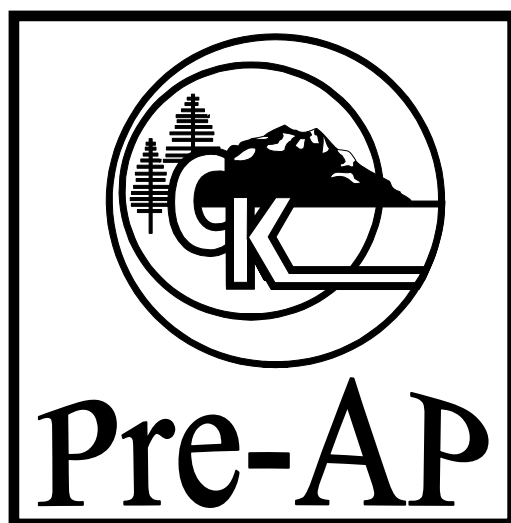


# Central Kitsap School District



Handbook  
Grade 9

*What you'll need...and more.*

## **Central Kitsap School District**

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# **PRE-AP HANDBOOK**

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# *Section 1*

## **Poetry and Literary Analysis**



## SOAPS – Graphic Organizer for Poetry Analysis

Poem Title: \_\_\_\_\_

Author: \_\_\_\_\_

	Literal (Denotative)	Interpretive (Connotative)
<b>SUBJECT</b>		
	+Support	+Support
<b>OCCASION</b>		
	+Support	+Support
<b>AUDIENCE</b>		
	+Support	+Support
<b>PURPOSE</b>		
	+Support	+Support
<b>SPEAKER</b>		
	+Support	+Support



## ***APPARTS Graphic Organizer***

Author	
Place and Time	
Prior Knowledge	
Audience	
Reasons	
The Main Idea	
Significance	

## TP-CASTT Graphic Organizer

<b>Title</b>	Ponder the title before reading the poem
<b>Paraphrase</b>	Translate the poem into your own words
<b>Connotation</b>	Contemplate the poem for meaning beyond the literal (Interpretation)
<b>Attitude</b>	Observe both the speaker's and the poet's attitude (tone, diction, images, mood, etc.)
<b>Shifts</b>	Note shifts in speakers and in attitudes (are there changes?)
<b>Title</b>	Examine the title again, this time on an interpretive level
<b>Theme</b>	Determine what the poet is saying

# Compare and Contrast Graphic Organizer

Item #1	Item #2
<b>How are they ALIKE?</b>	
<b>How are they DIFFERENT?</b>	

# *Connotative Analysis Worksheet*

## **I. Introduction**

- a. Introduce the works and author
- b. Denotative summary of the selection
- c. Thesis: one sentence answer to the prompt

## **II. Body Paragraph #1 Connotative topic**\_\_\_\_\_

- a. CLAIM: (circle topic, underline opinion word)
- b. Evidence (from different areas of the selection)
  - 1.
  - 2.
  - 3.
  - 4.
- c. Warrant: discussion HOW EVIDENCE proves your claim. CLEARLY explain and connect the claim to the thesis.

## **III. Body Paragraph #2 Connotative topic**\_\_\_\_\_

- a. CLAIM: (circle topic, underline opinion word)
- b. Evidence (from different areas of the selection)
  - 1.
  - 2.
  - 3.
  - 4.

- c. Warrant: discussion HOW EVIDENCE proves your claim. CLEARLY explain and connect the claim to the thesis

**IV. Body Paragraph #3 Connotative topic\_\_\_\_\_**

- a. CLAIM: (circle topic, underline opinion word)
  
  
  
  
  
- b. Evidence (from different areas of the selection)
  - 1.
  - 2.
  - 3.
  - 4.
  
- c. Warrant: discussion HOW EVIDENCE proves your claim. CLEARLY explain and connect the claim to the thesis

**V. Closing (Optional)**

- a. Compare to other works by author
- b. How all three claims support thesis
- c. Last thought for reader to ponder
- d. Extension of your analysis

REMEMBER: No first person. Show, don't tell. Do not do a denotative analysis, besides first paragraph and then only what is necessary to understand your analysis. If you avoid chronological evidence, you will avoid a denotative report.

