

English Composition I: Fable Stage

By

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Composition Curriculum

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Progymnasmata: Stage One

Fable

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Introduction to the Progymnasmata

Christ is the center. At Whitefield, as with Christian schools throughout the world, we put Jesus Christ at the center of our education methodology. As with other committed Christian schools we have a faculty and staff of committed Christians who daily put their faith to work in teaching their students. Every grade, every day, opens the Bible and seeks God's truth. We memorize, study, and apply God's Word constantly. We consistently and systematically use Scripture to judge ideas that our culture presents to us as truth. We are committed to teaching from a Biblical worldview.

The Dog and the Shadow

By Aesop

It happened that a Dog had got a piece of meat and was carrying it home in his mouth to eat it in peace. Now on his way home he had to cross a plank lying across a running brook. As he crossed, he looked down and saw his own shadow reflected in the water beneath. Thinking it was another dog with another piece of meat, he made up his mind to have that also. So he made a snap at the shadow in the water, but as he opened his mouth the piece of meat fell out, dropped into the water and was never seen more.

Beware lest you lose the substance by grasping at the shadow.

The West possessed a wonderful composition curriculum for close to two millennia. This composition curriculum is analogous to the meat in the fable. Western culture thought it saw another, possibly better method of instruction and dropped classical methodology. We grasped at a shadow and we lost the substance.

For classical schools the mark of an educated person was the ability to write and speak well. We identify ourselves as classical Christian schools and so our mark might be described as graduating individuals with the ability to write and speak well about God and His creation—goodness, truth, and beauty. We recognize that a successful composition is the successful application of the Trivium. In a successful composition the grammar is correct, the ideas are logical and clear, and the expression is engaging and pleasing. Such application marks a classically educated individual.

Good writers, then, are good thinkers, both logically and rhetorically, and good compositions must be driven by both the intellect and the imagination. The Progymnasmata begins to develop logical and rhetorical structures in the mind. Good writing, as well as good speaking, is logically correct and it is a pleasure to encounter. Our minds and imaginations are uplifted by a well-communicated encounter with truth. Such an experience lies at the heart of excellent communication. . We rejoice in this type of quality and have taken as our task, as our goal, to ensure that every graduate is a good writer.

In the last year I have spoken with three university academics, all three are Christians, one of whom is a college President, another the director of an Honors program, and the third the head of an English department. All three mentioned writing as

the greatest weakness of incoming freshman. All three mentioned the second critical weakness was the inability to reason, which is directly related to a successful composition program. One of the problems we face as a culture is that we are not graduating students who write well. Unfortunately we fail not in just one but in all three areas of good composition. We need simply to turn to the editorial page of virtually any newspaper on any given day to see the results of our current composition curricula. Faulty grammar displays our ignorance of the basic rules on which we must have agreement in order to effectively communicate ideas to one another. Logical fallacies both formal and informal pepper our essays testifying to our inability to think through a problem in such a way as to bring us to any kind of truth. The absence of any pleasing style or elegance ensures that, even if we possess truth, we will persuade no one that we have something important to say about how we should live our lives.

Of course excellent composition does not come out of thin air. Even as it takes a master craftsman years to learn his craft in order to produce excellence when he works, so the making of an excellent communicator takes time. Like all crafts basic skills must be learned. Intermediate and, finally, advanced skills must be taught progressively with constant review and use of previously learned skills. This process takes time. Bonner, in his book Education in Ancient Rome, cites the Romans who sent children at age 10 or 12 to the grammarians. These youngsters already knew how to read and write and now they were being prepared for training in the schools of rhetoric. The Trivium applied to language (Latin in the past, English today) as the subject, in fact, takes a full ten or twelve years to teach. The Progymnasmata, as a part of this process, develops writers who are good thinkers both logically and rhetorically, because good compositions must be driven by both the intellect and the imagination. The Progymnasmata begins to develop logical and rhetorical structures in the mind.

