indian and could do nothing. Besides, legally I had done the right thing, for a mad elephant has to be killed, like a mad dog, if its owner fails to control it. Among the Europeans opinion was divided.

11. senility (suh NIHL uh tee) n. mental deterioration due to old age.
12. dahs (dahz) knives.
The older men said I was right, the younger men said it was a shame to shoot an elephant for killing a coolie, because an elephant was worth more than any Coringhee\(^{13}\) coolie. And afterward I was very glad that the coolie had been killed; it put me legally in the right and it gave me a sufficient pretext for shooting the elephant. I often wondered whether any of the others grasped that I had done it solely to avoid looking a fool. 

\(^{13}\) Coringhee (kawr IHNG gee) Southern Indian.

**Comprehension Check**

Complete the following items after you finish your first read.

1. Why is Orwell asked to shoot the elephant?

2. How does Orwell’s position force him into a situation that he would rather avoid?

3. What does the situation with the elephant make Orwell realize about the British imperialist mission in Burma?

4. What is the value of the elephant?

5. Why does Orwell finally decide to shoot the elephant despite its gentle appearance?

6. **Notebook** Write a summary of “Shooting an Elephant” to confirm your understanding of the text.

**RESEARCH**

**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the essay?
Close Read the Text

1. This model, from paragraph 7 of the essay, shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and conclusion.

   **ANNOTATE:** This passage features repetition, assonance, and alliteration.
   **QUESTION:** Why has Orwell chosen to use devices such as these?
   **CONCLUDE:** The use of poetic devices makes this passage rhythmic and memorable.

   A sahib has got to act like a sahib; he has got to appear resolute, to know his own mind and do definite things. To come all that way, rifle in hand, with two thousand people marching at my heels, and then to trail feebly away, having done nothing—no, that was impossible. The crowd would laugh at me.

   **ANNOTATE:** This sentence uses monosyllabic words; it sounds terse.
   **QUESTION:** Why has Orwell chosen to follow long, complex sentences with this simple construction?
   **CONCLUDE:** The change in style breaks the rhythm and gives emphasis to the sentence.

2. For more practice, go back into the text, and complete the close-read notes.

3. Revisit a section of the text you found important during your first read. Read this section closely, and **annotate** what you notice. Ask yourself **questions** such as “Why did the author make this choice?” What can you **conclude**?

Analyze the Text

**Notebook**  Respond to these questions.

1. **Interpret**  Orwell describes several ways in which the Burmese disrespect him. Does he blame them for treating him this way? Explain.

2. (a) **How does Orwell feel about the British Empire and imperialism?**
   (b) **Draw Conclusions**  How do Orwell’s feelings about the Empire affect his feelings about himself as a police officer?

3. **Make a Judgment**  Ultimately, what reason does Orwell give for killing the elephant? How legitimate do you find his reason? Explain.

4. **Historical Perspectives**  Orwell speaks of the British Empire as being in a state of decay. How true does Orwell’s statement prove to be?

5. **Essential Question:**  *What does it mean to call a place home?*  What have you learned about the nature of home by reading this text?
Analyze Craft and Structure

Situational Irony  George Orwell’s “Shooting an Elephant” is a complex autobiographical essay that examines an event that took place in colonial Burma. Orwell’s analysis of the situation is dependent on the narrative he tells about himself as a young man. To fully appreciate the essay and its nuances, look for ways in which the narrative element leads to situational irony. This is a circumstance in which the outcome of events is significantly different from what either participants in the story or readers expected. To prepare for your analysis, look for the following:

<table>
<thead>
<tr>
<th>QUESTIONS FOR ANALYSIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characters’ Actions</td>
</tr>
<tr>
<td>What causes people to act and speak as they do? Are any actions surprising or contrary to expectations?</td>
</tr>
<tr>
<td>Characters’ Relationships</td>
</tr>
<tr>
<td>What sorts of relationships exist between Orwell and the other people he describes? Are these relationships typical or surprising?</td>
</tr>
<tr>
<td>Characters’ Attitudes</td>
</tr>
<tr>
<td>How does the author feel about his situation or circumstance? In what ways is his attitude surprising, given his job title?</td>
</tr>
</tbody>
</table>

Practice

Notebook  Respond to these questions.