# More Poetry Analysis Strategies

## DIDLS

<b>Diction</b>	Claim
	Support
<b>Imagery</b>	Claim
	Support
<b>Details</b>	Claim
	Support
<b>Language</b>	Claim
	Support
<b>Syntax</b>	Claim
	Support

## SIFT

<b>Symbol</b>	examine the title and text for symbolism
<b>Imagery</b>	identify imagers and sensory details
<b>Figurative Language</b>	analyze figurative language and other devices
<b>Tone and Theme</b>	discuss how all devices reveal tone and theme

## TWIST

<b>Tone</b>	
<b>Word Choice</b>	
<b>Imagery and detail</b>	
<b>Style</b>	
<b>Theme</b>	

# *Section 2*

## Reading/Literature



## *Close Reading Questions*

Answer the following questions and be prepared to discuss the selection.

1. What is the main idea/theme of the selection?
2. In what ways does the author support his main idea/theme?
3. Is the support logical and consistent? Find examples.
4. What words are you unfamiliar with? What do you think they mean from their use in context? Look them up. How are they used connotatively?
5. What is the author's style? Write a five sentence paragraph imitating this style.
6. Find seven to ten examples of literary/language elements.
7. Write a prompt for this selection.
8. Summarize the selection in no more than five sentences.
9. What other selections (movies, poems, articles, paintings, plays, etc.) can you relate this passage to?
10. What allusions are used? Are they successful?
11. What is the attitude of the author? How is it similar or different from the narrator? How do you know?
12. What is the tone of the passage? What words does the author use to help convey this tone?
13. What is the intended and probable effect of the passage?



# Margin Notes/Annotation

Unless otherwise noted, use the following annotation/margin notes format for your essays and papers. Annotation/margin notes will be more specifically related to the mechanics of your essay. For example you will talk about your quotes, topic sentence, examples, etc. and explain how they answer the question/prompt. Pay attention to class discussions and ASK QUESTIONS if you are confused. I hope to have a better example from one of your classmates after the first essay has been completed. In the meantime this will do to get you started.

## "Hills Like White Elephants" -- Sample Analysis

The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went on to Madrid.

"What should we drink?" the girl asked. She had taken off her hat and put it on the table.

"It's pretty hot," the man said.

"Let's drink beer."

"Dos cervezas," the man said into the curtain.

"Big ones?" a woman asked from the doorway.

"Yes. Two big ones."

The woman brought two glasses of beer and two felt pads. She put the felt pads and the beer glasses on the table and looked at the man and the girl. The girl was looking off at the line of hills. They were white in the sun and the country was brown and dry.

"They look like white elephants," she said.

"I've never seen one," the man drank his beer.

"No, you wouldn't have."

"I might have," the man said. "Just because you say I wouldn't have doesn't prove anything."

The girl looked at the bead curtain. "They've painted something on it," she said. "What does it say?"

"Anis del Toro. It's a drink."

"Could we try it?"

The man called "Listen" through the curtain. The woman came out from the bar.

"Four reales."

"We want two Anis del Toro."

"With water?"

"Do you want it with water?"

"I don't know," the girl said. "Is it good with water?"

"It's all right."

"You want them with water?" asked the woman.

"Yes, with water."

"It tastes like licorice," the girl said and put the glass down.

"That's the way with everything."

"Yes," said the girl. "Everything tastes of licorice. Especially all the things you've waited so long for, like absinthe."

"Oh, cut it out."

"You started it," the girl said. "I was being amused. I was..."

*Notice the clues to the location of the story: the river Ebro, Barcelona, and Madrid are all in Spain. And the setting is barren, hot, and dry. The only color is the white of the hills.*

*The characters are given no names—they are just an American and a girl, apparently on a trip—so we anticipate they might be happy.*

*The girl sees beauty in the dry hills, saying that they resemble white elephants, which he has never seen. However, "white elephant" is also a term with many meanings!*

*A Puzzle: Their conversation shows an irritability with one another—but she looks away at the curtain, changing the subject and avoiding confrontation. Why?*

*Notice they seem to have trouble deciding about a simple thing like whether to have water in the drink.*

*Would you say the girl likes or dislikes the taste of the drink? Is she only talking about the drink? What might she have "waited for so long" that now tastes bitter to her?*

# Reciprocal Teaching Strategies

## *Be a better reader and discussor!*

**Prediction.** Before you begin to read the selection, look at the main title, scan the pages to read the major headings, and look at any illustrations. Based on these clues, try to *predict* what the article or story is about. Now read the selection to see whether it turns out as you predicted! Stop at several points during your reading and ask yourself how closely the content of the actual story or article fit your initial prediction. How do the facts and information that you have read change your prediction about what you will find in the rest of the story or article?