The history of the Progymnasmata is covered fairly well in Education in Ancient Rome. Here Bonner traces the Progymnasmata to at least 100 BC and possibly back to the golden age of Athens in the fifth century BC. The current exercises we are using come from Aphthonius who, according to, James Butts and Ronald Hock, lived sometime in the late 4th or early 5th century AD and spent at least part of his life in Antioch. For the first hundred years of its life Aphthonius' little text had numerous competitors. However, due to its clarity and comprehensiveness it became the course of study in preparation for instruction in Rhetoric. Originally written and used in Greek the first Latin translation occurred in 1507 with a second in 1532. Aphthonius' curriculum was the composition text in preparing Grammar and Dialectic students for Rhetoric until the eighteenth century both in Europe and the Colonies. It gave way at Harvard to the rhetorical manuals of William Dugard and Thomas Farnaby with the emergence throughout the western world of "a demand for a more scientific and less rhetorical curriculum." (The Chreia, James Butts and Ronald Hock, p.221 note 41)

Current composition theory, at least current when I was taught in high school and college, is based on 4 types of discourse: Descriptive, Narrative, Argumentative and Expository; with five modes of development: comparison, contrast, definition, exemplification and finally, cause and effect. This theory devolved from the Progymnasmata and lacks in a number of ways. Although we could debate the strengths and weaknesses of modern composition theory, the most telling criticism is its lack of success. The curriculum is not producing good writers.

The Fisherman Piping
By Aesop

A fisherman skilled in music took his flute and his nets to the seashore. Standing on a projecting rock, he played several tunes in the hope that the fish, attracted by his melody, would of their own accord dance into his net, which he had placed below. At last, having long waited in vain, he laid aside his flute, and casting his net into the sea, made an excellent haul of fish. When he saw them leaping about in the net upon the rock he said: “O you most perverse creatures, when I piped you would not dance, but now that I have ceased you do so merrily.”

The fisherman represents modern western culture. Through the use of faulty inductive logic, he abandons the historical precedence of fishing with nets in order to use the more pleasing method of flute playing. Unlike the fisherman, we have not yet tired of waiting in vain for success. We have still not returned to the proven methods of teaching composition and we are starving as a result. The answer for the fisherman was to return to the proven method of catching fish with nets. The answer for western civilization is to return to the proven method of learning to write with the Progymnasmata.

I said we have not yet tired of waiting but, in fact, we are seeing some promising glimmers of change. Evidence of a return to the classical methodology of composition instruction is arising in a number of places. Two college level textbooks published in the last three or four years use the Progymnasmata. The website *Silva Rhetoricae* from BYU has an extensive discussion of this curriculum with a wealth of information. Dr. Gideon Burton who is responsible for this website has mentioned that a group of Swedes are working to bring back this curriculum to the public schools in their country¹. A workshop such as this is another evidence that we in the classical Christian school movement are seeing interest in the Progymnasmata as well.

I have been using this curriculum for two academic years and a summer school session and have taught in the classroom the first six stages. Whitefield adopted this curriculum last year and we saw dramatic improvement in the writing of a large number of our students. We use it along with Shirley Grammar and the Writing Road to Reading in the Grammar School, and Warriner’s in our Upper School, to teach composition from the fourth grade through the ninth. I find that the more I teach the Progymnasmata the better I understand its brilliance.

If one does not think well and think rhetorically—not just logically but rhetorically--then good writing is vastly more difficult and often a frustrating experience. The Progymnasmata, as we are using it, consists of fourteen stages. Each stage of the Progymnasmata trains the mind to think not just more clearly but also rhetorically, as well as constantly practicing the effective use of words and sentences. The Progymnasmata brings students to the point where they are able to effectively learn from master communicators through imitation. This curriculum prepares students for the rhetoric stage in ways no other curriculum can prepare them.

The Progymnasmata develops rhetorical structures in the mind. We use a different set of skills when we persuade to truth than when we discover truth. In the

¹ Private email correspondence summer of 2001.

discovery of truth we use the intellect and our tools of logic and right reasoning. In the persuasion to truth we use not only the intellect and our tools of logic and right reasoning, but in addition we must use the imagination and our tools of rhetoric and right communication. We must engage our audience's imagination in order to persuade. Persuading to truth is a different task than discovering truth and, therefore we use the Progymnasmata, the "before exercises," beginning in the fourth grade and completed before entering the Rhetoric years in the tenth grade. The Progymnasmata begins to develop rhetorical structures in the mind.

