

12th Grade ELA Packet B

2-Week Lessons for BHS Seniors
Prepared by Ms. Medley, Mrs. Jones, & Mr. Poppell

OVERVIEW, PURPOSE, and IMPORTANT NOTE:

To maintain a learning environment and foster prior knowledge from the classroom as well as offer opportunities for grades to increase individual averages. **This packet should be completed in its entirety to earn an optional additional test grade in British Literature. Completion of the tasks as instructed will inform your grade prioritized over technical accuracy. Give your best effort! If the packet is not fully completed, no grade can be issued for this unit. You can use any resource at your disposal for assistance including classmates, parents, or the internet if you have access. You may contact your teacher with any questions as you are working through the material.**

EDUCATION STANDARDS

The included assignments will cover literary, informational, vocabulary, and college/career readiness standards while also reviewing grammar and writing skills.

MATERIALS NEEDED

1. Notebook Paper
2. Writing Utensil(s)

INCLUDED ASSIGNMENTS

1. "To His Coy Mistress" by Andrew Marvell & TPCAST chart
2. "To the Virgins, to Make Much of Time" by Robert Herrick & TPCAST chart
3. "The World is Too Much With Us" by William Wordsworth & TPCAST chart
4. "She Walks In Beauty" by Lord Byron & TPCAST chart
5. "My Last Duchess" by Robert Browning & TPCAST chart
6. "Sonnets from the Portuguese 22" by Elizabeth Barrett Browning & TPCAST chart
7. "The Charge of the Light Brigade" by Alfred, Lord Tennyson & TPCAST chart
8. "Dulce et Decorum Est" by Wilfred Owen
9. Read *Journal from a Plague Year* excerpt (create your own annotations as needed)
10. Extended Response Writing Assignment (choose ONE option)

Student Name _____ English Teacher _____

British Literature Work Packet B

Directions: This packet contains seven poems followed by a blank TPCAST organizer and one nonfiction text followed by a brief writing assignment. For each poem, complete the TPCAST graphic organizer that follows it. You can use any resource at your disposal for assistance including classmates, parents, or the internet if you have access. In terms of how you will be graded, effort and completeness of responses will be prioritized over accuracy and correctness. Give your best effort. For the nonfiction text, please address the prompt on the lines that follow the text. This packet is worth one test grade if it is completed in its entirety. Failure to complete any activity within this packet will result in no awarded credit.

To His Coy Mistress
By: Andrew Marvell

Had we but world enough and time,
This coyness, lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love's day.
Thou by the Indian Ganges' side
Shouldst rubies find; I by the tide
Of Humber would complain. I would
Love you ten years before the flood,
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love should grow
Vaster than empires and more slow;
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
Two hundred to adore each breast,
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state,
Nor would I love at lower rate.

But at my back I always hear
Time's wingèd chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found;
Nor, in thy marble vault, shall sound
My echoing song; then worms shall try
That long-preserved virginity,
And your quaint honour turn to dust,
And into ashes all my lust;
The grave's a fine and private place,
But none, I think, do there embrace.

Now therefore, while the youthful hue
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may,
And now, like amorous birds of prey,
Rather at once our time devour
Than languish in his slow-chapped power.
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Through the iron gates of life:
Thus, though we cannot make our sun
Stand still, yet we will make him run.



TPCAST Poetry Analysis: **To His Coy Mistress**

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Attitude: Having examined the poem's devices and clues closely, you are now ready to explore the tone and mood of the poem. Remember that tone and mood are not the same thing. Tone is how the author feels about the subject; whereas, mood is how the readers are supposed to feel about the subject. Write one statement describing the tone and whether that tone is consistent throughout the poem and another statement describing the mood and whether it remains consistent. Do the tone and mood change? To what do they change? Specific words create specific tones and evoke specific emotions. List those tone and mood words.

Shift: Rarely does a poem begin and end the poetic experience in the same place. As is true of most us, the poet's understanding of an experience is a gradual realization, and the poem is a reflection of that understanding or insight. Watch for the following keys to shifts:

- key words, (but, yet, however, although)
- punctuation (dashes, periods, colons, ellipsis)
- stanza divisions
- changes in line or stanza length or both
- irony
- changes in sound that may indicate changes in meaning
- changes in diction

Theme: What is the poem saying about the human experience, motivation, or condition? What subject or subjects does the poem address? What do you learn about those subjects? What idea does the poet want you take away with you concerning these subjects? Remember that the theme of any work of literature is stated in a complete sentence. Cite two pieces of evidence to support your conclusions.

