

1: How was thoreaus essay civil disobedience influenced by the romantic era by seanmgtib - Issuu

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Behavior consistently makes good choices in all parts of the school day. Work Habits always completes daily assignments in a timely manner. Social Skills is always willing to help a classmate. Communication effectively participates in a range of conversations with diverse partners. Reading retells events from a story in a sequential manner. Writing shows strong knowledge and application of writing conventions such as capitalization and punctuation. I especially liked [examples of what the student wrote that you felt was well done]. She stays on topic and uses relevant details. Math knows basic math facts addition, subtraction, multiplication, and division. Set a Goal While the students may be learning and growing, there is always room for improvement. Provide at least one specific goal that you will be working on with the student the following quarter. Use all of the comments above to help you set your goals. Simply add beginnings such as: Your child would benefit from. This quarter we will be working on. I would like to see your child work on. One area for improvement is. I let them know how proud I am of what they have been doing, and how I look forward to what is to come: I am so proud of all you have accomplished. Keep up the wonderful things you are doing! You are an amazing student, and you truly shine! I can hardly wait to see how you impress me during the next quarter! You have had a terrific quarter, and I am confident the next one will be even better! Save Your Comments I write my comments in a Word document, then save them every year to look back at. This helps jog my memory, and old comments often serve as a platform that I build new ones upon. Again, here is a look at a collection of comments I have saved from previous years.

2: Paris Review - The Art of the Short Story

Enter your mobile number or email address below and we'll send you a link to download the free Kindle App. Then you can start reading Kindle books on your smartphone, tablet, or computer - no Kindle device required.

Such tiny, perfect revelations. A couple of years ago, I posted a portion of this list on my old WD blog around the same time we ran a great quote feature on 90 tips from bestselling authors in the magazine. Recently, someone asked if I was still collecting quotes. Happy Friday, and happy writing. It cannot be done. Such is the basic goodwill contract made the moment we pick up a work of fiction. This has been a main point to my literary thinking all my life. An overturned tricycle in the gutter of an abandoned neighborhood can stand for everything. Shakespeare has perhaps 20 players. As you get older, you become more skillful at casting them. Or, if proper usage gets in the way, it may have to go. When not writing or rewriting, read. I know of no shortcuts. There never have been, nor can there ever be. The rest matters little. I try to keep it simple: Tell the damned story. The essence will not be, of course, the same thing as the raw material; it is not even of the same family of things. The novel is something that never was before and will not be again. If they are not realities in your own mind, there is no mysterious alchemy in ink and paper that will turn wooden figures into flesh and blood. Get rid of every ounce of excess fat. This is going to hurt; revising a story down to the bare essentials is always a little like murdering children, but it must be done. What Rembrandt or Van Gogh saw in the night can never be seen again. You can do that in 20 minutes, and 15 inches. Some high school kid was leading a campaign to ban books he found offensive from the school library. The story was short, mostly about the issue. But Bearak had a fact that he withheld until the kicker. The fact put the whole story, subtly, in complete perspective. Those people who know that they really want to do this and are cut out for it, they know it. My ideas wake me. Then see what happens. Most of my friends who are put on that diet have very pleasant careers. Throw the prism light, white hot, on paper. Plot is no more than footprints left in the snow after your characters have run by on their way to incredible destinations. Let them think you were born that way. You have to explain one drop of H₂O. The reader will get it. Everything else is just odd jobs. A character is a caricature. This is an enormous relief, and you can sit there searching for the point at which the story becomes a toboggan and starts to slide. Like what you read from WD online? You might also like:

3: The Art of Writing is in the Rewriting | www.enganchecubano.com

Extensive site devoted to the writings, philosophy, life of Henry David Thoreau; created by The Writings of Henry D. Thoreau, definitive edition of Thoreau's works, directed by Elizabeth Hall Witherell.