Not having been trained to think rhetorically I find myself using logical presentations and propositional truths and not being successful in persuading people to change the course of their lives. We may assent to truth but not change our lives. When I finally changed my diet two years ago it was not the result of propositional truth. I already knew the truth. I had known it for years and yet I still ate too much of the wrong kinds of food even though I knew better. Then two years ago, in July of 2000, during the course of about a week my imagination was engaged in three distinct ways by three separate sources and I changed the course of my life. I changed the eating habits of forty years as a result of my experiencing truth through the successful engagement of my imagination not my intellect, which had been engaged for years without effect. The Progymnasmata begins to develop rhetorical structures in the mind.

When the rich young man came to Jesus to ask what he must do to inherit eternal life Jesus spoke truth to that young man rhetorically. The propositional truth is that we must serve God and God only. By the young man's response we see that he had already assented to this propositional truth and believed he was in obedience. But he was not. At this point Jesus did not repeat the propositional truth, which the young man knew, but instead told him a modified narrative. The young man himself became the main character who must go and sell all he possesses, give the money away, and then come back to follow Jesus. Jesus told the rich young man a true story not a propositional truth. By engaging the imagination of the young man and persuading him of the truth, the young man could no longer intellectually assent but mistakenly believe he was in obedience to the truth that a man must serve only God and God only. Confronted with the power of this truth the young man tragically rejects the truth and leaves in sorrow. Jesus communicated effectively and rhetorically. The Progymnasmata begins to develop rhetorical structures in the mind.

In the initial Fable stage, for example, by using Aesop we look at a single idea and begin to learn how to use our words to so engage the imagination that the idea is believed by the audience. We identify the structure of thought or ideas that go into the narrative and we learn to create recognition by using figures of description. We learn to restructure facts and tell the same idea. We learn that words represent ideas and we can communicate the same idea using various words and various sentence structures.

The Narrative stage builds upon these skills and adds several more skills which help us to think more imaginatively and yet more consciously as well. We become conscious of the six necessary elements of any good narrative: Agent, Action, Cause, Place, Time, Manner--the Who, What, Why, Where, When and How questions. We learn to identify and use these elements and we learn what we might vary in the narrative to communicate the same truth.

In the Chreia and Proverb (Maxim) stage students learn eight distinct ways to engage the imaginations of our audience in order to persuasively present or clarify a specific idea. These eight ways of developing an idea are rhetorical structures being built into the mind. And so on through all fourteen stages.

One of the most rewarding results for me is that my students' tears are gone. In the past, as a young grammar student I can remember weeping in frustration with a writing assignment. Before using the Progymnasmata I have witnessed my own children weeping in frustration with a writing assignment. Before using the Progymnasmata I have witnessed and heard from frustrated parents of any number of students weeping in frustration over writing assignments. Writing does not need to be frustrating and leave us with feelings of hopelessness and frustration. We just finished a two week summer school session where new incoming Whitefield students varying in ages from 11 to 15 spent three hours a day, five days a week, during the summer, working on composition. They enjoyed the sessions and actually thanked me and the other teachers for offering the classes! Not only is our students' writing improving but we are finding a rising level of student confidence as well. The stages of the Progymnasmata are broken into doable pieces that are being successfully mastered by students.

I am filled with wonder when I find my "non-academic" students are writing happily and well. By writing well, I mean they are clearly and persuasively articulating ideas on paper.

According to Bonner the Romans began formal education at around ages 10-12. So beginning at that age the students began their work in the Progymnasmata. Those ages, of course correspond to our grades 4th through 6th. At Whitefield we have started with the fourth grade and, at this point, we will teach both the Fable and the Narrative stage in both the fourth and the fifth grade. The sixth grade will be Chreia/Maxim and Refutation/Confirmation and so on until the Ninth grade when we finish with Thesis and Law.