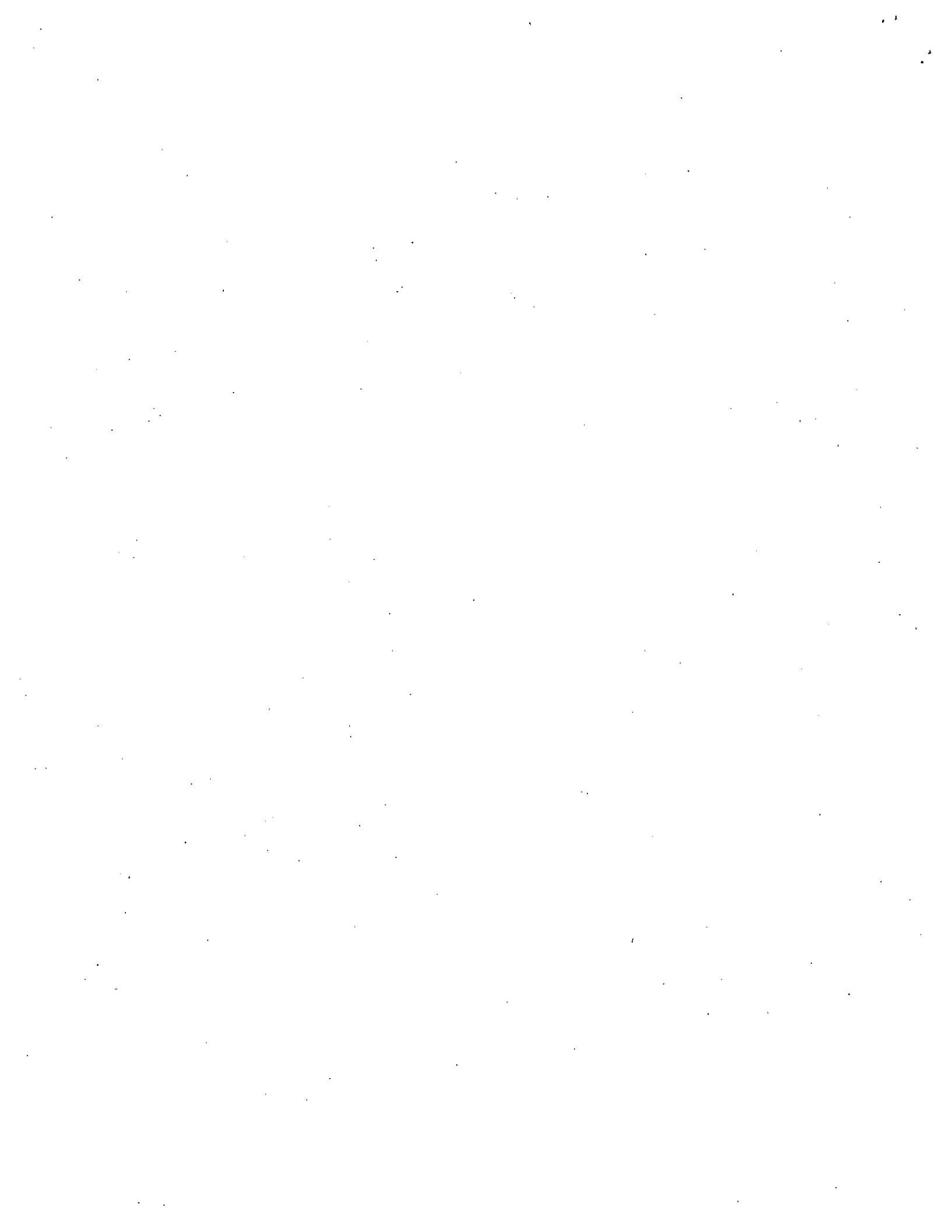
To the Virgins, to Make Much of Time
By: Robert Herrick

Gather ye rose-buds while ye may,
Old Time is still a-flying;
And this same flower that smiles today
Tomorrow will be dying.