April 29, Writing comments on student papers is something of an art: The following recommendations about writing comments were developed for students in writing and literature classes; however, with a little adjustment, they can be applied to any writing assignment. Be careful in your comments not to hurt the students unnecessarily. Tell the students in advance that the job they do on a paper is not a reflection of their worth as a human being. A "D" paper does not make them a "D" human being. Many students have gotten grades in high school based on how well the teacher liked them, so when you give them a C or D, they think you hate them. Explain that this is not so. It might be good to say, "The more marks you find on your paper, the more it means I like you. Red ink looks like blood and screams at the student, "How dare you make this mistake! Pencil also allows for erasures, in case you change your mind about a grade, marking, comment, or suggestion. If all the comments are negative, the students will either not read them or be depressed by them. Remember that you want to increase their motivation to do better on future papers. Be sure to point out some positive things about the paper. Most papers have at least a few things that the student has done well. Good insights, analysis, use of quotations, an effective title, good use of personal examples--these are a few items you might mention. Sometimes you will have to stretch a little, since some papers show little thought and are grammatical and stylistic messes. But do try to find something good--without being sarcastic: You can usually claim to have found something "interesting" or perhaps "provocative" that the student has said. Intermix positive and negative comments. The intermixture helps the student accept the criticisms and shows that you have a balanced response to the paper. That is, never say, "This essay has some good ideas in it, but. They have heard it too often before: It is okay, though, to transition the other way and say, for example, "While there are several serious mechanical errors in this paper, the ideas expressed are quite good. The difficulty with it is that it does not develop a clearly expressed thesis. That is, what is the point of it all? The paragraphs are interesting and draw upon some of the crucial questions of the novel. There is way too much plot summary. Mechanics need help, too. I liked the section near the end where Mark is shown to have grown. Criticize "this paper," not "you. Similarly, when making comments about needs, say things like, "This paper needs a clear central idea," rather than "You need a clear central idea here. If, for example, you write, "I cannot understand where you are going here," or "I cannot find the direction of the paper," or "My difficulty here is the lack of a clear central point," the student should understand that his or her job has not been done, and yet should not feel under attack. Use a question rather than a correction to challenge errors. And sometimes students cannot say what they mean, and thus make mistakes of writing rather than of knowledge. It is therefore a good idea not to jump on errors that upon examination will probably be obvious to the student. A simple query that implies an "Are you sure about this? Instead, then, of writing, "Oh, come on! Occasionally, just a question mark or exclamation point in the margin will point out the error. More Sample Comments Example 1: Good analysis of similarities between the two novels. Perhaps the length of discussion of each similarity could be shortened as you tightened up the writing and then the number of similarities could be increased by two or three. Much better than the draft. This is generally a good paper with a clear central idea. The central idea could have been kept a little more directly in focus. Paragraphs could be improved by focusing them on topic sentences better. Very persuasive and interesting job. This paper has some very fine insights and interpretations in it. Your thesis is good, clear, and the argument is persuasive. And is she symbolic of the culture, the village, or both? The thesis is clear and exciting. I wish the middle of the paper had developed it clearly. And it could have--the details are there, though as plot summary, not argument. There are several interesting insights here, together with some apt analysis. The weakness of the writing interferes with the communication of those insights and ideas. Better structure and more than one draft would surely help to make your writing as good as your underlying ideas.

4: How to Write a Review of an Art Exhibition – Galerie Michael

Henry David Thoreau published two books and numerous essays during his lifetime and many more of his works were published after his death in Deciding on which of these Thoreau books or essays you should read really depends on what type of Thoreau writing is your favorite.