1. Explain the situational irony in the statement “I was all for the Burmese and all against their oppressors, the British.”
2. In the chart, list examples of situational irony from “Shooting an Elephant.”

<table>
<thead>
<tr>
<th>SITUATIONAL IRONY IN “SHOOTING AN ELEPHANT”</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXAMPLE</td>
</tr>
<tr>
<td>--------</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

3. How does Orwell’s ironic style help convey the central idea of the essay?
4. Suppose Orwell needed to write an official police report of the incident. How might his report have differed from the account he wrote in “Shooting an Elephant”? Explain.
Concept Vocabulary

imperialism  supplant  despotic
conventionalized  resolute  pretext

Why These Words? These concept vocabulary words relate to the idea of political struggles, such as those the Burmese faced during the time of British rule.

1. How do the concept vocabulary words sharpen the description of political conflict that is depicted in the essay?

2. What other words in the selection connect to this concept?

Practice

Notebook The concept vocabulary words appear in “Shooting an Elephant.”

1. Write a fill-in-the-blank sentence for each concept vocabulary word. Be sure the context clearly shows the meaning of the word. Then, trade sentences with a partner, and complete the sentences with the appropriate word.

2. Consider the sentences that you read. Which concept vocabulary words were hardest to identify? Explain.

Word Study

Word Origins and Connotation The word imperialism comes from the Latin word imperium, meaning “command” or “empire.” The word despotic comes from the Greek word despotēs, meaning “master” or “lord.” These words both have negative connotations, or associations.

1. Write whether each of the following words from the selection has a positive or negative connotation: perplexing, oppressors, imposed, tyranny, prostrate. Now, find each word in a dictionary, and determine from which Latin or Greek word it comes.

2. Choose three more words from “Shooting an Elephant,” and tell whether they have positive or negative connotations. Verify your determinations using a college-level dictionary.
Conventions and Style

**Formal and Informal Language** In “Shooting an Elephant,” Orwell explores a bitter conflict between cultures that both sides are reluctant to recognize openly. To capture this contradictory situation, Orwell takes on a tone, or attitude toward the subject or audience, that itself is contradictory. In one instant, he may be highly informal and adopt a joking tone, yet in the next, he may use terms that create a serious, formal, and solemn tone.

<table>
<thead>
<tr>
<th>FORMAL</th>
<th>INFORMAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>With one part of my mind I thought of the British Raj as an unbreakable tyranny, as something clamped down, in saecula saeculorum, upon the will of prostrate peoples.</em> . . . (paragraph 2)</td>
<td>. . . <em>with another part [of my mind] I thought that the greatest joy in the world would be to drive a bayonet into a Buddhist priest’s guts.</em> (paragraph 2)</td>
</tr>
<tr>
<td><em>All this was perplexing and upsetting.</em> (paragraph 2)</td>
<td>. . . <em>the sooner I chucked up my job and got out of it the better.</em> (paragraph 2)</td>
</tr>
<tr>
<td><em>... he has got to appear resolute, to know his own mind and do definite things.</em> (paragraph 7)</td>
<td>. . . <em>I had done it solely to avoid looking a fool.</em> (paragraph 14)</td>
</tr>
</tbody>
</table>

**Read It**

1. Reread paragraphs 2 and 3 of “Shooting an Elephant.” Identify examples of formal and informal language.

2. **Connect to Style** Reread paragraph 4 of “Shooting an Elephant.” Identify examples of formal and informal language. What effect does the change from formal to informal language have?

**Write It**

In the example, the original formal sentence has been rewritten in an informal style.

**EXAMPLE**

**Formal:** As it were, the man responded with an overabundance of colorful and vulgar verbiage in which he called into question my basic integrity as a public police official.

**Informal:** The guy came back with a bunch of nasty hogwash in which he trashed me as a crooked cop.

**Notebook** Using the example as a model, rewrite each sentence (the first from “Shooting an Elephant”) in the manner described.