The glorious lamp of heaven, the sun,
The higher he's a-getting,
The sooner will his race be run,
And nearer he's to setting.

That age is best which is the first,
When youth and blood are warmer;
But being spent, the worse, and worst
Times still succeed the former.

Then be not coy, but use your time,
And while ye may, go marry;
For having lost but once your prime,
You may forever tarry.



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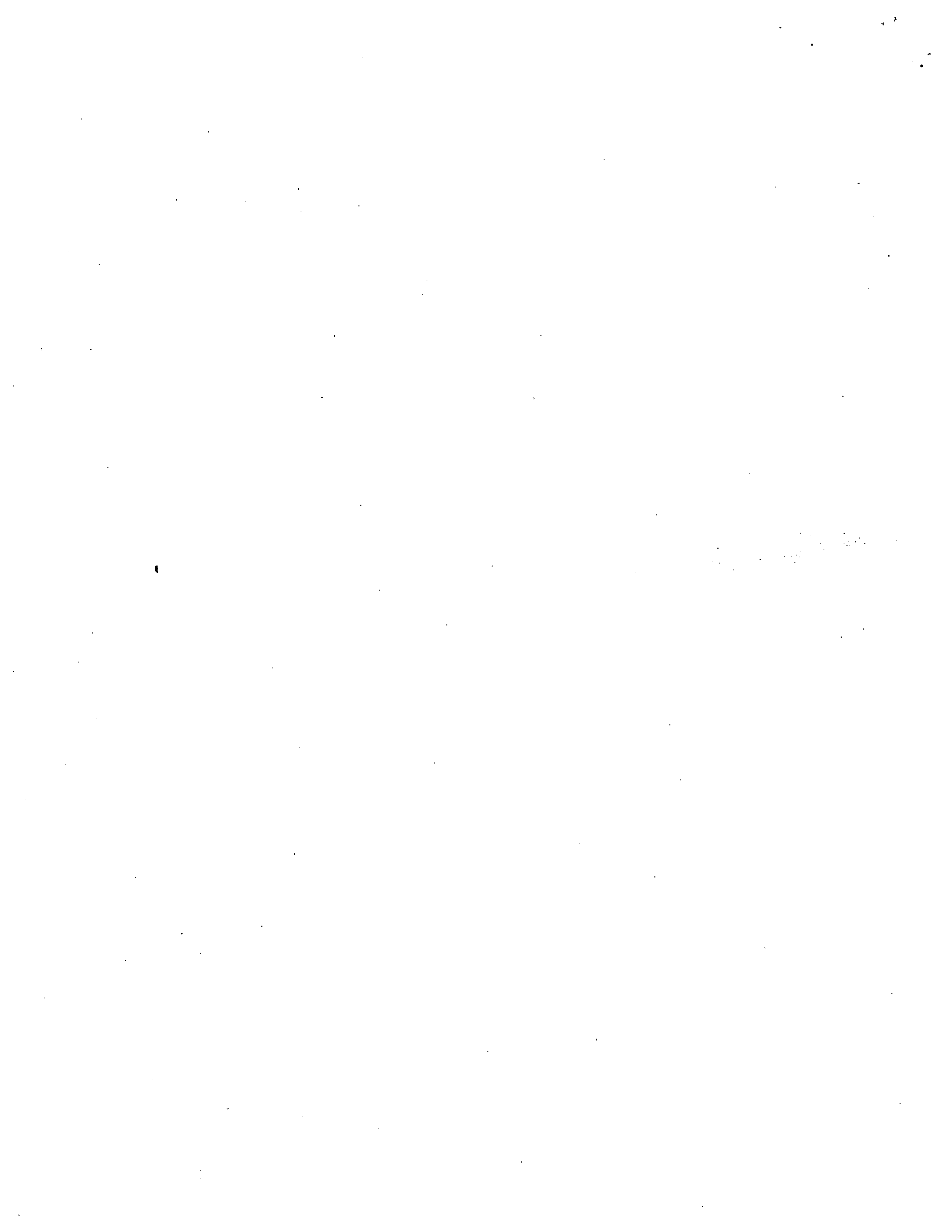
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The World is too Much with Us

By: William Wordsworth

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;—
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.