Print Email A critique is an endeavour to comprehend an artwork and understand the intent of the artist. They take two forms: Public critiques may be a very intimidating experience, especially if you are shy or do not like public speaking. This is the method that I was personally taught in art school. What follows are general guidelines for the critiquing of art which may benefit whether you are an art school student, or want to write about art on an art blog. Answer only the questions that relate to the artwork being reviewed when writing about art. State only factual information about the artwork, and give a basic background history of the artist. Include the title, art materials, artist, date, and location of the painting, drawing, sculpture, etc. What does the artwork look like to you? What objects can be recognized? What is the subject of the painting? What textures, colors, and shapes are there in the piece? What about line, forms, and space? Keep your opinions to yourself for now and only state the facts. If you have trouble thinking of words to fit your descriptions, check out this art word list. Give an evaluation of the aesthetic principles and elements seen within the artwork. What stands out and draws your eye within the artwork? Write about the commonalities of the design elements previously mentioned. How are they organized or related? Think about contrast, rhythm, balance, proportion, variety, and emphasis. Interpretation State your personal interpretation based on background experiences, and what you know about art, but try not to ramble. Stare at the artwork for awhile and gather your thoughts. What is the painting, sculpture, drawing, etc. What message is the artist trying to convey? Does the artwork have a purpose? What feelings do you get from the piece? Does it remind you of something? What point is the artist trying to get across, in your opinion? Evaluation This is the conclusion to the art critique. Be sincere and intelligent. Summarize what the painting is about, in your own words. State your personal feelings and thoughts. Did your first impression change, and why? Do you think it was a successful artwork? Can you do better? Was the artwork well planned, in your opinion? Would you buy it or hang it in your home? Have you learned anything that you could apply to your own art? Does the painting inspire you? Is it a good representation of the category of art? Critiquing art takes practice. If you have not critiqued an artwork, why not try critiquing one right now.

5: THE QUOTABLE THOREAU by Jeffrey S. Cramer, ed., Reviewed by Rochelle Johnson

"My work is writing," wrote Henry David Thoreau in October of This thick volume affirms that claim, which may have been offered in self-assurance, or perhaps even in hope.

He would write the preface in the form of a lecture on the art of the short story. Mary, typed the draft, and, as she wrote in her book *How It Was*, she did not entirely approve of it. She wrote her husband a note suggesting rewrites and cuts to remove some of what she felt was its boastful, smug, and malicious tone. But Hemingway made only minor changes. Hemingway sent the introduction to Charles Scribner and proposed changing the book to a collection for the general public. Scribner agreed to the change. However, he diplomatically suggested not printing the preface as it stood, but rather using only the relevant comments as introductory remarks to the individual stories. Hemingway wrote the preface as if it were an extemporaneous oral presentation before a class on the methods of short story writing. It is similar to a transcript of an informal talk. U appears here because of its content. Hemingway relates the circumstances under which he wrote the short stories; he gives opinion on other writers, critics, and on his own works; he expresses views on the art of the short story. The essay is published unedited except for some spelling corrections. A holograph manuscript, two type scripts and an addendum, written for other possible selections for the book are in the Hemingway Collection at the John F. They are meant to be instructive, irritating and informative. No writer should be asked to write solemnly about what he has written. Should we begin in the form of a lecture designed to counteract the many lectures you will have heard on the art of the short story? Many people have a compulsion to write. There is no law against it and doing it makes them happy while they do it and presumably relieves them. Given editors who will remove the worst of their emissions, supply them with spelling and syntax and help them shape their thoughts and their beliefs, some compulsory writers attain a temporary fame. But when shit or merdeâ€”a word which teacher will explainâ€”is cut out of a book, the odor of it always remains perceptible to anyone with sufficient olfactory sensibility. The compulsory writer would be advised not to attempt the short story. Should he make the attempt, he might well suffer the fate of the compulsive architect, which is as lonely an end as that of the compulsive bassoon player. Let us not waste our time considering the sad and lonely ends of these unfortunate creatures, gentlemen. Let us continue the exercise. Are there any questions? Have you mastered the art of the short story? Have I been helpful? Or have I not made myself clear? Gentlemen, I will be frank with you. The masters of the short story come to no good end. You cite me Maugham? Longevity, gentlemen, is not an end. It is a prolongation. I cannot say fie upon it, since I have never fie-ed on anything yet. Shuck if off, Jack. Should we abandon rhetoric and realize at the same time that what IS the most authentic hipster talk of today is the twenty-three skidoo of tomorrow? What intelligent young people you are and what a privilege it is to be with you. Do I hear a request for authentic ballroom bananas? Gentlemen, we have them for you in bunches. Actually, as writers put it when they do not know how to begin a sentence, there is very little to say about writing shon stories unless you are a professional explainer. If you can not do it, no explanation will ever help. A few things I have found to be true. If you leave out important things or events that you know about, the story is strengthened. If you leave or skip something because you do not know it, the story will be worthless. The test of any story is how very good the stuff is that you, not your editors, omit. Beat to the wide was an earlier and possibly more severe form of beat, since those who had it were unable to comment on this condition and could not suffer that it be mentioned in their presence. So the war, all mention of the war, anything about the war, is omitted. The change of name was made purposely, not from ignorance nor carelessness but because Big Two-Hearted River is poetry, and because there were many Indians in the story, just as the war was in the story, and none of the Indians nor the war appeared. As you see, it is very simple and easy to explain. I had seen the couple in the Bar Basque in St. So I left the story out. But it is all there. It is not visible but it is there. It is very hard to talk about your work since it implies arrogance or pride. I have tried to get rid of arrogance and replace it with humility and I do all right at that sometimes, but without pride I would not wish to continue to live nor to write and I publish nothing of which I am not proud. You can take that any way you like. I might not take it myself. I wrote the