**Clarifying.** Sometimes in your reading you will run into words, phrases, or whole sentences that really don't make sense. Here are some ways that you can *clarify* the meaning of your reading before moving on:



*Unknown words.* If you come across a word whose meaning you do not know, read the sentences before and after it to see if they give you clues to the word's meaning. If the word is still unclear, look it up in a dictionary.

*Unclear phrases or sentences.* Reread the phrase or sentence carefully and try to understand it. If it contains words such as "them," "it" or "they," be sure that you know what nouns (persons, places, or things) to which these words refer.

Try a "fix-up strategy" to restore meaning, for example:

- Re-read.
- Use the context of the passage or word.
- Use a dictionary or thesaurus to check meaning. Using other reference materials such as an atlas or road map.
- If all else fails, ask another student or an adult to help you to clarify the meaning of a confusing word, phrase, or sentence.

It may be necessary to read the whole passage again, to understand the meaning.

**Questioning.** Look at the ideas that you have summarized as you read the passage. For each main idea listed, write down at least one *question* that the main idea will answer. Good questions should include words like "who," "where," "when," "why," and "what."



For example, if you are reading an article about the extinction of the dinosaurs, you might list the following main idea: "Most scientists now believe that the extinction of the dinosaurs was caused by a large meteor striking the earth." You could then write this question: "What event do most scientists now believe caused the mass extinction of the dinosaurs?"

Three kinds of questions to ask:

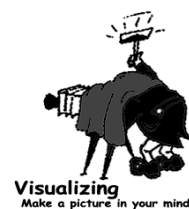
1. Right there - something you can point to
2. Think and search - information is there but in a couple different places
3. Reader and Author - things you wonder about because of the reading or questions you might ask the author.

**Summarizing.** Stop after each paragraph or major section of the passage. Construct one or two complete sentences that sum up only the *most important* idea(s) that appear in the section. (Good summary sentences include key concepts or events but leave out less important details!)



Write these summary (main idea) sentences down and continue reading.

**Visualizing: Picture in Your Mind.** After you have finished reading, draw a picture of what the passage or poem makes you see in your imagination.



# **What is a Character?**

A person, or animal who takes part in the action

1. Protagonist - the main character
2. Antagonist - the protagonist struggles against this other major character in some works

## **Characterization**

A process of showing what a character is really like.

1. Direct characterization – the writer simply tells what the character is like. Such as “Susie felt lonely and frightened.”
2. Indirect characterization – the writer shows what a character is like by describing what the character says or does, how a character looks, or what other characters say about him or her.

## **Elements of Character**

1. *Appearance* – looks, clothing, etc.
2. *Personality* – way the character acts
3. *Background* – where is the character from? school? experiences?
4. *Motivation* – Why does the character do what she does? What does he like or dislike? Goals, aspirations, dreams, and needs?
5. *Relationships* – Who is the character related to? How does the character relate to other people?
6. *Conflicts* – Involved in a struggle? Internal or external? Why?
7. *Change* – Does the character change, learn, or grow during the work?
  - a. static character – does not change
  - b. dynamic character – changes

## **What is Theme?**

It is the central message or insight into life.

More than “What is the story about,” it is what the work MEANS.

Not every story has a theme.

Sometimes a good mystery is just for entertainment.

## **Themes are Either:**

1. Stated directly – the “meaning” of the story is said in the story
2. Implied – A reader must decide what the message of the story is by looking at other elements such as plot outcomes. To understand implied themes sometimes you must think about it a lot or read it several times.

## **What is Setting?**

Time and place in which action occurs.

Writers often tell more than date and location:

Weather, scenery, rooms, local customs, clothing, and dialects.