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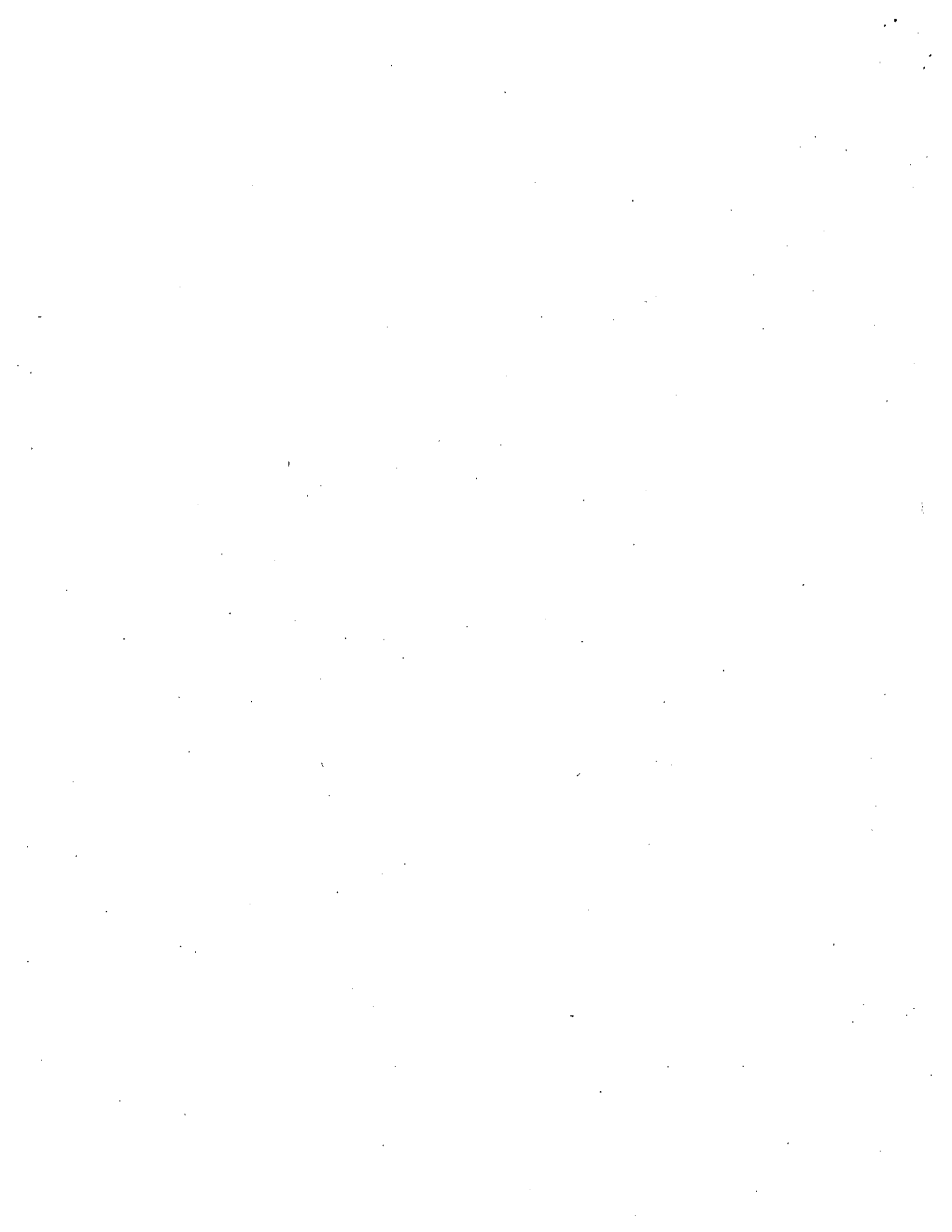
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She Walks in Beauty
By: George Gordon, Lord Byron

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes;
Thus mellowed to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express,
How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
So soft; so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!



