

Q4 EA1 ~ *The Tempest* Editorial Essay Assignment

Imagine that you are a freelance journalist for the Pulitzer Center. You discovered some valuable insight, worth sharing with a wider audience, that addresses the following prompt:

What are the similarities and differences of migration that inform and/or alter human behavior?

This editorial essay will be a featured piece. The purpose of the editorial essay is to write about a theme or character from *The Tempest*.

Editorials are meant to influence public opinion, promote critical thinking, and sometimes cause people to take action on an issue. In essence, an editorial is an opinionated news story. You will combine *rhetorical techniques* and writing skills to produce a well-written editorial using *credible sources* to provide a convincing argument about your selected topic or character from *The Tempest*.



EDITORIAL ESSAY REQUIREMENTS:

There are four different types of editorials. You will **PICK ONE** style for your piece:

1. *Argument and Persuasive Editorial* - takes a firm stand and seeks to persuade readers about a sensitive issue.
2. *Information and Interpretive Editorial* - seeks to explain and point out a flaw, judges severely, and finds fault.
3. *Tribute, Appreciation, or Commendation Editorial* - seeks to praise a person or an activity.
4. *Entertainment editorial* - focused on pop culture with two branches:
 - Humorous* treatment of a light topic or *Satirical* treatment of a serious topic.

★ **Evidence:** MUST reference *The Tempest* AND learning from at least **THREE** texts from below:

- *The Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*
- *Olive Oatman: Life among the Mohave*
- *The Danger of a Single Story*
- Pulitzer Center Stories

★ **Viewpoint:** - states a clear opinion and issues a call to action through an argument based on evidence.

★ **Analysis and Persuasion:** - convincingly argues the point of view by providing relevant background information, valid examples with direct quotes in a clear and organized format.

- Must incorporate the **rhetorical strategies** covered in our unit: **ethos, logos, and pathos.**

★ **Language:** - strong voice and engages the reader. Language, style, and tone are appropriate to purpose with correct grammar, spelling, and punctuation.

- **Third Person** using formal, academic language (using “it”, “he”, “she”, “they”-**No “I”**)

★ **Guidelines: Maximum 500 words**

- **MLA format:** double-spaced, 12-point font, one-inch margins on all sides with correctly formatted heading, and page numbers.

Tips for writing editorials:

- Don't use the word I. This is NOT about you! Using the first person also sounds preachy and righteous, which alienates readers. Strive for humility!
- Avoid sarcasm. Too much sarcasm comes off as immature and can ruin your credibility.
- The sky is not falling -don't exaggerate. It makes you seem too emotional and irrational.
- Challenge authority, not personality. Attacking ideas, policies, or actions is terrific fodder for a column.
- Don't put away your reporter's notebook -interview. A column is not a venue to air your ideas. Tell a story. Use quotes!
- Think big picture. Use a column to get into the gray analysis between the black and white. Compare apples and oranges.

DUE DATES:

Monday 5/3 - Graphic Organizer (20pts)

Wednesday 5/5 - Rough Draft (20pts)

Friday 5/7 - Teacher Conference (10pts)

Wednesday 5/12 - FINAL DRAFT (50pts)

STEP ONE - Keep in Mind!

Watch this short [VIDEO](#). What are the SEVEN steps to writing an editorial from the video?

1. Know your bottom line
2. Be concise
3. Give an opinion or solution
4. Do your research
5. Write clearly
6. Every writer needs an editor
7. Be prepared for a reaction

There are four different types of editorials (see above). Which type are you writing for your piece?

Argument and Persuasive

STEP TWO: Brainstorm and Research:

- ★ **MUST** reference *The Tempest* AND learning from at least **THREE** texts from below:
 - *The Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*
 - *Olive Oatman: Life among the Mohave*
 - *The Danger of a Single Story*
 - Pulitzer Center Stories

1. Highlight the THREE texts you will reference from the list above.

2. How does migration affect human behavior?

a. What is the evidence from *The Tempest*? (quote & page #)

Prospero: "You liar, you respond better to the whip than to kindness! I took good care of you- piece of filth that you are- and let you stay in my own hut until you tried to rape my daughter." Caliban: "Oh ho, oh ho! I wish I had! You stopped me. If you hadn't, I would have filled this island with a race of Calibans." (page 43) This is

common in books or movies about migration to a foreign place, the colonizers will mistreat the locals, then the locals retaliate by doing something rash, or they are just portrayed as such.

b. What is the evidence from **(A teenager starting over in Canada)** (quote & page #)

