

ANALYTIC WRITING ASSIGNMENTS

Upon close reading of all novels and selected texts, all students will write several analytic essays explicating poetry and prose. One of these essays will be research based. Each essay will develop an argument of textual analysis of the meaning of the text as a whole citing specific detail and language devices identified in the text. You will follow the writing and editing process as outlined in the Course Book, where specific directions may also be found.

CREATIVE WRITING ASSIGNMENTS

You will further hone your ability to read and analyze literature by writing three creative pieces of your own. Reading a judicious selection of relevant literary masterpieces in all their varied forms is essential to developing a keener insight into the greatness that is literature, but so, too, is writing creatively. Before one may consider oneself adequately prepared to write poetry and fiction, one must be familiar with the basic forms, conventions, and elements of poetry and fiction. The assiduous studying of literature during the first two trimesters, as well as your studies in previous classes, has provided that essential component. During the third trimester, then, you may consider yourself equipped to compose creative masterpieces of your own. You must compose one piece of fiction, non-fiction, and poetry. The only requirement is that you use the AuSable River as the setting of each piece and use your knowledge of figurative language, imagery, tone, and voice, as well as structure and form that you have learned over the course of the year. Every member of class must submit at least one piece in the AuSable River Writing Contest. We have had great success with these submissions in the past. The top three in the three events will receive a very handsome plaque and the top two will be entered in the inter-school contest. The final top two in each category in the inter-school contest will receive a \$150.00 savings bond for second place and \$200.00 for first place. We have had great success at this level as well.

QUIZZES AND EXAMS

A significant number of tests will be AP-based Exams from previous years. Students will use accompanying rubrics to understand scores and the essential components necessary for a successful essay. Students will also take various short answer quizzes and other incidental short answer quizzes. Finally, students will take several multiple choice AP

Tests identical in style to the AP Test that is given in May. I will give detailed feedback regarding use of conventions of grammar, such as mechanics essential to constructing varied sentence structure, as well as word choice that controls voice. During the planning, editing, and revision stage I will provide feedback on how to most effectively organize your essay so that you will attain mastery over constructing an argument that validates your thesis regarding the meaning of a text as a whole, using the analysis of literary devices such as figurative language, setting, symbolism, imagery, and character within the text to substantiate said thesis.

GRADING

A	95-100
A-	92-95.9
B+	90-91.9
B	86-89.9
B-	82-85.9
C+	80-81.9
C	76-79.9
C-	72-75.9
D+	70-71.9
D	68-69.9
D-	66-67.9
E	65 and below

Your grade will only be elevated if the total grade average is within less than half of one percent of the next grade. In other words, if your average is 91.51% B+ I may choose to elevate your grade to a 92.00% A-. If your grade is a 91.49, you will collect the grade you earned. Simply put, the cut-off must appear somewhere to ensure fair and equitable treatment

First 12-week Trimester—Introduction to Poetry, unit

WEEK 1-6

UNIT—Introduction to POETRY

Students will read multiple selections from chapters 14-22 of *The Bedford Introduction to Literature, Fifth Edition*..

Subjects will include:

Reading poetry for writing—considering sounds, images, tone and figurative language. Students will learn how reading poetry with a discerning eye for literary techniques are relevant to the nature of writing assignments in AP literature using sources and materials online.

Basic Focus—Word Choice, Word Order, and Tone.

Students will read selections prior to class discussion. We will then re-read these selections aloud after which we will discuss the role of formal diction, informal diction, connotation and denotation play in the meaning of several poems, including “Death of the Ball Turret Gunner,” “Latin Night at the Pawnshop,” and “Woodchucks.”

- **Write to Explain:** This will include a **timed writing** on a selected poem in which students must qualify how word choice and use establish a pivotal role in the meaning of a selected poem.

Basic Focus—Five-sense Imagery

Students will read several selections prior to class discussion. Students will recognize how a diverse group of English language poets use word choice to build imagery evocative of the five senses that is relevant to interpreting the poem’s meaning. Students will read Williams’ “Poem,” Whitman’s “Cavalry Crossing,” Arnold’s “Dover Beach,” Heaney’s “Pitchfork,” Elizabeth Barrett Browning’s “Grief,” Dickey’s “Deer among Cattle,” and Keats’ “To Autumn.”