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My Last Duchess
By: Robert Browning

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now; Fra Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Fra Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek; perhaps
Fra Pandolf chanced to say, "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat." Such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?— too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men—good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech—which I have not—to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"—and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse—
E'en then would be some stooping; and I choose

Never to stoop. Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretense
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

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Sonnets from the Portuguese 22
By: Elizabeth Barrett Browning

When our two souls stand up erect and strong,
Face to face, silent, drawing nigh and nigher,
Until the lengthening wings break into fire
At either curvèd point, — what bitter wrong
Can the earth do to us, that we should not long
Be here contented ? Think. In mounting higher,
The angels would press on us, and aspire
To drop some golden orb of perfect song
Into our deep, dear silence. Let us stay
Rather on earth, Belovèd, — where the unfit
Contrarious moods of men recoil away
And isolate pure spirits, and permit
A place to stand and love in for a day,
With darkness and the death-hour rounding it.

TPCAST Poetry Analysis: Sonnets from the Portuguese 22

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The Charge of the Light Brigade
By: Alfred, Lord Tennyson

I

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
"Forward, the Light Brigade!
Charge for the guns!" he said.
Into the valley of Death
Rode the six hundred.

II

"Forward, the Light Brigade!"
Was there a man dismayed?
Not though the soldier knew
Someone had blundered.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
Rode the six hundred.

III

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volleyed and thundered;
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell
Rode the six hundred.

IV

Flashed all their sabres bare,
Flashed as they turned in air
Sabring the gunners there,
Charging an army, while
All the world wondered.
Plunged in the battery-smoke
Right through the line they broke;
Cossack and Russian
Reeled from the sabre stroke

Shattered and sundered.
Then they rode back, but not
Not the six hundred.

V

Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volleyed and thundered;
Stormed at with shot and shell,
While horse and hero fell.
They that had fought so well
Came through the jaws of Death,
Back from the mouth of hell,
All that was left of them,
Left of six hundred.

VI

When can their glory fade?
O the wild charge they made!
All the world wondered.
Honour the charge they made!
Honour the Light Brigade,
Noble six hundred!

TPCAST Poetry Analysis: Charge of the Light Brigade

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Dulce et Decorum Est

By: Wilfred Owen

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs,
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots,
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of gas-shells dropping softly behind.

Gas! GAS! Quick, boys!—An ecstasy of fumbling
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime.—
Dim through the misty panes and thick green light,
As under a green sea, I saw him drowning.

In all my dreams before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams, you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,—
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: *Dulce et decorum est*
Pro patria mori.



TPCAST Poetry Analysis: **Dulce et Decorum Est**

Title: Before you even think about reading the poetry or trying to analyze it, speculate on what you think the poem *might* be about based upon the title. Often time authors conceal meaning in the title and give clues in the title. Jot down what you think this poem will be about.

Paraphrase/Summary: Paraphrase means that you illustrate your level of comprehension by explain what the text means. A summary actually shortens the text. Understand those differences. For the purposes of this packet, a brief summary will be sufficient.

Connotation: Although this term usually refers solely to the emotional overtones of word choice, for this approach the term refers to any and all poetic devices, focusing on how such devices contribute to the meaning, the effect, or both of a poem. You may consider imagery, figures of speech (simile, metaphor, personification, symbolism, etc), diction, point of view, and sound devices (alliteration, onomatopoeia, rhythm, and rhyme). It is not necessary that you identify all the poetic devices within the poem. The ones you do identify should be seen as a way of supporting the conclusions you are going to draw about the poem.

<p>Attitude: Having examined the poem's devices and clues closely, you are now ready to explore the tone and mood of the poem. Remember that tone and mood are not the same thing. Tone is how the author feels about the subject; whereas, mood is how the readers are supposed to feel about the subject. Write one statement describing the tone and whether that tone is consistent throughout the poem and another statement describing the mood and whether it remains consistent. Do the tone and mood change? To what do they change? Specific words create specific tones and evoke specific emotions. List those tone and mood words.</p>	
<p>Shift: Rarely does a poem begin and end the poetic experience in the same place. As is true of most us, the poet's understanding of an experience is a gradual realization, and the poem is a reflection of that understanding or insight. Watch for the following keys to shifts:</p> <ul style="list-style-type: none"> • key words, (but, yet, however, although) • punctuation (dashes, periods, colons, ellipsis) • stanza divisions • changes in line or stanza length or both • irony • changes in sound that may indicate changes in meaning • changes in diction 	
<p>Theme: What is the poem saying about the human experience, motivation, or condition? What subject or subjects does the poem address? What do you learn about those subjects? What idea does the poet want you take away with you concerning these subjects? Remember that the theme of any work of literature is stated in a complete sentence. Cite two pieces of evidence to support your conclusions.</p>	

