

James Hurst's story "The Scarlet Ibis"

4 pages | 824 words

It is said that you never really appreciate something fully until it is gone. This is shown in James Hurst's story, "The Scarlet Ibis". This story takes place in the Deep South after World War II, and is told through the eyes of "Brother", one of Hurst's fictional characters. Brother tells the story of his invalid younger brother, Doodle. In "The Scarlet Ibis" normality comes with a price. Brother's pride both helps and hurts Doodle. Brother is ashamed of Doodle's weaknesses. He always wished for a normal brother: "it was bad enough having an invalid brother, but having one who possibly was not all there was unbearable, so I began to make plans to kill him by smothering him with a pillow" [Pg. 317]. This sentence reveals that Brother didn't try to put in time to shape Doodle into the brother he wanted. Instead, the only thing he did was to make plans to kill Doodle so that he wouldn't have an invalid brother.

"He was a burden in many ways. The doctor had said that he mustn't get too excited, too hot, too cold, or too tired, and that he must always be treated gently. A long list of don'ts went with him, all of which I ignored once we got out of the house. To discourage him coming with me, I'd run with him across the ends of the cotton rows and career him around corners on two wheels. Sometimes I accidentally turned him over, but he never told Mama" [Pg. 317]. We can see from this excerpt that Doodle looks up to Brother and enjoys spending time with him, however Brother resents being burdened by Doodle and attempts to flip the go-kart Doodle is being transported in so that he will not be burdened by his company when he goes on outdoor excursions. "This is within me (and with sadness I have watched it in others) a knot of cruelty borne by the stream of love, much as our blood sometimes bears the seed of our destruction, and at times I was mean to Doodle.

One day I took him up to the barn loft and showed him his casket, telling him how we all had believed he would die. It was covered with a film of paris green, sprinkled to kill the rats and screech owls, which had built a nest inside it. Doodle studied the mahogany box for a long time, then said, "It's not mine". "It is", I said. "And before I'll help you down from the loft, you're going to have to touch it [Pg. 318]. This proves that Brother pressurizes Doodle into doing things that Doodle would otherwise not do. An example of this is how Brother uses Doodle's fear of the attic to force him to touch the coffin, a coffin that had been made for Doodle himself, as everyone predicted he would not live very long. Brother's sometimes bullying behavior affected doodle both physically and emotionally.

Brother behavior toward Doodle is inconsistent however and he does many good things, too. He helps...

Scarlet Ibis Essay Example

Claire Farago



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6-12 Thomas M. McCann, 2014-05-23 Author Thomas McCann invites readers to rethink their approach to teaching writing by capitalizing on students' instinctive desire to talk. Drawing on extensive classroom research, he shows teachers how to craft class discussions that build students' skills of analysis, problem solving, and argumentation as a means of improving student writing. McCann demonstrates how authentic discussions immerse learners in practices that become important when they write. Chapters feature portraits of teachers at work, including transcripts that reveal patterns of talk across a set of lessons. Interviews with the teachers and samples of student writing afford readers a deeper understanding of process. Students also report on how classroom discussions supported their effort to produce persuasive argument-driven essays. Book Features: A focus on the thinking behind the practice, as opposed to a collection of lesson ideas; Connections to important elements from the Common Core State Standards, especially arguments writing; Examples of students at work with examples of the writing that emerges from their discussions; Portraits of skilled teachers as they promote inquiry and sequence and facilitate discussions; Appendices with problem-based scenarios, interview questions for students and teachers, samples of debatable cases in the news, and more. In this important book, Tom McCann has given us not only the admonition to change but the details about what effective change must be and what it looks like: evidence that it works effectively and details about how to bring it to pass. Foreword by George Hillocks Jr., Professor Emeritus, Department of English, University of Chicago. For a professional book to have an impact on the field, it needs to address a perceived need. Writing arguments for Common Core performance assessments is a HUGE need right now that this book helps address. Carol Jago, associate director, California Reading and Literature Project, UCLA. *Illinois English Bulletin*, 1982. **Elements of Literature**, Gordon W. Brown, 2001. **Adventures in Reading**, Harcourt Brace Jovanovich, Fannie Safier, 1989. *TX Ate Eol 2000 G 9*, Holt Rinehart & Winston, 2000. **Man and Nature**, Morton Luce, 1935. Writing Borderless Histories of Art, Claire Farago, 2025-06-30. Writing Borderless Histories of Art is an aspirational historical and critical project that offers a fundamental rethinking of the relationship of humans to the rest of nature. Social justice, Indigeneity, abuses of power, and the environmental crisis are the burning issues of today. A transcultural approach calls for abandoning structures of domination that are built into the academic disciplines, regardless of the scale or extent of interpretation. Drawing upon writings from a wide range of fields, Claire Farago argues that Art History can play a role in advancing the public's interconnectedness with the planetary life support system that so urgently needs to be restored. Studying the discourse on art at the intersection of global capitalism, environmental degradation, and human subjection over four centuries, Writing Borderless Histories of Art advocates ontologies that do not distinguish between the sentience of humans and other animals and go beyond the dualistic metaphysics of the nature/culture divide. While this book is addressed to a wide audience, its multilayered approach also reaches out to art historians for whom chronology, canons, and style are structures fundamental to the organization and operation of the discipline. The book is neither a history of ideas nor a search for the origins of art history but a recognition of

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