- **Write to Interpret:** This will include a **timed writing** on a selected poem in which students must qualify how imagery establishes the meaning of the poem by paying close attention to textual details such as the use of figurative language and how the imagery establishes tone.

Basic Focus—figurative language, symbolism, and irony

Students will read several selections prior to class discussion. Students will recognize how a diverse group of English language poets use figurative language to establish meaning. These poets will include: Bradstreet’s “The Author to Her Book,” Dylan

Thomas' "The Hand That Signed the Paper," Plath's "Mirror," Jim Stevens' "Schizophrenia," Frost's "Acquainted with the Night," as well as several additional titles.

- **Write to Interpret:** This will **include a timed writing** on a selected poem in which students must qualify how figurative language establishes the meaning of the poem by paying close attention to textual details such as the use of any symbols, imagery, or tone establish meaning in the poem.

Basic Focus—The structure of Poetry

Students will read several selections prior to class discussion. Students will recognize how a diverse group of English language poets uses fixed structures to convey meaning relevant to the human condition, including the sonnet, epigram, villanelle, sestina, ode, and elegy.

Students will read sonnets by Shakespeare, Wordsworth, and Keats; "Sestina," by Elizabeth Bishop; epigrams by Coleridge and Dunbar; Elegies by Heaney and McLean, and several odes by John Keats.

Basic Focus—Sound and Rhythm

Students will read several selections prior to class discussion. Students will recognize how a diverse group of English language poets use alliteration, assonance, euphony, cacophony, and rhyme to convey meaning relevant to the human condition.

Students will explore ideas of meaning, plan and develop an outline using the principles of New Criticism. (Definition of which can be found on Handout from M.H. Abrams' *Glossary of Literary Terms*.)

Students will develop a group-based 9-point rubric relevant to a class-developed prompt derived from an agreed upon meaning of the piece as a whole.

Students will also write a response to an AP Poetry test question, after which they will examine accompanying rubric so that they may recognize all essential elements.

- **Write to Understand:** You will choose a couple of the poems from this section and write an informal response in which you must explore the effect of sound

devices such as euphony, assonance, or alliteration have on successfully conveying the poem's meaning as well as the impact these devices have.

First 12-week Trimester—*Mrs. Dalloway* Unit—Weeks 7-12

Students will read *Mrs. Dalloway* over the summer and prior to class.

WEEK 7-8

Students will examine numerous passages in *Mrs. Dalloway* and determine how Woolf uses syntax, imagery, and character, and textual details to convey the influence and effect of social forces on society and reflect the social values of post-World War I London.

I will suggest some themes in the novel that we will examine and analyze to determine the meaning of the novel as a whole. The class will then, in collaboration in small groups, identify additional themes to see how these contribute to the novel's meaning.

WEEK 9-10

Students will read "Modernism and Postmodernism" in *A Glossary of Literary Terms, Seventh Edition* by M.H. Abrams.

Students will explain in an essay written in class how *Mrs. Dalloway* fits the definition of modernism.

Students will write several timed essays using *Mrs. Dalloway* to answer a prompt of a Collegeboard AP Comp. and Lit. Open Question prompt. Students will use a 9-point scoring guide as feedback.

I, too, will give you feedback regarding basic elements of composition. Students will then, in a journal, identify and reflect on the elements of meaning that they failed to include in their essay to revise their answer to attain mastery over the analytic essay. I will give detailed feedback regarding use of conventions of grammar, such as mechanics essential to constructing varied sentence structure, as well as word choice that controls voice. During the planning, editing, and revision stage, I will provide feedback on how to most effectively organize your essay so that you will attain mastery over constructing an argument that validates your thesis regarding the meaning of a text as a whole, using the

analysis of literary devices such as figurative language, setting, symbolism, imagery, and character within the text to substantiate said thesis.

- **Writing to evaluate:** Students will take 25 minutes to write a reflective response to a question regarding the pressure of socially prescribed roles on Clarissa Dalloway and how this influences her decisions to marry Richard Dalloway instead of Peter Walsh, the man she loved. Please argue, citing textual details, how this decision reflects the social values in the novel and the impact this has on the novel's artistry.

WEEK 11-12—Formal essay, including multiple drafts, revisions, and edits.

Students will reexamine “New Criticism” from *A Glossary of Literary Terms, Seventh Edition* by M.H. Abrams.