The implementation at Whitefield while going well is not a particularly simple task. With a great deal of on-going thought and still not entirely clear as to how our days will be impacted we as a faculty from the 4th through the 9th grades have made a commitment to spend 30 to 45 minutes a day in composition. I believe that time commitment on a daily basis is necessary for success.

The Trivium was initially developed in order to teach language—first Greek, then Latin. We continue to teach Shirley grammar and spelling to the grammar school as we teach the Progymnasmata. In the Logic years we continue to teach grammar and we focus more on syntax or the logic of grammar as we complete our Progymnasmata exercises. Syntax is taught primarily with Warriner's supplemented with lots and lots of diagramming. If I have a class that is weak in grammar or syntax, then we spend time working on those areas. These grades 4 through 9 correspond, at Whitefield with the Grammar and Logic years. With the tenth grade we begin Rhetoric and the skills learned with the Progymnasmata will allow us to effectively imitate the great communicators of the West. We move over these three years from apprentice writers to journeyman writers as we imitate the masters.

What comes before grade 4 in K-3? Logically, the task in K-3 is to prepare students for the Progymnasmata. That is done with Shirley grammar, the writing Road to Reading, lots of memorizing, and lots of reading—reading aloud, reading silently and

being read to by adults. The larger the body of language available to the fourth grader the easier, and possibly the more thorough, his mastery will be of the Progymnasmata.

There are numerous composition curriculums available to choose from today. How do we decide which to choose? God has given to man three ways to validate truth: revelation, historical precedence and logic. In regards to revelation, I have not yet found in Scripture a specific composition curriculum to use. So we must turn to historical precedence. There is one curriculum currently available to us that has a proven track record of success stretching back over two millennia! Nothing else is in the same ballpark. Warriner's stretches back fifty or sixty years at most which is hardly worth considering and its track record is spotty at best. There has been some recent work done that may or may not prove helpful over time but we have only ten or twenty years of experience and I am not willing to risk my children's or my students' ability to write with a new curriculum when I have one available that has worked for over two thousand years. To my mind two thousand years is more impressive and certain record of success.

What about logic? First we should realize that it was faulty inductive logic, colored by the sin of prideful men, that moved Western culture away from the Progymnasmata. This curriculum was actually used at Harvard University for its first thirty years until a clamor arose that more modern methods were necessary to confront the challenges of the seventeenth century. Such reasoning was faulty logic. I believe with careful study and rigorous assessment, logic will align with historical precedence to declare the Progymnasmata as the best way to teach composition.

Definition of terms

Commonplace--a pithy statement or proverb describing a recognized truth.

Copia--a plethora or full body of language which has been internalized and is, as a result, available to the writer/composer.

Fable--from the Greek, mythos. A story or tale, typically with animals as characters, which conveys a truth or moral.

Narration--retelling the fable or narrative in a student's own words while staying faithful to the original in regard to characters, place and time.

Narrative--a story or tale with human or divine characters. Also, the exercises in the second stage of the Progymnasmata.

Paraphrase--retelling the fable or narrative in a student's own words while amplifying through figures of description, rearranging the sequence of events, or changing characters, place, or time.

Progymnasmata-- pro-gym-nas'-ma-ta from Gk. pro "before" and gymnasmata "exercises". A set of rudimentary exercises intended to prepare students of rhetoric for the creation and performance of complete practice orations (gymnasmata or declamations). A crucial component of classical and renaissance rhetorical pedagogy. Many progymnasmata exercises correlate directly with the parts of a classical oration. These 14 Progymnasmata from Aphthonius are listed below. Similar progymnasmata are grouped together. The exercises are in general sequential.*

Fable

Narrative

Chreia

Proverb

Refutation

Confirmation

Commonplace

Encomium

Vituperation

Comparison

Impersonation

Description

Thesis or Theme

Defend / Attack a Law

*(from "Silva Rhetoricae," <http://humanities.byu.edu/rhetoric/silva.htm>)

Recognition-- occurs when the audience suddenly becomes aware of a truth not realized previously in the story. Aristotle maintained that Recognition or Discovery scenes along with Reversal scenes are the two experiences which bring the reader or audience delight. He defined Discovery as "a change from ignorance to knowledge." Aristotle, *On Poetics*, 1451.29. Recognition also occurs when a writer describes a truth, event or character in such a way that the reader identifies with or remembers a similar experience.