## **Uses of Setting**

1. To create mood or atmosphere.
  - a. A log cabin nestled in a beautiful mountain canyon -- peaceful, happy mood.
  - b. Wet, dark tunnel --scary mood.
2. To inform readers about different ways of life.
  - a. Details about clothing, customs, and speech patterns a reader can get a sense of what it is really like live in that story.
3. To make the action of a literary work seem more real.
  - a. Vivid details can take readers to imaginary and far-away times and places.
4. To contribute to the conflict or struggle.
  - a. Arctic settings may involve a character's struggle to survive in extreme weather.
5. To symbolize, or stand for, some idea that the writer wants to emphasize.
  - a. A spring setting may symbolize hopeful beginnings and growth.
  - b. Winter may symbolize death or loneliness.

## **What is Plot?**

What happens and How it happens.

## **What are the Parts of a Plot?**

1. Exposition - introduces the reader to the setting and characters.
2. Inciting incident - this event creates the central conflict or struggle.
3. Development - part of the story where the struggle takes place.
4. Climax - the high point of interest and suspense in the story.
5. Resolution - point at which the conflict is ended, or resolved.

## **What is Conflict?**

1. Conflict is the struggle between opposing forces.
2. Central Conflict - main character must fight against some force or make an important decision.
  - a. Internal conflict - takes place inside a person's mind. Example - a character is torn between risking his life to save someone else.
  - b. External conflict - takes place when a person or group struggles against another person or group or against a non-human force such as a storm or a car that won't start.

## **Special Plot Techniques**

1. Suspense - feeling of excitement or tension the reader experiences as the plot unfolds. Writers create suspense by raising questions in the reader's mind.
2. Foreshadowing - a hint or clue about an event that will occur later in the story.
3. Flashback - a section of the story that is interrupted to tell about an earlier event.
4. Surprise ending - an ending that catches the reader off guard with something unexpected.

## **What is Narration?**

The act of telling a story, or narrative.

The voice that tells the story is called the *narrator*.

## **What is Point of View?**

1. First person – example: Your grandmother telling you a story about her youth. First person pronouns like I, me, us, our. She is the character in her own story.
2. Third person – example: Your grandmother is telling you a fairy tale. Third person pronouns like she, he, his, them. She is telling the story from outside the action.

## **How to tell what the Point of View is?**

1. Is the narrator a character in the story?
  - a. If they take part in the action – first person
  - b. If they are outside – third person

## **Types of Narrators**

1. Omniscient – “all knowing” tells about other thoughts and feelings
2. Limited – knows only what’s in the mind of one major or minor character
3. Objective – does not discuss the thoughts or feelings of the characters but reports only what they DO

# Socratic Seminar

Before you come to a Socratic Seminar class, please read the assigned text (novel section, poem, essay, article, etc.) and write *at least one* question in each of the following categories:

**1. WORLD CONNECTION QUESTION:** Write a question connecting the text to the real world.

*Example:* If you were given only 24 hours to pack your most precious belongings in a backpack and to get ready to leave your home town, what might you pack? (After reading the first 30 pages of *Night*)

**2. CLOSE-ENDED QUESTION:** Write a question about the text that will help everyone in the class come to an agreement about events or characters in the text. This question usually has a "correct" answer.

*Example:* What happened to Hester Prynne's husband that she was left alone in Boston without family? (After reading the first four chapters of *The Scarlet Letter*)

**3. OPEN-ENDED QUESTION:** Write an insightful question about the text that will require proof and group discussion and "construction of logic" to discover or explore the answer to the question.

*Example:* Why did Gene hesitate to reveal the truth about the accident to Finny that first day in the infirmary? (After reading mid-point of *A Separate Peace*).

**4. UNIVERSAL THEME/CORE QUESTION:** Write a question dealing with a theme(s) of the text that will encourage group discussion about the universality of the text.

*Example:* After reading John Gardner's *Grendel*, can you pick out its existential elements?

**5. LITERARY ANALYSIS QUESTION:** Write a question dealing with HOW an author chose to compose a literary piece. How did the author manipulate point of view, characterization, poetic form, archetypal hero patterns?

*Example:* In *Mama Flores Family*, why is it important that the story is told through flashback?