1. **From formal to informal:** It is a serious matter to shoot a working elephant—it is comparable to destroying a huge and costly piece of machinery—and obviously one ought not to do it if it can possibly be avoided.

2. **From informal to formal:** After that little adventure, I had a few laughs with my buddy to blow off steam before heading home to mull the whole thing over.
Writing to Compare

You have read two essays that explore cultural tensions: “Back to My Own Country: An Essay,” by Andrea Levy, and “Shooting an Elephant,” by George Orwell. Both essayists base their discussions about broad cultural issues on personal experiences. Yet, each writer’s voice—or personality on the page—is distinctive. A writer’s voice is shaped by many elements, including tone, the writer’s attitude toward his or her subject; diction, the types of words and phrases the writer uses; and sentence structure, the way a writer casts thoughts into language. Now, deepen your understanding of both texts by analyzing the authors’ choices, and comparing and contrasting the essays in writing.

Assignment

Write a comparison-and-contrast essay in which you analyze the two works. Focus on the authors’ voices and the structures of the stories they tell. Draw conclusions about what each essay does particularly well.

Prewriting

Analyze the Texts

Compare and contrast the authors’ choices regarding language, structure, and content. Use these questions to guide your analysis:

- **Text structure:** From what key memory or episode does each essay spring? In what order does the author present information? How does each author connect a specific event to larger ideas?
- **Timeframe:** What is the chronological scope of the essay? How does such a scope of time—long or short—help express a central idea?
- **Voice:** Is the voice formal, or casual? What is the tone? How do words, phrases, and sentences create that tone?

<table>
<thead>
<tr>
<th>BACK TO MY OWN COUNTRY</th>
<th>SHOOTING AN ELEPHANT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text Structure</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Timeframe</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Voice</strong></td>
<td></td>
</tr>
</tbody>
</table>

Notebook

Respond to these questions.

1. What is your response to each author’s voice? Does it evoke sympathy, respect, concern, a sense of camaraderie—or something else?
2. Which elements of each text keep the reader most engaged? Why?
Drafting

Write a Thesis Statement  In a compare-and-contrast essay, the thesis statement should indicate the major similarities and major differences of the two works being compared. Draft a thesis statement consisting of two or three sentences. State how “Back to My Own Country” and “Shooting an Elephant” are similar, and how they are different. Use compare and contrast key words such as those underlined in the frame below.

Thesis frame:
Both “Back to My Own Country” and “Shooting an Elephant” ______________________________________________________

However, Levy’s essay ______________________________________, whereas Orwell’s ________________________________________

Choose a Structure  Decide how you want to organize your essay. Consider using one of the following two formats.

<table>
<thead>
<tr>
<th>BLOCK ORGANIZATION</th>
<th>POINT-BY-POINT ORGANIZATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. “Back to My Own Country: An Essay”</td>
<td>I. Text structure</td>
</tr>
<tr>
<td>A. text structure</td>
<td>A. “Back to My Own Country: An Essay”</td>
</tr>
<tr>
<td>B. timeframe</td>
<td>B. “Shooting an Elephant”</td>
</tr>
<tr>
<td>C. voice</td>
<td>II. Timeframe</td>
</tr>
<tr>
<td>II. “Shooting an Elephant”</td>
<td>A. “Back to My Own Country: An Essay”</td>
</tr>
<tr>
<td>A. text structure</td>
<td>B. “Shooting an Elephant”</td>
</tr>
<tr>
<td>B. timeframe</td>
<td>III. Voice</td>
</tr>
<tr>
<td>C. voice</td>
<td>A. “Back to My Own Country: An Essay”</td>
</tr>
<tr>
<td></td>
<td>B. “Shooting an Elephant”</td>
</tr>
</tbody>
</table>

Use Clear Transitions  When writing a compare-and-contrast essay, you will need to pivot from one subject or work to another. Use transition words and phrases such as those shown here to help your reader follow your logic.