Reversal--when the high and mighty are brought low or the low and humble are brought high.

Figures of Description

The figures of description identified by Giddeon Burton² and used in these Progymnasmata exercises serve a number of purposes. First and probably foremost the students begin to practically isolate an idea in their mind, whether of a tree, a period of time, or a person's body, and describe it with words. This task seems a simple one and yet it is at the heart of the communication process. The students through practical exercise learn that an idea may be described in a number of ways and that the words are not the thing itself but tools used by the student to communicate his idea to others. They are learning in a simple form to engage the imagination of their audience through vivid, effective images produced by words.

Anemographia: Creating an illusion of reality through description of the wind. The description of wind runs the gamete from gentle breezes to hurricanes. Descriptions might include any of the five senses, that is, we experience wind by sight, sound, touch, smell and even taste. Direct perception as well as the use of similes and metaphors might be used.

Eighteen Figures with Definitions in Total

² "Silva Rhetoricae," <http://humanities.byu.edu/rhetoric/silva.htm>

Teaching Procedure:

1. The teacher reads a fable to the class.
2. The teacher points out an example(s) of Recognition for each fable. Ask the students as well to give examples from the fable. Be sure that they are aware of how they are drawn into the story through these points of delight. You may have them describe their own experiences that these images cause them to remember.
3. Have the students narrate the fable orally in class. This narration could be done as a group exercise, by calling on individual students, or in small groups.
4. Have the students outline the fable, using the worksheet, making note of Recognition and Reversal.
5.

Includes fifteen steps altogether.

Grading Sheet

Grade _____

Fable/Narrative Title:

Points

Handwriting

_____/5

Mechanics (spelling, punctuation, grammar)

_____/15

Content (story line, sentence and paragraph structure, style)

_____/40

Vocabulary/Diction (word choice)

_____/20

Other requirements:
(Figures of description, dialogue, etc.)

_____/20

Comments:

Lesson 1: The Ant and the Chrysalis

Goal: To achieve Copia by equipping students with tools of composition identified in the fourteen stages of the Progymnasmata.

Purpose: To master the first stage of the Progymnasmata identified as the Fable by utilizing eighteen figures of description: "Silva Rhetoricae" (<http://humanities.byu.edu/rhetoric/silva.htm>).

Objectives:

- Students will listen attentively as the teacher reads the fable out loud.
- Students will re-read the fable aloud as a class (optional depending on age and ability). The teacher will go over vocabulary with students.
- The teacher will call on individual students to retell the tale in their own words or students will get in pairs and retell the fable to one another.
- Students will correctly outline the fable by identifying key ideas with appropriate words and phrases in their proper sequence.
- Students will correctly narrate the fable using their outline.
- Students will correctly paraphrase the fable from their outline using the figures of descriptions **anemographia** (vivid description of wind) and **dendographia** (vivid description of trees).
- Students will correctly paraphrase the fable from their outline using the figure of dialogue **ethopoeia** (The description and portrayal of a character which includes natural propensities, manners and affections, etc.).
- Students will correctly paraphrase the fable from their outline by inverting the sequence of events in the fable.

The Ant and the Chrysalis

An Ant nimbly running about in the sunshine in search of food came across a Chrysalis that was very near its time of change. The Chrysalis moved its tail, and thus attracted the attention of the Ant, who then saw for the first time that it was alive.

“Poor, pitiable animal!” cried the Ant disdainfully. “What a sad fate is yours! While I can run hither and thither, at my pleasure, and, if I wish, ascend the tallest tree, you lie imprisoned here in your shell, with power only to move a joint or two of your scaly tail.”

The Chrysalis heard all this, but did not try to make any reply. A few days after, when the Ant passed that way again, nothing but the shell remained. Wondering what had become of its contents, he felt himself suddenly shaded and fanned by the gorgeous wings of a beautiful Butterfly.

“Behold in me,” said the Butterfly, “your much-pitied friend! Boast now of your powers to run and climb as long as you can get me to listen.”