# Socratic Seminar: Participant Rubric

<b>A Level Participant</b>	<ul style="list-style-type: none"> <li>• Participant offers enough solid analysis, without prompting, to move the conversation forward</li> <li>• Participant, through comments, demonstrates a deep knowledge of the text and the question</li> <li>• Participant has come to the seminar prepared, with notes and a marked/annotated text</li> <li>• Participant, through comments, shows that he/she is actively listening to other participants</li> <li>• Participant offers clarification and/or follow-up that extends the conversation</li> <li>• Participant's remarks often refer to specific parts of the text</li> </ul>
<b>B Level Participant</b>	<ul style="list-style-type: none"> <li>• Participant offers solid analysis without prompting</li> <li>• Through comments, participant demonstrates a good knowledge of the text and the question</li> <li>• Participant has come to the seminar prepared, with notes and a marked/annotated text</li> <li>• Participant shows that he/she is actively listening to others and offers clarification and/or follow-up</li> </ul>
<b>C Level Participant</b>	<ul style="list-style-type: none"> <li>• Participant offers some analysis, but needs prompting from the seminar leader</li> <li>• Through comments, participant demonstrates a general knowledge of the text and question</li> <li>• Participant is less prepared, with few notes and no marked/annotated text</li> <li>• Participant is actively listening to others, but does not offer clarification and/or follow-up to others' comments</li> <li>• Participant relies more upon own opinion and less on the text to drive comments</li> </ul>
<b>D or F Level Participant</b>	<ul style="list-style-type: none"> <li>• Participant offers little commentary</li> <li>• Participant comes to the seminar ill-prepared, with little understanding of the text and question</li> <li>• Participant does not listen to others, offers no commentary to further the discussion</li> <li>• Participant distracts the group by interrupting other speakers or by offering off topic questions and comments</li> <li>• Participant ignores the discussion and its participants</li> </ul>



## *Active Reading Chart*

Active Reading Prompt	Page/ Line	Denotative description	Connotative response to prompt	Evidence
Predict what will happen next, explain why				
Were your predictions accurate? How were they different?				
What questions do you have?				
Characters				
Settings/Occasions				
Events				
Things you don't understand				

***Active Reading Chart-- Part 2***

Active Reading Prompt	Page/ Line	Denotative description	Connotative response to prompt	Evidence
What connections can you make between the text and your own experiences? Explain.				
Identify and explain how the author uses:  Metaphors				
Personification				
Similes				
Symbolism				
Hyperbole				
Imagery				
What is the author's tone?				
What is the reader's mood?				
Thesis Statement:				

# Critical Reading of Prose Passages

If you are able to offer an informed opinion about the purpose and merits of a text, then you are on the road to true literacy.

The AP Exam in Language and Composition seeks to identify readers who can not only describe what happened, but also explain why and how it happened.

More specifically, as a critical reader you will:

- Summarize and outline complex material
- Critically examine a text's reasoning
- Analyze the ways a text achieves its effects, especially through stylistic choice
- Evaluate a text, deciding whether it is accurate, authoritative, and convincing
- Determine a text's significance
- Compare and contrast different text
- Synthesize information from one or more related text
- Apply concepts in one text to another

**There are six strategies a critical reader can employ when reading prose passages.**

1. Get the facts straight
  - Preview
  - Annotate
  - Outline
  - Summarize
2. Analyze the argument
  - What is the author's thesis?
  - What kinds of support are used?
  - Fact versus opinion
  - Is support sufficient and appropriate?
  - Emotion versus reason
  - Satisfactory conclusion?
3. Identify basic features of style
  - Diction (word choice)
  - Tone
  - Sentence structure (syntax)
  - Sentence types
  - Verb choices
4. Explore your personal response
  - Be certain you can account for the sources and causes of your response
5. Evaluate the text and determine its significance
  - Era
  - Social
  - Intellectual
6. Compare and contrast related texts

**As you analyze a work the following will help you organize your response.**

## **Genre**

1. Typically, the four purposes of academic nonfiction prose are:
  - Describe
  - Explain
  - Inform
  - Persuade
2. Persuasion stems from three sources
  - Ethos - an author may rely upon his own reputation to move an audience
  - Pathos – an author may rely upon an audiences’ feelings
  - Logos – an author uses reason to persuade an audience
3. Is the passage an excerpt from fiction?
  - These passages tend to be a description of character or location, seldom a philosophical commentary