- **Write to Explore:** Students will write an informal proposal to generate ideas of the novel's meaning as well as to identify potential passages that can provide textual detail that they can use as support in an essay in which they will argue the novel's meaning. This will also assist me, your instructor, in evaluating your ideas so that I can help you develop the finest ideas possible.
- **Write to Analyze:** Students will be given a prompt on which to base their essays. Class will collaborate on preparing ideas and relevant supporting passages to answer the prompt as they write an analytic essay in which they argue for the meaning of the novel as a whole in *Mrs. Dalloway*.
- **Writing to prepare the essay—**Students will **prepare an outline** in which they will identify general points as well as specific illustrative detail that will build support of thesis. The outline shall also reveal that all points are organized logically.
- Students must analyze and argue the meaning of the novel, citing textual details, and literary devices such as syntax, imagery, shift in tone, and character to organize your validation of the proposed meaning, paying close attention to structure, style, and theme.

Upon completion of first draft, students will revise and rewrite, first by self-editing, using guidelines in the Coursebook. Students will then peer edit for content per parameters of New Criticism, as well as the parameters of the elements of composition, including effective word choice, phrasing, sentence variety, and formal voice.

During the rewriting and revision stage, I will give detailed feedback regarding use of conventions of grammar, such as mechanics essential to constructing varied sentence structure, as well as word choice that controls voice. During the planning, editing, and revision stage I will provide feedback on how to most effectively organize your essay so that you will attain mastery over constructing an argument that validates your thesis regarding the meaning of a text as a whole, using the analysis of literary devices such as figurative language, setting, symbolism, imagery, and character within the text to substantiate said thesis and determine a position on the novel's inherent artistry.

The revision stage is an essential one as it allows me to monitor your development controlling tone and voice as you achieve appropriate emphasis through diction and sentence structure in your draft. We will evaluate this during the drafting stage.

Second 12-week Trimester—Poetry 2 Unit.

WEEK 1-3

Students will read, examine and analyze a mostly chronologically arranged overview of poetry beginning with several of Shakespeare's sonnets and concluding with an overview of several contemporary poets.

Students will write several timed essays to answer a prompt of Collegeboard AP Comp. and Lit. Poetry Question prompts. Students will use a 9-point scoring guide as feedback.

I, too, will give you feedback regarding basic elements of composition. Students will then, in a journal identify and reflect on the elements of meaning that they failed to include in their essay to revise their answer to attain mastery over the analytic essay. I will give detailed feedback regarding use of conventions of grammar, such as mechanics essential to constructing varied sentence structure, as well as word choice that controls voice. During the planning, editing, and revision stage I will provide feedback on how to most effectively organize your essay so that you will attain mastery over constructing an argument that validates your thesis regarding the meaning of a text as a whole, using the

analysis of literary devices such as figurative language, setting, symbolism, imagery, and character within the text to substantiate said thesis.

John Donne—“Holy Sonnet 10: Death Be Not Proud...” and “Hymn to God my God in my Sickness”

John Milton “When I Consider How My Light is Spent”

- **Reflective Writing:** Can one effectively interpret “When I Consider How My Light is Spent” without knowing the biographical element of Milton’s blindness?

British Romanticism—We will examine works by Blake, Wordsworth, Coleridge, Byron, Keats, and Browning.

Students will read a definition of the “Romantic Period” in *A Glossary of Literary Terms, Seventh Edition* by M.H. Abrams.

Students will read:

Blake—“The Lamb” and “A poison Tree”

Wordsworth—“My Heart Leaps Up” and “Resolution and Independence”

Keats—“La Belle Dame Sans Merci”, “Ode on a Nightingale”, and “To Autumn”

- **Write to Explain:** How is “Nightingale” representatively Romantic? Use specific textual details to support your answer, including imagery and diction.
- **Write to Evaluate:** How does Keats use image to evoke Romantic element of personal feeling?

Browning—“My Last Duchess”

- **Write to Reflect:** Once you have pieced together the nature of the Duke’s frame of mind, how do you think the last comment the Duke makes to the dowry maker informs the tone of the poem. Do you think it has a comical effect or does this comment create a horrifying effect? Please support with details.

Coleridge—“Kubla Khan”

Byron—“She Walks in Beauty” and “They Say that Hope is Happiness”

Students will read “Modernism and Postmodernism” in *A Glossary of Literary Terms, Seventh Edition* by M.H. Abrams.