So saying, the Butterfly rose in the air, and, borne along and aloft on the summer breeze, was soon lost to the sight of the Ant forever.

“Appearances are deceptive.”

Exercise 1: Teacher reads fable to class. Point out examples of Recognition such as “An Ant nimbly running about in the sunshine in search of food...,” “The Chrysalis moved its tail...,” “..., nothing but the shell remained.” Point out the Reversal: “...he felt himself suddenly shaded and fanned by the gorgeous wings of a beautiful Butterfly. “Behold in me,” said the Butterfly, “your much-pitied friend!”

Students narrate the fable orally in class. This activity can be done as a group exercise, individually, or in small groups or pairs.

Students outline the fable, making note of Recognition and Reversal.

- I. Ant searching for food
 - A. Runs nimbly in sunshine (recognition)
 - B. Sees Chrysalis
 - 1. Near change
 - 2. Moved its tail
 - 3. Attracts attention
 - 4. Sees life

- II. Ant’s monologue
 - A. “Poor, pitiable animal,” cries Ant
 - B. “Sad fate”
 - C. I am free
 - 1. Run at my pleasure
 - 2. Climb tallest tree
 - D. You are imprisoned
 - 1. In shell
 - 2. No power to move
 - E. The Chrysalis heard but did not make any reply

- III. Reversal few days later
 - A. Only shell remains
 - B. Ant wonders what happened
 - C. “Suddenly shaded and fanned”
 - D. Butterfly’s monologue
 - 1. “Behold...your pitied friend!”
 - 2. Boast if you can make me listen
 - E. Butterfly takes flight
 - 1. “...Borne along and aloft on the summer breeze...”
 - 2. Ant never saw again

“Appearances are deceptive”

Students put fable aside and rewrite or narrate in their own words using their outlines. When finished students check their work with the original and make any necessary additions or corrections.

Exercise 2: Vary the following phrases or sentences first in word then in idea. For word variations list the word to be varied then the variations. After varying the key words go on to vary the ideas by rewriting the sentence or phrase.

A. "I can ascend the tallest tree."

B. "He was stuck in the thick boughs of a great terebinth tree..." 2 Samuel 18:9 (NKJV)

C. "The Butterfly rose in the air."

D. "The wind rushed at me like a mad bull;" Charles Dickens, The Holly Tree.

Example:

A. Words

I: me, myself, athlete ("I, an athlete, can ascend the tallest tree."), person, adult, child, etc.
Can: am able, am empowered, have the ability to, may, have the skills to, am allowed, etc.

Ascend: climb, scale, crawl up, pull myself up, negotiate, zoom to the top, etc.

Tallest: highest, biggest, most massive, most impressive, loftiest, largest, etc.

Tree: vine, plant, sapling, oak, pine, maple, birch, etc.

Ideas

The tallest tree I can ascend. I, the tallest tree, can ascend. Ascend the tallest tree I can. I, an athlete, am able to climb the highest oak. I, a person, am able... I, a child, can ascend...

I have the ability to scale the most massive plant. I have the ability to scale the loftiest tree. I have the ability to scale the largest vine.

I am allowed to crawl up the loftiest vine. To crawl up the loftiest vine is within my ability.

I, myself, may negotiate to the top the most impressive birch. I, myself, an adult, can scale the gigantic sapling.

One, who has the athletic ability, such as myself, can quickly rise to the top of this loftiest of plants, which, of course, is a redwood tree.

Exercise 3: From their outline have students paraphrase using both **anemographia** (vivid description of wind) and **dendographia** (creating an illusion of reality through vivid description of a tree).

Brainstorm with your class for examples of **anemographia** and **dendographia**. When brainstorming with students use figures of description from literature and have the students vary those descriptions. You should use a variety of grammatical structures for

them to imitate and vary—a series of adjectives, similes, analogies, phrases, metaphors, etc. This can be done orally but typically you will want them to record their ideas. You may also direct their minds to a real example (take them outside or look through the window at trees, wind, etc.) and have them describe what they see. You may need to “prime” their minds with suggestions.