story opening with that incident and when it was finished I was happy about it and showed it to Scott. He said he liked the story very much and spoke about it in so fulsome a manner that I was embarrassed. You have to cut out that old chestnut about Britton and Leonard. So do not be too humble, gentlemen. Be humble after but not during the action. They will ail con you, gentlemen. But sometimes it is not intentional. Sometimes they simply do not know. This is the saddest state of writers and the one you will most frequently encounter. If there are no questions, let us press on. It had already been turned down by Ray Long of Cosmopolitan Magazine because it had no love interest. That was okay with me since I eliminated any love interest and there were, purposely, no women in it except for two broads. Enter two broads as in Shakespeare, and they go out of the story. This is unlike what you will hear from your Instructors, that if a broad comes into a story in the first paragraph, she must reappear later to justify her original presence. This is untrue, gentlemen. You may dispense with her, just as in life. It is also untrue that if a gun hangs on the wall when you open up the story, it must be fired by page fourteen. The chances are, gentlemen, that if it hangs upon the wail, it will not even shoot. If there are no questions, shall we press on.? Yes, the unfireable gun may be a symbol. But with a good enough writer, the chances are some jerk just hung it there to look at. Maybe he is queer for guns, or maybe an interior decorator put it there. So with pressure by Max Perkins on the editor. They call magazines books. There is significance in this but we will not go into it. They are not books, even if they put them in stiff covers. You have to watch this, gentlemen. Anyway, I explained without heat nor hope, seeing the built-in stupidity of the editor of the magazine and his intransigence, that I had already cut the story myself and that the only way it could be shortened by five hundred words and make sense was to amputate the first five hundred. I had often done that myself with stories and it improved them. It would not have improved this story bur I thought that was their ass not mine. I would put it back together in a book. They read differently in a book anyway. You will learn about this. They gave it instead to a very intelligent young assistant editor who assured me he could cut it with no difficulty. That was just what he did on his first attempt, and any place he took words out, the story no longer made sense. So they quit on it finally and eventually. Then everyone wanted me to write fight stories and I did not write any more fight stories because I tried to write only one story on anything, if I got what I was after, because Life is very short if you like it and I knew that even then. There are other things to write about and other people who write very good fight stories. So you see, gentlemen, you never know and what you win in Boston you lose in Chicago. That is how we now detect symbolism in our group and so far it gives fairly satisfactory results. Not complete, mind you. But we are getting in to see our way through.

6: How to Write a Critique of Art – Tips | Artpromotivate

Tips for writing positive report card comments that give parents and future teachers an accurate picture of each student.