Students will Read T.S. Eliot’s “Hollow Men” and “The Love Song of J. Alfred Prufrock”

- **Write to Explain:** How does “Hollow Men” represent the defining characteristics of Modernism as Abrams defines it?

Students will also write 3 responses to AP Poetry test questions during this 3-week unit, after which they will examine accompanying rubric so that they may recognize all essential elements.

I, too, will give you feedback regarding basic elements of composition. Students will then, in a journal, identify and reflect on the elements of meaning that they failed to include in their essay to revise their answer to attain mastery over the analytic essay.

WEEK 4-5—Formal essay, including multiple drafts, revisions, and edits.

Students will reexamine “New Criticism” from *A Glossary of Literary Terms, Seventh Edition* by M.H. Abrams.

Students will choose to write an analytic essay in which they explicate and argue the meaning of a poem by citing textual details and literary devices such as imagery, tone, figurative language, and setting.

Students will choose to write a literary explication in which they analyze meaning from the poems listed below:

Donne’s “To God, My God...”

Browning’s “My Last Duchess”

Eliot’s “The Love Song of J. Alfred Prufrock”

Keats’ “Ode to a Nightingale”

- **Write to Explore:** Students will write an informal proposal to generate ideas of the novel’s meaning as well as to identify potential passages that can provide textual detail that they can use as support in an essay in which they will argue the novel’s meaning. This will also assist me, your instructor, in evaluating your ideas so that I can help you develop the finest ideas possible.

- **Write to Analyze:** Students will be given a prompt on which to base their essays. Class will collaborate on preparing ideas and relevant supporting passages to answer the prompt as they write an analytic essay in which they argue for the meaning of the poem as a whole.
- **Writing to prepare the essay—**Students will **prepare an outline** in which they will identify general points as well as specific illustrative detail that will build support of thesis. The outline shall also reveal that all points are organized logically.
- Students must analyze and argue the meaning of the poem, citing textual details, and literary devices such as syntax, imagery, effect of figurative language, tone, and character to determine impact on meaning of the poem as a whole when organizing your validation of the proposed meaning, paying close attention to structure, style, and theme.

Upon completion of first draft, students will revise and rewrite, first by self-editing, using guidelines in the Coursebook. Students will then peer edit for content per parameters of New Criticism, as well as the parameters of the elements of composition, including effective word choice, phrasing, sentence variety, and formal voice.

During the rewriting and revision stage, I will give detailed feedback regarding use of conventions of grammar, such as mechanics essential to constructing varied sentence structure, as well as word choice that controls voice. During the planning, editing, and revision stage I will provide feedback on how to most effectively organize your essay so that you will attain mastery over constructing an argument that validates your thesis regarding the meaning of a text as a whole, using the analysis of literary devices such as figurative language, setting, symbolism, imagery, and character within the text to substantiate said thesis and determine a position on the novel's inherent artistry.

The revision stage is an essential one as it allows me to monitor your development controlling tone and voice as you achieve appropriate emphasis through diction and sentence structure in your draft. We will evaluate this during the drafting stage.

WEEK 6—Contemporary Poetry

Students will read pieces from *The Riverside Anthology of Literature, Third Edition*, Edited by Douglas Hunt.

Students will read several pieces from Seamus Heaney, Langston Hughes, Dylan Thomas, Richard Wilbur, Adrienne Rich, Sylvia Plath, Louis Gluck, and Rita Dove.

- **Write to Explain:** How do one or two of these contemporary poets use style to convey the intended meaning of poem as a whole? How is it different from John Donne or any of the Romantic Poets that we have read?
- **Write to Reflect:** What elements do you prefer among the lyric poets, the Romantics, the Moderns, and the contemporary poets?

Students will also write a response to an AP Poetry test question during this 1-week unit, after which they will examine accompanying rubric so that they may recognize all essential elements.

I, too, will give you feedback regarding basic elements of composition. Students will then, in a journal, identify and reflect on the elements of meaning that they failed to include in their essay to revise their answer to attain mastery over the analytic essay.

Second 12-week Trimester—*Crime and Punishment* Unit—Weeks 7-12

Students will read *Crime and Punishment* over the summer and prior to class.