“I am struck not just by the confident young man he has become - walking the halls of his new high school, calling out answers in class - but also by the clarity and determination in his heart” Ibraheem migrated to Canada as a refugee, but in this way he thrived from it, he grew strong, he bounced back from his “Struggles”, the migration made him happier.

c. What is the evidence from **(The danger of a single story)** (quote & page #)

“My american roommate was *shocked* by me”(4:18) When Chimamanda went to america for university she says that her american roommate was shocked by her, shocked to know that she was from NIgeria and spoke english so well. Chimamanda caused her surprise, realizing that everyone had only seen and heard this “single story” of Nigeria, of Africa.

d. What is the evidence from **(Mary Rowlandson's Excerpt)** (quote & page #)

“Thus these murderous wretches went on, burning, and destroying before them.”(1st page) Once again, the locals, the natives, the indigenous, whatever you’d like to call them, are portrayed as the enemy, the bad guy, the colonizers making themselves the victim.

3. ***What are some similarities and differences of migration that inform and/or alter human behavior?***

a. What is the evidence from *The Tempest*? (quote & page #)

“Quiet! If you say one more word, I’ll punish you, maybe even hate you. You’re defending an impostor? Be quiet. You think he’s special, since you’ve only ever seen him and Caliban. Foolish girl, in the eyes of most people this man’s a Caliban, and compared to him, they’re angels.”(page 57) The migration has made him power hungry and an angry little old man, he’s setting them up together, causing a ruckus to value each other's love a bit more.

b. What is the evidence from **(A teenager starting over in Canada)** (quote & page #)

Ibraheem moving to Canada as a refugee isn’t all *too* different from Prospero and Mirdandas fleeing from the kingdom. Prospero was usurped by his brother Alonso and was forced to leave the kingdom with Miranda, Ibraheem was always in danger living in Syria and lost his mother and sisters to a bomb that fell from the sky, moving to a new home did both Miranda and Prospero and Ibraheem good.

c. What is the evidence from **(the danger of a single story)** (quote & page #)

She keeps on reiterating the single story, seeing one book, one theory about one specific person and your mind is completely made. Why do we see one thing about one person or place and automatically assume it’s like that everywhere, like we aren’t our own people. When Chimamanda went to Mexico even she had fallen prey to a single story feeling utmost shame.

d. What is the evidence from **(Mary Rowlandson's Excerpt)** (quote & page #)

“Thus were we butchered by those merciless heathen, standing amazed, with the blood running down to our heels.” *Merciless heathen*, I mean geez don’t you think that’s a bit much, yes you were attacked I’m aware but was that necessary? Anyways, it seems in these stories there is always a “victim” and “villain” or maybe a “superior” and “inferior”. Mary Rowlandson and her family or whoever she was accompanied with were the

“superior” as opposed to the “inferior” merciless indian heathens. The fact that “they” the colonizers the white people are more “civil, clean, smarter, educated, live in cities” they’re superior, but because the Native Americans have brown on their skin rather than white “dirty, dumb, *merciless heathens*, living in dirty villages” they’re inferior.

STEP THREE: Let’s Plan The Essay

HOOK:

★ **The hook grabs the reader’s attention.**

- Can be an anecdote, an image, a definition, or a quotation related to culture/character/topic.

Superiority, Superior, what does it mean? *Superior* - higher in rank, status, or quality.

INTRODUCTION:

★ **The introduction provides background information!**

- Are you writing about a character or a theme?

1. Describe character/theme:

In The Tempest Prospero and Miranda are described as higher, more intelligent, cleaner, *superior* beings, whereas Caliban is a beastly savage of a servant and Ariel is a faithful servant to Prospero yet he doesn’t trust him, because Prospero himself is *superior* in comparison to this, spirit.

2. THESIS/CLAIM STATEMENT - ONE Sentence with claims to address the prompt:

- a. *What are the similarities and differences of migration that inform and/or alter human behavior?*

- i. Should be clearly stated as **the LAST sentence of your introduction.**

When people migrate it gives them an idea of who is *superior* and who is *inferior*.

Now put it all together and write your introduction here, must have number 1 and 2 steps from above:

DO NOT USE I (the introduction is about the information and NOT about you!)

Superiority, Superior, what does it mean? *Superior* - higher in rank, status, or quality. In The Tempest Prospero and Miranda are described as higher, more intelligent, cleaner, *superior* beings, whereas Caliban is a beastly savage of a servant and Ariel is a faithful servant to Prospero, yet he doesn’t trust him, because Prospero himself is *superior* in comparison to this, spirit. When people migrate it gives them an idea of who is *superior* and who is *inferior*.