<table>
<thead>
<tr>
<th>COMPARISON</th>
<th>CONTRAST</th>
</tr>
</thead>
<tbody>
<tr>
<td>in addition, likewise, in the same way, similarly</td>
<td>however, on the other hand, in a different way, to the contrary</td>
</tr>
</tbody>
</table>

Review, Revise, and Edit  Focus on your introduction and conclusion. Does your introduction present a clear central idea and help your reader know what will follow? Does your conclusion state what each essay does particularly well? After you fine-tune the content of your essay, carefully edit for grammatical accuracy, and then proofread to eliminate errors in spelling and mechanics.
Write an Informative Essay

You have read two essays that discuss what it is like to live in a place where you are not accepted. In “Back to My Own Country: An Essay,” Andrea Levy writes of being raised by Jamaican parents in England, where her Caribbean ancestry and her working class home set her apart. In “Shooting an Elephant,” George Orwell writes about being a British officer in Burma, where he is hated and jeered by the Burmese, though he privately sympathizes with their plight. Now, use your knowledge of the topic to write an informative essay about perceptions of home.

Assignment

Think about how Andrea Levy and George Orwell both define and wrestle with their relationships to Britain. Conduct research to write an informative essay in response to this question:

How did British colonialism complicate the idea of home?

Elements of an Informative Essay

An informative essay presents and interprets information gathered through the extensive study of a subject. An effective informative essay includes these elements:

- a clear thesis statement
- significant facts from a variety of reliable, credited sources
- definitions, quotations, and summaries that support the thesis
- an effective organization of complex ideas in which elements build to create a coherent whole
- appropriate transitions that show connections among ideas
- precise language and effective techniques to clarify ideas and manage the complexity of the topic
- proper documentation and listing of sources; footnotes in which sources are cited
- a conclusion that follows from and supports the rest of the paper
- correct grammar, a formal style, and an objective tone

Model Informative Essay

For a model of a well-crafted Informative Essay, see the Launch Text, “Home Away From Home.”

Challenge yourself to find all of the elements of effective informative writing in the essay. You will have the opportunity to review these elements as you start to write your own essay.
Prewriting / Planning

Conduct Research  Now that you have read the selections and thought about Levy’s and Orwell’s complex relationships with the idea of home, use the prompt question to guide your research. As you conduct research, keep the following strategies in mind:

- Use both print and electronic sources. Be sure your sources are reliable.
- Online, look for sources that have .gov or .edu in their addresses.
- When possible, use primary sources—firsthand or original accounts, such as diaries, journals, or newspaper articles.
- You may also use media resources, such as documentaries, television programs, and podcasts.

Gather Evidence  As you research, think of related questions that can help guide and focus your search. For example, you might ask, “What was the nature and structure of British rule in Burma?” if you decided you needed more information to understand Orwell’s complicated feelings toward Britain. Take notes as you find and connect relevant information, and keep a reference list of every source you use.

- Create a source card that includes each source’s author, title, publisher, and date of publication. Then, create a note card for each fact, idea, or quotation you discover. Write the general topic at the top.
- Next, write the fact, idea, or quotation, followed by a keyword, such as the author’s name, that links the information with its source.
- For Internet sources, record the name and address of the site, and the date you accessed it. For print sources, note the page numbers on which you found information.

Source Card

[Mark Twain]


Note Card

[quote about home/traveling]

“Broad, wholesome, charitable views of men and things cannot be acquired by vegetating in one little corner of the earth all one’s lifetime.”

Source: Twain, p. 333.

Connect Across Texts  As you write your informative essay, review Levy’s and Orwell’s impressions of the countries in which they lived, both of which had a complicated historical relationship with Britain. Think about how living in Burma affected Orwell’s ideas about England, and how visiting Jamaica affected Levy’s perceptions of home. Connect these examples to your own ideas and evidence. Remember to paraphrase or quote with precision, making sure to credit each source accurately.

EVIDENCE LOG

Review your Evidence Log and identify key details you may want to cite in your research report.

STANDARDS

Writing

Conduct short as well as more sustained research projects to answer a question or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
ENRICHING WRITING WITH RESEARCH

**Provide Appropriate Citations** When you write informative texts, you must cite the sources of the information you use. Note that you must provide a citation for someone else’s ideas even when you state these ideas using your own words.