FROM
A Journal
of the Plague Year

1665. It pleased God that I was still spared, and very hearty and sound in health, but very impatient of being pent up within doors without air, as I had been for fourteen days, or thereabouts; and I could not restrain myself, but I would go to carry a letter for my brother to the Posthouse. Then it was, indeed, that I observed a profound silence in the streets. When I came to the Posthouse, as I went to put in my letter, I saw a man stand in one corner of the yard, and talking to another at a window, and a third had opened a door belonging to the office. In the middle of the yard lay a small leather purse, with two keys hanging at it, with money in it, but nobody would meddle with it. I asked how long it had lain there; the man at the window said it had lain almost an hour, but they had not meddled with it, because they did not know but the person who dropped it might come back to look for it. I had no such need of money, nor was the sum so big that I had any inclination to meddle with it, or to get the money at the hazard it might be attended with; so I seemed to go away, when the man who had opened the door said he would take it up; but so that if the right owner came for it, he should be sure to have it. So he went in and fetched a pail of water, and set it down hard by the purse, then went again and fetched some gunpowder and cast a good deal of powder upon the purse, and then made a train from that which he had thrown loose upon the purse; the train reached about two yards. After this he goes in a third time, and fetches out a pair of tongs red-hot, and which he had prepared, I suppose, on purpose; and first setting fire to the

train of powder, that singed the purse, and also smoked the air sufficiently. But he was not content with that; but he then takes up the purse with the tongs, holding it so long till the tongs burnt through the purse, and then he shook the money out into the pail of water, so he carried it in. The money, as I remember, was about thirteen shillings, and some smooth groats, and brass farthings.

There might, perhaps, have been several poor people, as I have observed above, that would have been hardy enough to have ventured for the sake of the money; but you may easily see, by what I have observed, that the few people who were spared were very careful of themselves at that time when the distress was so exceeding great. . . .

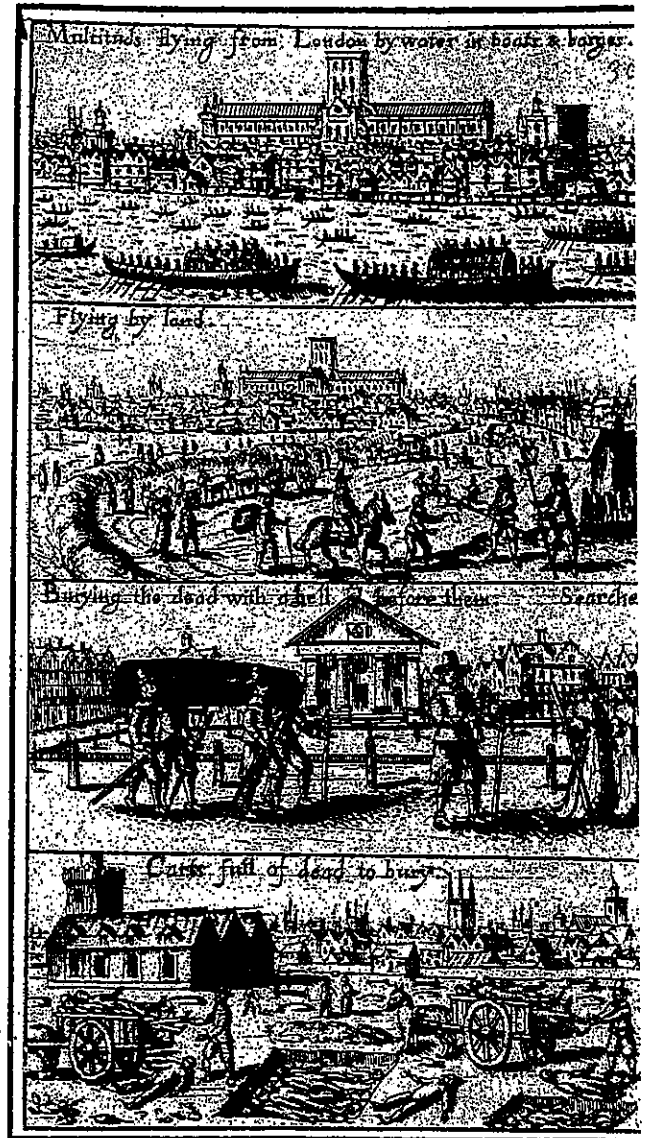
It would pierce the hearts of all that came by to hear the piteous cries of those infected people, who being thus out of their understandings by the violence of their pain, or the heat of their blood, were either shut in, or perhaps tied in their beds and chairs, to prevent their doing themselves hurt, and who would make a dreadful outcry at their being confined, and at their not being permitted to "die at large," as they called it, and as they would have done before.