WEEK 7-8

Students will examine numerous passages in *Crime and Punishment* and determine how Dostoevsky uses syntax, imagery, and character to convey the reflection of psychology, morality, spiritual redemption and religious themes on social values.

I will suggest some themes in the novel, which we will examine and analyze to determine the meaning of the novel as a whole. The class will then, in collaboration in small groups, identify additional themes to see how these contribute to the novel's meaning.

WEEK 9-10

- **Write to Explain:** Students will explain in an essay written in class how *Crime and Punishment* fits the definition of psychological realism.

Students will write several timed essays using *Crime and Punishment* to answer prompts of Collegeboard AP Comp. and Lit. Open Questions. Students will use a 9-point scoring guide as feedback.

I, too, will give you feedback regarding basic elements of composition. Students will then, in a journal, identify and reflect on the elements of meaning that they failed to include in their essay to revise their answer to attain mastery over the analytic essay.

Students will take 25 minutes to write a reflective response to a question regarding the conflict between Raskolnikov's intellect and his inherent moral sense that he appears unable to dismiss.

WEEK 11-12—Formal essay, including multiple drafts, revisions, and edits.

Students will reexamine “New Criticism” from *A Glossary of Literary Terms, Seventh Edition* by M.H. Abrams.

- **Write to Explore:** Students will write an informal proposal to generate ideas of the novel's meaning as well as to identify potential passages that can provide textual detail that they can use as support in an essay in which they will argue the novel's meaning. This will also assist me, your instructor, in evaluating your ideas so that I can help you develop the finest ideas possible.
- **Write to Analyze:** Students will be given a prompt on which to base their essays. Class will collaborate on preparing ideas and relevant supporting passages to answer the prompt as they write an analytic essay in which they argue for the meaning of the novel as a whole in *Crime and Punishment*.
- **Writing to prepare the essay—**Students will **prepare an outline** in which they will identify general points as well as specific illustrative detail that will build support of thesis. The outline shall also reveal that all points are organized logically.

- Students must analyze and argue the meaning of the novel, citing textual details, and literary devices such as syntax, imagery, shift in tone, and character to organize your validation of the proposed meaning, paying close attention to structure, style, and theme.

Upon completion of first draft, students will revise and rewrite, first by self-editing, using guidelines in the Coursebook. Students will then peer edit for content per parameters of New Criticism, as well as the parameters of the elements of composition, including effective word choice, phrasing, sentence variety, and formal voice.

Students will be given a prompt on which to base their essays. Class will collaborate on preparing ideas and relevant supporting passages to answer the prompt as they write an analytic essay in which they argue for the meaning of the novel as a whole in *Crime and Punishment*. Upon completion of first draft, students will revise, first by self-editing, using guidelines in the Coursebook. Students will then peer edit for content per parameters of New Criticism, as well as the parameters of the elements of composition, including effective word choice, phrasing, sentence variety, and formal voice, and determine a position on the novel's inherent artistry.

The revision stage is an essential one as it allows me to monitor your development controlling tone and voice as you achieve appropriate emphasis through diction and sentence structure in your draft. We will evaluate this during the drafting stage.

Third 12-week Trimester—Short fiction unit

WEEK 1

Students will read:

Hawthorne's—"The Birthmark"

Melville's—"Bartleby the Scrivener"

Students will read "Allegory" in *A Glossary of Literary Terms, Seventh Edition* by M.H. Abrams.

- **Write to Explain:** Citing examples from "The Birthmark" and using Abrams' definition of Allegory, explain how "The Birthmark" is allegorical.

WEEK 2

Students will read:

Kafka's—"A Hunger Artist"

Joyce's—"The Dead"

Faulkner's—"Barn Burning"

Students will read "Modernism and Postmodernism" in *A Glossary of Literary Terms, Seventh Edition* by M.H. Abrams.

- **Write to Reflect:** Choose one of the stories and one of the poems we studied previously when we learned about Modernism. What are the similarities in theme and idea between a poem and one of the stories listed above?

Students will also write 3 responses to AP Prose test questions during this unit, after which they will examine accompanying rubric so that they may recognize all essential elements.

I, too, will give you feedback regarding basic elements of composition. Students will then, in a journal identify and reflect on the elements of meaning that they failed to include in their essay to revise their answer to attain mastery over the analytic essay.