## **Organization**

1. If the passage is descriptive, is it organized spatially or by order of importance? What is the overall effect?
2. If the passage is narrative, is the chronological order of events interrupted by flashback, foreshadowing, or episodic events?
3. If the passage is expository, are any of the following devices or methods used: definition, cause and effect, comparison/contrast, classification, examples, analogy?
4. If persuasion is used, what methods does the author use to bolster the argument? Does the author deal with opposing evidence? Does the author fall into any logical fallacies?

## **Tone and Mood**

1. What is the mood (effect upon the reader)?
2. What is the tone (author’s attitude)?

## **Language and Style**

1. What is the word choice? Is it colloquial, idiomatic, scientific, Latinate, formal, concrete, abstract, scholarly, or allusive?
2. To what senses does the author appeal?
3. What literary devices of sense does the author use (personification, metaphor, simile, allusion)? What literary devices of sound does the author use (alliteration, assonance, consonance, repetition)?
4. Does the language have rhythm?
5. Are the sentences long or short? Where does the author use short sentences or fragments for special emphasis? Where are there long sentences or run-ons for special effect?
6. Are the sentences simple, compound, complex, or compound-complex? Where does the author use sentence variety to emphasize an idea?
7. What specialized sentence structure does the author use? Balanced, freight-train, inverted, parallel, periodic? Anaphora, antithesis, asyndeton, chiasmus, negative-positive restatement, polysyndeton?

8. Do any sentences begin or end with a significant word or phrase? Do any sentences have the main idea hidden in the middle, or in an interrupter, so as to create surprise or suspense?
9. Does the author use colors to enhance moods or characterize someone?
10. What are the best-worded phrases or best chosen words?

# GIST Statement

*How People Learn: Brain, Mind, Experience, and School*  
Chapter 3: *Learning and Transfer*

***What is it?***

Gist is a comprehension strategy that is used both during reading and after reading. It is one approach to summarizing a text. When using GIST, students create summaries that are 20 words or less for increasingly large amounts of text.

gist - (jĭst) *n*- 1. The central idea; the essence. 2. the central meaning or theme of a speech or literary work. 3. the choicest or most essential or most vital part of some idea or experience.

<http://dictionary.reference.com/search?q=gist>

***How does it work?***

1. Define what the “gist” of something is.
2. Read the first paragraph/section of the assigned reading.
3. Write a 20 word summary that describes the main idea in that section.
4. Read the second paragraph/section of the assigned reading.
5. Write a 20 word summary that combines the material in the first gist statement and the new material.
6. Continue this procedure until a 20 word summary is created for the entire reading.

***GIST Statement – 20 words only!***

_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

# Big Idea/Key Words

*How People Learn*  
*Chapter 2: How Experts Differ from Novices*

## Activity 1: Preview and Purpose setting

- Read title, subheadings, first and last paragraphs, charts and pictures.
- Summarize your purpose for reading this selection:

---

- Complete the following chart:

Big Idea	Key Words

## Activity 2: Read the first half of the selection. Revisit your chart.

Big Idea	Key Words

## Activity 3: Finish selection, then revisit chart.

Big Idea	Key Words

**Activity 4:** Based on your big idea and key words, complete the following chart.

Who      What      When      Where      How

Subject

**Activity 5:** Using your completed chart, summarize the chapter. Include title, author, and a description of the who, what, when, where, and how of the subject matter.

[illegible]



## READING JOURNAL QUESTIONS

The purpose of answering these questions is to demonstrate that you have read the book. Responses should be approximately 150 words long and give enough details to prove that you are reading. Be sure to write the date, **book title, author, question**, and the page you are on in the book. All entries should be written in paragraph form with proper capitalization, punctuation, and spelling.