This running of distempered people about the streets was very dismal, and the Magistrates did their utmost to prevent it; but as it was generally in the night and always sudden, when such attempts were made, the officers could not be at hand to prevent it, and even when any got out in the day, the officers appointed did not care to meddle with them, because, as they were all grievously infected.

to be sure, when they were come to that height, so they were more than ordinarily infectious, and it was one of the most dangerous things that could be to touch them. On the other hand, they generally ran on, not knowing what they did, till they dropped down stark dead, or till they had exhausted their spirits so as that they would fall, and then die in perhaps half an hour or an hour; and what was most piteous to hear, they were sure to come to themselves entirely in that half-hour or hour, and then to make most grievous and piercing cries and lamentations in the deep afflicting sense of the condition they were in. This was much of it before the order for shutting up of houses was strictly put in execution, for at first the watchmen were not so vigorous and severe, as they were afterward, in the keeping the people in; that is to say, before they were, I mean some of them, severely punished for their neglect, failing in their duty, and letting people who were under their care slip away, or conniving at their going abroad, whether sick or well. But after they saw the officers appointed to examine into their conduct were resolved to have them do their duty, or be punished for the omission, they were more exact, and the people were strictly restrained; which was a thing they took so ill, and bore so impatiently, that their discontents can hardly be described; but there was an absolute necessity for it, that must be confessed, unless some other measures had been timely entered upon, and it was too late for that.

Had not this particular of the sick being restrained as above, been our case at that time,¹ London would have been the most dreadful place that ever was in the world; there would, for aught I know, have as many people died in the streets as died in their houses; for when the Distemper was at its height, it generally made them raving and delirious, and when they were so, they would never be persuaded to keep in their beds but

¹ Had not ... time: if we had not restrained the sick people in the manner described above.



Plague of London, 1665. Woodcut by unknown artist.
The Masters and Fellows. Magdalene College, Cambridge

by force; and many, who were not tied, threw themselves out of windows, when they found they could not get leave to go out of their doors.

It was for want of people conversing one with another, in this time of calamity, that it was impossible any particular person could

come at the knowledge of all the extraordinary cases that occurred in different families; and particularly I believe it was never known to this day how many people in their deliriums drowned themselves in the Thames, and in the river which runs from the marshes by Hackney, which we generally called Ware River, or Hackney River. As to those which were set down in the weekly bill,² they were indeed few; nor could it be known of any of those, whether they drowned themselves by accident or not. But I believe, I might reckon up more, who, within the compass of my knowledge or observation really drowned themselves in that year than are put down in the bill of all put together, for many of the bodies were never found, who yet were known to be so lost: and the like, in other methods of self-destruction. There was also one man, in or about Whitecross Street, who burnt himself to death in his bed; some said it was done by himself, others that it was by the treachery of the nurse that attended him; but that he had the Plague upon him was agreed by all. . . .

[Often] we that were Examiners³ were not able to come at the knowledge of the infection being entered into a house till it was too late to shut it up; and sometimes not till the people that were left were all dead. In Petticoat Lane two houses together were infected, and several people sick; but the Distemper was so well concealed that the Examiner, who was my neighbor, got no knowledge of it, till notice was sent him that the people were all dead, and that the carts⁴ should call there to fetch them away. The two heads of the families concerted their measures, and so ordered their matters, as that when the Examiner was in the neighborhood, they appeared generally at a time, and answered, that is, lied for one another; or got

some of the neighborhood to say they were all in health, and, perhaps, knew no better, till death making it impossible to keep it any longer as a secret, the Dead carts were called in the night to both houses, and so it became public; but when the Examiner ordered the constable to shut up the houses, there was nobody left in them but three people, two in one house, and one in the other, just dying, and a nurse in each house, who acknowledged that they had buried five before, that the houses had been infected nine or ten days, and that for all the rest of the two families, which were many, they were gone, some sick, some well, or whether sick or well, could not be known.