Body Paragraph ONE:

- Write out claim one and its effects! (similarities/differences)

Migration, moving, fleeing, seeking refuge, once one lands, they are either labeled as *superior* or *inferior*. When Prospero and Miranda landed they immediately labeled themselves as *superior* and took Caliban and Ariel and their servants, their *inferiors*. “You liar, you respond better to the whip than to kindness! I took good care of you- piece of filth that you are- and let you stay in my own hut until you tried to rape my daughter.”(page 43)

says Prospero. Prospero feels the need to treat Caliban as his burden, to take pity on him because he isn't like Prospero, he doesn't look the same, he's not from the same place, they don't have the same amount of education. In Mary Rowlandson's Excerpt she says "It is a solemn sight to see so many Christians lying in their blood, some here, and some there, like a company of sheep torn by wolves, all of them stripped naked by a company of hell-hounds, roaring, singing, ranting, and insulting, as if they would have torn our very hearts out"(page 3/9). From the author's Point of View she gives her and the christians the appearance of the *victim* and the "Indians" the role of the *villain*. Though villains are always *beneath* the victims, aren't they.

Body Paragraph TWO:

- Write out claim two and its effects! (similarities/differences)

Whether something declares itself *superior* or not will vary between points of view. For example in Ngozi's "Danger of a Single Story" she says "My american roommate was *shocked* by me"(4:18). Ngozi's roommate had heard her single story of Africa, the one where they don't speak english and listen to goat skin drums and rattles made with teeth, the one where they don't have water and they live in grass huts and live as "savages". Ngozi's roommate saw herself as the *superior* and Ngozi as the *inferior* all because of the single story she had heard about Africa and applied it to the general population.

Conclusion: -A concluding statement draws your argument to a close, restates your claim but not all of your supports, and makes a final appeal.

- ★ Restate your claim/thesis but avoid repeating information.
- ★ Sum up your argument with a few final thoughts and appeals.

When migrating everything is different, you're going to a new place, most likely no one is going to be like you, and that's when they decide in their head whether or you are their *superior* or *inferior*, because you're different.

STEP FOUR: Write The ROUGH DRAFT:

Transfer your answers from the boxes above to write out your essay below. Keep in mind the outline:

Introduction (*hook, background, thesis*), **Para1**, **Para2**, **Concession**, **Conclusion**.

**Don't forget [transitions and sentence starters](#)! Spice things up, use these [verbs to refer to sources](#)!

Write your response below the line:

REMEMBER, 500 WORDS MAXIMUM!

Student Sample 1 ROUGH DRAFT

Ms. Middleton

English 10

May 7, 2021

Superior and Inferior

Superiority, Superior, what does it mean? *Superior* - higher in rank, status, or quality. In *The Tempest* Prospero and Miranda are described as higher, more intelligent, cleaner, *superior* beings, whereas Caliban is a beastly savage of a servant and Ariel is a faithful servant to Prospero, yet he doesn't trust him, because Prospero himself is *superior* in comparison to this spirit. When people migrate it gives them an idea of who is *superior* and who is *inferior*.

Migration, moving, fleeing, seeking refuge, once one lands, they are either labeled as *superior* or *inferior*. When Prospero and Miranda landed they immediately labeled themselves as *superior* and took Caliban and Ariel as their servants, their *inferiors*. "You liar, you respond better to the whip than to kindness! I took good care of you- piece of filth that you are- and let you stay in my own hut until you tried to rape my daughter." (I.ii) says Prospero. Prospero feels the need to treat Caliban as his burden, to take pity on him because he isn't like Prospero, he doesn't look the same, he's not from the same place, they don't have the same amount of education. In Mary Rowlandson's Excerpt she says "It is a solemn sight to see so many Christians lying in their blood, some here, and some there, like a company of sheep torn by wolves, all of them stripped naked by a company of hell-hounds, roaring, singing, ranting, and insulting, as if they would have torn our very hearts out" (page 3/9). From the author's point of view, Rowlandson gives her and the Christians the appearance of the *victim* and the "Indians" the role of the *villain*. Though villains are always *beneath* the victims, aren't they.

Whether something declares itself *superior* or not will vary between points of view. For example in Ngozi's "Danger of a Single Story" she says "My American roommate was *shocked* by me" (4:18). Ngozi's roommate had heard her single story of Africa, the one where they don't speak English and listen to goat skin drums and rattles made with teeth, the one where they don't have water, and they live in grass huts and live as "savages". Ngozi's roommate saw herself as the *superior* and Ngozi as the *inferior* all because of the single story she had heard about Africa and applied it to the general population.

When migrating everything is different, you're going to a new place, most likely no one is going to be like you, and that's when they decide in their head whether or you are their *superior* or *inferior*, because you're different.