In the body of your paper, provide references to the source material you used. Follow the format your teacher recommends, such as Modern Language Association (MLA style) or American Psychological Association (APA) style. Use either footnotes on each page or endnotes at the end of your paper.

If you do not give credit for the information you use, you are plagiarizing, which is presenting someone else’s work as your own. It is important to note that even if plagiarism is done unintentionally, it nonetheless renders a work invalid.

**Read It**

In your informative essay, give credit for ideas, concepts, or theories presented by other writers, including:

- Any facts or statistics that are not common knowledge.
- Direct quotations of spoken or written words.
- Paraphrases of spoken or written words.

This excerpt from the Launch Text shows how the writer uses a footnote to identify the source of a key piece of evidence.

**LAUNCH TEXT**

In the modern world, we are more mobile than ever. According to a United Nations report, there were nearly 191 million international immigrants worldwide in 2005. That represents about 3% of the world’s population.\(^1\) Despite these massive numbers, each person’s experience of immigration can still feel unique and, often, challenging.

---

**Write It**

Review your informative essay, and mark all the sentences that contain information you gathered from research. If a fact is common knowledge, it does not need to be cited. However, you must cite opinions and ideas that are not common knowledge. This chart shows the difference between common knowledge and facts that should be cited.

<table>
<thead>
<tr>
<th>COMMON KNOWLEDGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Jamaica is an island in the Caribbean Sea.</td>
</tr>
<tr>
<td>• Much of the Jamaican population is descended from enslaved African people.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FACTS TO BE CITED</th>
</tr>
</thead>
</table>
| • Some British people resented Jamaican immigrants when they began arriving in England after World War II.  
| • Today, more than half of the British people believe immigrants “make their country stronger because of their work and talents.”  

Be sure that all citations include the author, date of publication, title of article or page, and title of publication or website. Confirm the specifics of the citation style you will be using. For instance, MLA (8th ed.) style requires the URL of a Web page, but it leaves the date that you accessed the Web page optional.

Use a chart like this as you decide which information in your essay should be cited.

<table>
<thead>
<tr>
<th>COMMON KNOWLEDGE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FACTS OR OPINIONS TO BE CITED</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

**Use Footnotes or Endnotes** Footnotes are numbered and credit the sources that will also be listed in the Works Cited section or Bibliography at the end of the paper. As shown in the earlier example from the Launch Text, footnotes appear on the page on which the information is referenced. Endnotes serve the same function, but they appear at the end of the paper.
Drafting

**Develop a Thesis Statement** Review your research notes, and write a thesis statement that reflects your conclusions about the material you have collected. An effective thesis statement should have the following qualities:

- It should be the result of careful study and reflection.
- It should make a direct claim in response to the prompt.
- It should be specific and indicate the ideas you intend to develop.

**Choose an Organizational Structure** Using your thesis statement and the information you have gathered, choose an organizational structure for your informative essay. The chart shows five possible structures.

<table>
<thead>
<tr>
<th>METHOD</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part-to-Whole Order</td>
<td>Examine how categories affect a larger subject. This works well for an analysis of social issues and for historical topics.</td>
</tr>
<tr>
<td>Cause and Effect</td>
<td>Analyze the causes and effects of an event.</td>
</tr>
<tr>
<td>Problem/Solution</td>
<td>Identify a specific problem and explain how it was or was not solved.</td>
</tr>
<tr>
<td>Order of Importance</td>
<td>Present your information and explanations from most to least important or from least to most important.</td>
</tr>
<tr>
<td>Comparison and Contrast</td>
<td>Present the similarities and differences between two subjects. This is useful if you are comparing two people’s or groups of people’s experiences.</td>
</tr>
</tbody>
</table>

After deciding on an organizational structure, create an outline that places ideas and evidence in a logical sequence. Decide whether to use formatting, such as headings, subheadings, or lists, to clarify that structure. Also, consider whether the use of images will help convey your ideas and plan where you might add them.

**Write a Strong Introduction and Conclusion** Use your opening paragraph to introduce your analysis of Orwell’s and Levy’s attitudes toward and feelings about their countries during an era of British colonialism. In the conclusion, restate the thesis in such a way that readers will be able to easily connect it to the evidence that you have presented. Also, provide a fresh or original insight about your thesis: Leave readers with something to think about.