In like manner, at another house in the same lane, a man, having his family infected, but very unwilling to be shut up, when he could conceal it no longer, shut up himself; that is to say, he set the great Red Cross upon his door, with the words—"Lord have Mercy upon Us"; and so deluded the Examiner, who supposed it had been done by the constable by order of the other Examiner, for there were two Examiners to every district or precinct; by this means he had free egress and regress⁵ into his house again, and out of it, as he pleased, notwithstanding it was infected; till at length his stratagem was found out, and then he, with the sound part of his servants and family, made off, and escaped; so they were not shut up at all. . . .

It is here, however, to be observed, that after the funerals became so many that people could not toll the bell, mourn, or weep, or wear black for one another, as they did before; no, nor so much as make coffins for those that died; so after a while the fury of the Infection appeared to be so increased, that in short, they shut up no houses at all. It seemed enough that all the remedies of that kind had been used till they were found fruitless, and that the Plague spread itself with an irresistible fury; so that as the Fire, the succeeding year, spread itself, and burnt with such violence, that the

2. **bill:** a list of the dead from each parish with the cause of death.

3. **Examiners:** men whose job it was to determine which houses had been infected by the plague.

4. **carts:** Dead bodies were collected at night in carts and taken to a common burial ground, since the churchyards could not hold them all.

5. **egress and regress:** exit and entrance.

citizens, in despair, gave over⁶ their endeavors to extinguish it, so in the Plague, it came at last to such violence that the people sat still, looking at one another, and seemed quite abandoned to despair. Whole streets seemed to be desolated, and not to be shut up only, but to be emptied of their inhabitants; doors were left open, and windows stood shattering with the wind in empty houses for want of people to shut them. In a word, people began to give up themselves to their fears, and to think that all regulations and methods were in vain, and that there was nothing to be hoped for, but an universal Desolation; and it was even in the height of this general despair that it pleased God to stay his hand, and to slacken the fury of the Contagion, in such a manner as was even surprising (like its beginning), and demonstrated it to be his own particular Hand, and that above, if not without, the Agency of Means, as I shall take notice of in its proper place.

5. over: up.

Reading Check

1. What precautions were taken by Londoners to avoid contracting the plague?
2. How were sick people restrained by the Magistrates?
3. What was the function of the Examiners?
4. Why did public officials stop enforcing regulations?

For Study and Discussion

Analyzing and Interpreting the Selection

1a. What kind of man is Defoe's imaginary reporter? b. What does the manner in which he describes the horrifying events he witnessed tell you about the narrator? c. Why do you think Defoe chose this kind of person as the narrator of an "eyewitness" account? d. Does he pass judgment on what he observes? e. How does this relate to the practice of a good reporter?

2. Defoe is a master at making a fictional account sound real by piling detail upon detail to create an atmosphere of complete authenticity. a. Show how he uses details to persuade the reader that his is an eyewitness account. b. Why do you think Defoe has his narrator use a calm, objective, matter-of-fact tone in describing events?

Focus on Persuasive Writing

Identifying an Arguable Issue

An arguable issue is one about which reasonable people can and will disagree. In Defoe's account of the plague, for example, the reporter favors the city's order for shutting up of houses. As one of his reasons, he cites the fact that the plague would have spread far more quickly if sick people had not been restrained. Many sick people, however, obviously disagreed with the order and disobeyed it. Perhaps they reasoned that the authorities had no right to deprive them of their liberty, even for the sake of the public good.

Make a list of three controversial issues in public policy today. You might, for example, find some possible topics in the areas of environmental preservation, space exploration, and health care. Write a paragraph on each topic, summarizing why it is a genuinely arguable issue. Then write a thesis statement that expresses your own position. Save your writing.