Writing is about getting down to it, about finding your way into the moment and sustaining the energy for as long as you can effectively and in the rhythm of your narrative. This guest post is by Steven Gillis. Steve is now the co-founder and publisher of Dzanc Books. Follow Steven on Twitter at barkingman. I used to teach creative writing at Eastern Michigan University. I loved teaching and but for the demands on my time from my myriad of other projects I would still be teaching; but I digress. My students were grad level, talented kids, and so when I told them at the start of each semester that they would write a single story for the semester they looked at me quizzically. They were used to writing several stories in the course of a few months. Nope, I said, one story and you will rewrite your story over and over again. Each semester I was met with skepticism. The art of writing is in the rewriting. [Click here to Tweet and share it!](#) When we sit down to draft a story we are putting our ideas on the page. Our draft is a blueprint. Within the course of that initial draft occasional bits of brilliance may indeed find their way to the page. One can only hope and should hope. But to fully realize the vision we have for any piece of fiction, be it a novel or short story, we must live with it and work with it again and again. Order your copy of *Write and Revise for Publication* to get excellent guidance to write, revise and sell your novel. The process one takes toward rewriting may vary. Some authors prefer to go mph through their first draft, get everything down on the page and then go back and in earnest begin the real work. Others do detailed outlines, do detailed character sketches. My approach is to draft in spurts. I go forward a handful of pages, then I go back, forward and back. I like to craft as I go, to polish. I also listen to my gut to be sure my narrative is on course. So, when I get to the end of a complete manuscript I have actually rewritten the work a few times. But if we do that how will we ever know when we are done? I can only tell you this: Trust your instincts and your gut. Indeed there is such a thing as diminishing returns and an artist must know when to stop. I believe more in the scissors than I do in the pencil. Sometimes the rewriting process entails getting the story just so. Mostly, for me, it is a combination of the two. Which brings us back to the concept of Zen. Writing well is a mindset. You have to believe in yourself and take yourself seriously. Do not give in. Find that meditative state with your writing daily if you can. And the other minutes are of value, too, for sure, as its in the grind time that you become the writer you are. Be trusting and selfish with your art.

7: 20 Great Writers on the Art of Revision – Flavorwire

Report writing, art and design, comment bank, KS3 and KS4, introduction, knowledge, attainment, communication, targets, final. Please note: I've not written any of these comments myself, but just put everything I found on the net together!

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8: The Writings of Henry D. Thoreau

"a lady novelist remarked to me once that writing novels was a cannibal's art, in which one often mixed small portions of one's friends and one's enemies together, seasoned them with imagination, and allowed the whole to stew together into a savory concoction."

This thick volume affirms that claim, which may have been offered in self-assurance, or perhaps even in hope. It also draws from sources that move well beyond the expected titles such as *Walden*. In editing this sizeable volume, he has done us all an immense favor. By my count, no fewer than twenty volumes of such quotations have appeared in the last few decades. Some of these volumes aim to attract general readers with non-academic topics such as *Bonds of Affection: Thoreau on Dogs and Cats*, ed. Mott [], *mountains Elevating Ourselves: Thoreau on Mountains*, ed. Parker Huber [], and *writing Thoreau on Writing*, ed. Burkett and Joyce S. Alternatively, these topic-oriented volumes gather his words on concepts as indefinite as "nature and the mystery of essence" *Thoreau and the Art of Life*, ed. To catch the eye of the general reader, many such volumes feature forewords by luminaries, including popular writers such as Jonathan Kozol for *Uncommon Learning: Thoreau on Education*, ed. Robert Lawrence France [], as well as world-renowned scientists such as Edward O. Wilson for *Material Faith: Thoreau on Science*, ed. Laura Dassow Walls []. Stephen Gorman [], while others highlight an activity *Wood-notes Wild: Walking with Thoreau*, ed. Not surprisingly, others have re-visited the "green" Thoreau more recently in collections such as *A Yearning toward Wildness*, ed. Tim Homan and *The Green Thoreau*, ed. Carol Spenard Larusso. One editor even resets his prose as lines of poetry. *Introducing All Nature is My Bride: White* then unearths the poetry by presenting passages from the journal as if they were verse. His dating of the "poems" follows the edition of the *Journal*, but the "poems" themselves are constructed by the editor. *Bonds of Affection*, mentioned above; *Daily Observations: Thoreau on the Days of the Year*, ed. *Thoreau on the Seasons*, ed. Nevertheless, simply by virtue of its expertly edited "Writings of Henry D. Then, inverting the topic, the final section includes descriptions of Thoreau written by his contemporaries. Finally, a helpful appendix provides some misquotations and misattributions of and to Thoreau. *A Book of Quotations* ed. Bob Blaisdell [and] cites the sources for each quotation but not the page numbers; *Thoreau on Writing* discussed above offers titles and page numbers right after each quotation, but provides full citations only in a perplexing appendix. Unlike such volumes, this one fully cites the source of each quotation--including scholarly editions--on the page where it appears. Also like Cramer, Van Englen fully cites the source of each quotation as well as often cross-referencing it. Neither volume, however, charts a clear path to every one of the quotations it prints. The letter includes this memorable remark: In spite of the dozens of volumes of Thoreau quotations published in recent years--variously categorized, indexed, and illustrated--this vast one is bound to stand the test of time.