WEEK 3-4 Formal Essay, including multiple drafts, revisions, and edits.

Students will reexamine "New Criticism" from *A Glossary of Literary Terms, Seventh Edition* by M.H. Abrams.

Students will choose to write a formal essay about either "The Birthmark" or Melville's "Bartleby the Scrivener".

- **Write to Explore:** Students will write an informal proposal to generate ideas of the novel's meaning as well as to identify potential passages that can provide textual detail that they can use as support in an essay in which they will argue the novel's meaning. This will also assist me, your instructor, in evaluating your ideas so that I can help you develop the finest ideas possible.

- **Writing to prepare the essay**—Students will **prepare an outline** in which they will identify general points as well as specific illustrative detail that will build support of thesis. The outline shall also reveal that all points are organized logically.
- **Write to Analyze:** Students will be given a prompt on which to base their essays. Class will collaborate on preparing ideas and relevant supporting passages to answer the prompt as they write an analytic essay in which they argue for the meaning of the novel as a whole in *Mrs. Dalloway*.
- Students must analyze and argue the meaning of the novel, citing textual details, and literary devices such as syntax, imagery, shift in tone, and character to organize your validation of the proposed meaning, paying close attention to structure, style, and theme.

Upon completion of first draft, students will revise and rewrite, first by self-editing, using guidelines in the Coursebook. Students will then peer edit for content per parameters of New Criticism, as well as the parameters of the elements of composition, including effective word choice, phrasing, sentence variety, and formal voice.

During the rewriting and revision stage, I will give detailed feedback regarding use of conventions of grammar, such as mechanics essential to constructing varied sentence structure, as well as word choice that controls voice. During the planning, editing, and revision stage I will provide feedback on how to most effectively organize your essay so that you will attain mastery over constructing an argument that validates your thesis regarding the meaning of a text as a whole, using the analysis of literary devices such as figurative language, setting, symbolism, imagery, and character within the text to substantiate said thesis and determine a position on the novel's inherent artistry.

The revision stage is an essential one as it allows me to monitor your development controlling tone and voice as you achieve appropriate emphasis through diction and sentence structure in your draft. We will evaluate this during the drafting stage.

WEEK 5

Students will read:

Carver's—"Cathedral"

O'Connor's—"A Good Man Is Hard to Find"

O'Brien's—"How to Tell a True War Story"

Mahfouz'—"The Answer is No"

- **Write to Reflect and Understand:** How do you like the language that these authors use compared with the language that authors from previous centuries that we have read use? What is the difference in the manner in which they manage and convey idea and them (think style)? What are the differences in character, syntax, character, and tone?

WEEK 6-7

Students will read *Cry, the beloved Country* by Alan Paton.

THE PROCESS:

- ❖ The Class will divide itself into three groups.
 - ❖ Each group will analyze and teach a section of the novel.
 - ❖ The sections will be:
 - Pages 33-124
 - Pages 125-216
 - Pages 217-312
1. **FIRST**—You must **read** the novel. As you have known about this for a very long time, you and everyone else must be ready to process this novel after Spring Break.
 2. **SECOND**—You must determine as small groups several **plausible meanings** of the book.
 3. **THIRD**—You must come together as a class and establish **a consensus** of 8-10 meanings of the novel as a whole.

4. FOURTH—You will establish several **methods** of how you will teach, explicate, and convey this info to the class.
5. FIFTH—Please maintain your daily progress on the pads of paper I have provided.
6. SIXTH—After presenting your sections, reconvene in conversation to **construct an essay prompt** that most fully captures the novel's meaning.

Remember...you should have **a handout** for the class with the relevant ideas or information you wish to impart to all of us.

WEEK 8

The AP test will be administered during the ninth week. That means that this week we shall take a full AP Composition and Literature test from a previous year. You will take the multiple-choice portion and write each of the three essay questions. You will then examine the rubrics for each of the essays so that you may understand each essay score on the 9-point scale. I will score all portions of the exam and provide each student with an explanation of each element of the composite score.

WEEK 9—The AP Test

WEEK 10-11

The seniors of course are released prior to the remaining student body, so since all or you are seniors, we have a approximately a week and a half of time following the test. During that time we will casually read and examine any additional materials that we for one reason or another were unable to get to during the year. We will casually discuss these materials in a seminar-like manner.