**Write a First Draft** Use your introduction, conclusion, and notes to write your first draft. Remember to introduce your thesis and use a variety of evidence, details, quotations, and examples to support your ideas. As you write, make sure that the relationship among complex ideas, concepts, and information is clear. Use a variety of transitions to connect those ideas. Then, write a conclusion that follows from your thesis and supports the information you presented.

---

**STANDARDS**

**Writing**
- Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting, graphics, and multimedia when useful to aiding comprehension.
- Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
- Provide a concluding statement or section that follows from and supports the information or explanation presented.
Create a Coherent Whole: Use Transitions

As you write your draft, use a variety of appropriate transitions, words and phrases that connect and show relationships among ideas. These will help the reader understand your informative essay and follow the evidence that supports your thesis.

Read It

These sentences from the Launch Text use transitions to show the relationships among ideas.

- For example, in the United States it is considered normal to smile at or say hello to a stranger one passes on the sidewalk. (connects detail to concept)
- However, as the centuries have shown, human beings are resilient. (shows contrast)
- On a deeper level, language barriers may leave new immigrants feeling isolated, cut off from jobs, education, and even friendships. (shows intensity)

Read the Launch Text to find other examples of transitions.

Write It

As you write, use transitions to link your sentences, paragraphs, and sections. Read your paper aloud, listening for how the ideas connect. Sudden shifts may indicate that a transition is needed. Refer to the chart for example transitional expressions.

<table>
<thead>
<tr>
<th>TRANSITIONAL WORDS AND PHRASES</th>
</tr>
</thead>
<tbody>
<tr>
<td>above all</td>
</tr>
<tr>
<td>accordingly</td>
</tr>
<tr>
<td>alternatively</td>
</tr>
<tr>
<td>although</td>
</tr>
<tr>
<td>as a result</td>
</tr>
<tr>
<td>as well as</td>
</tr>
</tbody>
</table>

STANDARDS

Writing

Use appropriate and varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
Revising

Evaluating Your Draft

Use the following checklist to evaluate the effectiveness of your first draft. Then, use your evaluation and the instruction on this page to guide your revision.

<table>
<thead>
<tr>
<th>FOCUS AND ORGANIZATION</th>
<th>EVIDENCE AND ELABORATION</th>
<th>CONVENTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provides a clear thesis statement.</td>
<td>Includes specific details, facts, and quotations to support thesis.</td>
<td>Attends to the norms and conventions of the discipline, especially regarding crediting sources properly.</td>
</tr>
<tr>
<td>Includes effective organization of complex ideas.</td>
<td>Provides adequate support for each major idea.</td>
<td></td>
</tr>
<tr>
<td>Uses facts and evidence from a variety of reliable, credited sources.</td>
<td>Uses precise language that is appropriate for the audience and purpose.</td>
<td></td>
</tr>
<tr>
<td>Provides a logical text structure and clear transitions among ideas.</td>
<td>Establishes a formal, objective tone.</td>
<td></td>
</tr>
<tr>
<td>Concludes with a summary of thesis and evidence.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Revising for Focus and Organization

Internal Logic  Reread your essay, paying attention to whether the ideas flow logically from paragraph to paragraph. Rearrange paragraphs or sections that do not build in a logical way. Do you need to add transitions to help readers see connections you want to emphasize? If so, add transitional words and phrases.

Revising for Evidence and Elaboration

Thesis Support  Review your essay to be sure you have included specific details to support your thesis. Do you have facts, quotations, examples, or other types of evidence for each of your major points? If not, review your notes to find and add more relevant information.

Precise Language  Reread the draft of your essay, looking for sections that are vague. Revise these sections to include precise, domain-specific words and phrases. To help readers understand difficult concepts or make connections between specific pieces of information, you might consider using figures of speech, such as analogies (extended comparisons of unlike things) and similes (comparisons of unlike things, using explicit comparison words such as *like* or *as*).