The anemographia could be used in I.A., at the beginning, in order to add wind to the setting. Aesop’s figures III.C and E could be modified or replaced. The dendographia could be used at II.C.2 in modifying the current “highest tree” or the whole fable could take place in a tree.

Students may be as creative as they wish but they must include both anemographia and dendographia.

Exercise 4: Paraphrase using the figure of dialogue **ethopoeia** (e-tho-po’-ia) from Gk. *ethos*, “character” and *poeia*, “representation;” or description of manners. The description and portrayal of a character (natural propensities, manners and affections, etc.) The student may choose either the ant or the chrysalis or both. The ant’s character could include traits such as industriousness, being task oriented, narrowly focused, hard working, strong, etc. or the student may wish to use a description from a favorite character from memory or recently read in a literature selection. He may choose to imitate a character from the Bible or a personal acquaintance or a character from history.

Ethopoeia could be used at I.A., I.B. or III.C.

Exercise 5: Have the students paraphrase by inverting the sequence of events. They begin with the commonplace, “Appearances are deceptive,” and tell the fable backwards. (You may get groans here but they can do this. They must follow the outline backwards.)

To help them get the hang of this skill you may have students tell about their day starting from right now in the classroom and going back to when they woke up this morning. Also you might have them summarize a favorite movie in five sentences and then tell it backward using five sentences.

Example:

“Appearances are deceptive”

The Ant did not realize at the time that he would never see the Butterfly again. The haughty little insect had quickly lost sight of the Butterfly, which had been borne along and aloft on a summer breeze, just after the Butterfly challenged the Ant.

“Behold you much pitied friend. Boast now if you can make me listen,” The Butterfly had calmly commented.

The Ant thought back over the last few minutes. He had found himself suddenly fanned and shaded by the wings of a magnificent creature as he contemplated the mystery of the empty cocoon. The cocoon had been a Chrysalis near its time of change a few

days before this encounter had occurred. Days earlier, movement in the Chrysalis' tail alerted him to the fact it was actually alive.

“Poor pitiable creature,” he had exclaimed. “What a sad fate is yours. I can run hither and thither at my will or ascend the tallest tree, while you are imprisoned in your cocoon and cannot move.”

The Chrysalis had said nothing at the time, which had put a damper on his boasting for the time being. That eventful day that had started like so many others with the Ant diligently and nimble searching for food in the bright summer sunshine. This day, it turns out, would end in amazement and contemplation.

Worksheet

I. _____

A. _____

B. _____

1. _____

2. _____

3. _____

4. _____

II. _____

A. _____

B. _____

C. _____

1. _____

2. _____

D. _____

1. _____

2. _____

E. _____

III. _____

A. _____

B. _____

C. _____

D. _____

1. _____

2. _____

E. _____

1. _____

2. _____

“Appearances are deceptive”

Graphic Here

The Ant and the Chrysalis

An Ant nimbly running about in the sunshine in search of food came across a Chrysalis that was very near its time of change. The Chrysalis moved its tail, and thus attracted the attention of the Ant, who then saw for the first time that it was alive.

“Poor, pitiable animal!” cried the Ant disdainfully. “What a sad fate is yours! While I can run hither and thither, at my pleasure, and, if I wish, ascend the tallest tree, you lie imprisoned here in your shell, with power only to move a joint or two of your scaly tail.”

The Chrysalis heard all this, but did not try to make any reply. A few days after, when the Ant passed that way again, nothing but the shell remained. Wondering what had become of its contents, he felt himself suddenly shaded and fanned by the gorgeous wings of a beautiful Butterfly.

“Behold in me,” said the Butterfly, “your much-pitied friend! Boast now of your powers to run and climb as long as you can get me to listen.”

So saying, the Butterfly rose in the air, and, borne along and aloft on the summer breeze, was soon lost to the sight of the Ant forever.

“Appearances are deceptive.”

A. "I can ascend the tallest tree."

B. "He was stuck in the thick boughs of a great terebinth tree..." 2 Samuel 18:9 (NKJV)

C. "The Butterfly rose in the air."

D. "The wind rushed at me like a mad bull;" Charles Dickens, The Holly Tree.