9: 72 of the Best Quotes for Writers

Writing commit messages in your favorite text editor Although the examples in this book all have you type your message inline, using the --message or -m argument to git commit, you may be more comfortable writing in your preferred text editor.

The University Press of Virginia, Mercer University Press, University of Georgia Press, Volatile Truths New York: Borst, The Thoreau Log: Vanderbilt University Press, Richard Bridgman, Dark Thoreau Lincoln: University of Nebraska Press, Lawrence Buell, The Environmental Imagination: Harvard University Press, University of Pennsylvania Press, Oxford University Press, Sharon Cameron, Writing Nature: Charles Capper and Conrad Edick Wright, eds. Massachusetts Historical Society, Peter Carafiol, The American Ideal: University of Delaware Press, Locust Hill Press, University Press of America, Princeton University Press, John Dolis, Tracking Thoreau: Fairleigh Dickinson University Press, Dombrowski, Thoreau the Platonist New York: University of North Carolina Press, Maria Curie-Sklodowska University Press, Edwards and Elizabeth A. University Press of New England, Steven Fink, Prophet in the Marketplace: Robert Lawrence France, ed. Mariner Books-Houghton Mifflin, Richard Francis, Transcendental Utopias: Cornell University Press, Wayne Franklin and Michael Steiner, eds. University of Iowa Press, Kris Fresonke, West of Emerson: University of California Press, Adam Gamble, In the Footsteps of Thoreau: On Cape Publications, New Dimensions Lewisburg, PA: Bucknell University Press, Cheryll Glotfelty and Harold Fromm, eds. New York University Press, The Edwin Mellen Press, Duke University Press, Pennsylvania State University Press, Wesleyan University Press, University of Missouri Press, North Point Press, Edwin Mellen Press, Jason Haslam, Fitting Sentences: University of Toronto Press, Howarth, The Book of Concord: Farrar, Straus, Giroux, An Inaugural Lecture Oxford: Johnson, What Thoreau Said: Walden and the Unsayable Moscow, ID: University of Idaho Press, Jenet Kirkpatrick, Uncivil Disobedience: Studies in Violence and Democratic Politics Princeton: Walking with Thoreau Carbondale: Southern Illinois University Press, The Sage from Carlyle to Mailer Ithaca: University of Massachusetts Press, University of New Hampshire Press, Barksdale Maynard, Walden Pond: A History New York: University of Illinois Press, His Shifting Stance toward Nature Ithaca: Robert Milder, Reimagining Thoreau Cambridge: Cambridge University Press, Miller, Henry David Thoreau: Facts on File, Jeffrey Myers, Converging Stories: The Contemporary Reviews Cambridge: Deak Nabers, Victory of Law: Johns Hopkins University Press, University of Wisconsin Press, Leonard Neufeldt, The Economist: Henry Thoreau and Enterprise New York: Lance Newman, Our Common Dwelling: University of Utah Press, Payne, Voices in the Wilderness: Yale University Press, Joel Porte, Consciousness and Culture: A Life of the Mind Berkeley: David Robinson, Natural Life: Sayre, New Essays on Walden Cambridge: Gary Scharnhorst, Henry David Thoreau: Modern Language Association of America, Schofield and Robert C. North American Press, University Press of Kentucky, Milette Shamir, Inexpressible Privacy: Milette Shamir and Jennifer Travis, ed. Rethinking Narratives of Masculinity and Emotion in the U. Columbia University Press, George Shulman, American Prophecy: University of Minnesota Press, Smith, The Transcendental Saunterer:

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