Tone  Analyze your draft to ensure it has a formal, objective tone appropriate for informative writing. Avoid slang words and contractions, and add missing words to incomplete sentences so that you do not have any sentence fragments. Be sure that you have remained neutral, or objective, throughout your essay. Edit any passages that reveal bias or opinion.

WORD NETWORK

Include interesting words from your Word Network in your informative essay.

STANDARDS

Writing
- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline which they are writing.

Revising

Evaluating Your Draft

Use the following checklist to evaluate the effectiveness of your first draft. Then, use your evaluation and the instruction on this page to guide your revision.

<table>
<thead>
<tr>
<th>FOCUS AND ORGANIZATION</th>
<th>EVIDENCE AND ELABORATION</th>
<th>CONVENTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provides a clear thesis statement.</td>
<td>Includes specific details, facts, and quotations to support thesis.</td>
<td>Attends to the norms and conventions of the discipline, especially regarding crediting sources properly.</td>
</tr>
<tr>
<td>Includes effective organization of complex ideas.</td>
<td>Provides adequate support for each major idea.</td>
<td></td>
</tr>
<tr>
<td>Uses facts and evidence from a variety of reliable, credited sources.</td>
<td>Uses precise language that is appropriate for the audience and purpose.</td>
<td></td>
</tr>
<tr>
<td>Provides a logical text structure and clear transitions among ideas.</td>
<td>Establishes a formal, objective tone.</td>
<td></td>
</tr>
<tr>
<td>Concludes with a summary of thesis and evidence.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Revising for Focus and Organization

Internal Logic  Reread your essay, paying attention to whether the ideas flow logically from paragraph to paragraph. Rearrange paragraphs or sections that do not build in a logical way. Do you need to add transitions to help readers see connections you want to emphasize? If so, add transitional words and phrases.

Revising for Evidence and Elaboration

Thesis Support  Review your essay to be sure you have included specific details to support your thesis. Do you have facts, quotations, examples, or other types of evidence for each of your major points? If not, review your notes to find and add more relevant information.

Precise Language  Reread the draft of your essay, looking for sections that are vague. Revise these sections to include precise, domain-specific words and phrases. To help readers understand difficult concepts or make connections between specific pieces of information, you might consider using figures of speech, such as analogies (extended comparisons of unlike things) and similes (comparisons of unlike things, using explicit comparison words such as *like* or *as*).

Tone  Analyze your draft to ensure it has a formal, objective tone appropriate for informative writing. Avoid slang words and contractions, and add missing words to incomplete sentences so that you do not have any sentence fragments. Be sure that you have remained neutral, or objective, throughout your essay. Edit any passages that reveal bias or opinion.

WORD NETWORK

Include interesting words from your Word Network in your informative essay.

STANDARDS

Writing
- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline which they are writing.
Editing and Proofreading

**Edit for Conventions** Reread your draft for accuracy and consistency. Correct errors in grammar and word usage. Use a style guide if you need help crediting your sources correctly.

**Proofread for Accuracy** Read your draft carefully, looking for errors in spelling and punctuation. Double-check that your transitions give readers an accurate and thorough understanding of the relationships among facts, details, and ideas.

Publishing and Presenting

Create a final version of your essay. Share it with a small group so that your classmates can read it and make comments. In turn, review and comment on your classmates’ work. Together, determine what your different essays convey about how time or distance sharpen our perceptions of home. Listen and respond respectfully to comments about your work.

Reflecting

Think about what you learned while writing your informative essay. What techniques did you learn that you could use when writing another informative text? How could you improve the process? What methods for narrowing your focus and conducting research were most helpful?

---

**PEER REVIEW**

Exchange papers with a classmate. Use the checklist to evaluate your classmate’s informative essay and provide supportive feedback.

1. Is the thesis clear?
   - yes
   - no
   If no, explain what confused you.

2. Is the text organized logically?
   - yes
   - no
   If no, what about the organization does not work?

3. Does the paper fully support the thesis by citing information from research?
   - yes
   - no
   If no, write a brief note explaining what you thought was missing.

4. What is the strongest part of your classmate’s essay? Why?
   
   
   

---

**STANDARDS**

**Writing**

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

**Language**

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Spell correctly.