1. What kind of person is \_\_\_\_\_? How do you know?
2. How and why does \_\_\_\_\_ change in the course of the story? Explain.
3. Who is the narrator in the story? Why do you think the author chose this narrator?
4. Finish this sentence? "I like the way the author..."
5. Have you read any other books by this author? How does this one compare?
6. Tell about the setting. How does the setting add to the story?
7. What do you think will happen next? What evidence did you use from what you've already read to help you make your prediction?
8. Write a letter to a friend advising him/her to read your book. Explain why he/she should.
9. Explain why your book should be included in the class's list of TOP TEN BOOKS.
10. Write a letter to the author asking questions about characters or why the plot turned out as it did.
11. What did the author have to know about to write this book? What kinds of research did he/she have to do? Use evidence from the book to explain what the author researched?
12. Predict what will happen to one of the characters after the book. What will the rest of his or her life be like? What evidence from the book makes you think this will happen?
13. Choose a quotation from your book; discuss what it means and why it is memorable. (Be sure to list the page number where it can be found.)
14. If you have read another book with a similar theme or subject, compare the two.
15. Choose actors/actresses to portray the main characters in the movie version of your book and explain your choices.
16. What parts of the book seem most believable? Most unbelievable? Explain why.
17. Make up five interview questions (with answers) for the main character.
18. Explain where and how you think the main character will die. What evidence from the book makes you think so?
19. Explain what the main character wants more than anything. What evidence from the book makes you think so?
20. Compare and contrast where you live in the neighborhood or town in the book.
21. Explain where the main character would most want to travel. What evidence from the book makes you think so?
22. Draw the setting of your book and explain it (a half page).
23. Explain the title of the book. Is it appropriate, or can you suggest a better one?
24. Tell what you think happened **before** the story began. Explain with details from the book.
25. Draw a portrait of your main character and explain something about it. (a half page)
26. Make a drawing of an object from your book that you think would symbolize one of the characters. Tell why you chose this object and what it says about the character.
27. You are a psychologist offering advice to the main character in your book. Tell what the problem is and what advice you would give.

28. If your main character is a student, write a progress report or note from his/her teacher. What evidence from the book makes you think that a teacher would evaluate him/her this way?
29. Describe an experience you've had that was like the experience of a character.
30. Make and explain a bookmark featuring your book (a half page). Draw it in your journal.
31. Write a poem about your book, a character, or situation in your book.
32. Find and write down 20 similes and/or metaphors from your book (list page numbers).
33. Describe a field trip you would like to take because of your book. Explain how it relates to the book.
34. Finish this sentence: "I wonder why..."
35. What did a character do that surprised you? Explain.
36. What part of the book made you stop and think? Explain why.
37. If this book has a movie version and you have seen it, how do the two compare?
38. If you were to make a movie of this book, what scenes would you be sure to include? What might you leave out? Why?
39. If you have finished the book, tell what you think the author's message (theme) is. Explain.
40. Write a diary entry (or entries) for your favorite character(s).
41. Comment on the author's vocabulary. Does the book contain a lot of big words? Foreign words? Technical language? Slang? Old-fashioned words? Why do you think the author made this choice of vocabulary?
42. What are the best parts of this book? What are the worst parts? Explain.
43. What character would you like to be in this novel? Why? What personality traits of this character would you like to have? Why?
44. What is the most important decision made in this book? How does it affect the character? How does it affect the outcome of the book?
45. Do any of the characters remind you of friends, family members, classmates, teachers, etc? Explain.
46. In what ways are you like or unlike any of the characters? Explain.
47. Do you like the ending of the novel? Why or why not? How would you change it?
48. After you finish the book, make a timeline of the events in the life of the main character or subject.
49. Explain 3-5 facts, theories, or incidents that you found particularly interesting. (Explain does not mean list!)
50. Make a dictionary of at least 25 words for the subject of your book.
51. Find a quotation (not from your book) that a character in your book would like and explain why he or she would think it is important. (Tell where the quote is from.)
52. Make a list of at least 30 props that were important in the story. Explain how 3-5 of the props enhanced the story.
53. Does your story take place during an interesting historical time period? If so, describe the time period and how does it affect the story?

Originally developed by Deborah Parsons - Nelson County High School

## 20 Master Plots

1. Quest
2. Adventure
3. Pursuit
4. Rescue
5. Escape
6. Revenge
7. The Riddle
8. Rivalry
9. Underdog
10. Temptation
11. Metamorphosis
12. Transformation
13. Maturation
14. Love
15. Forbidden Love
16. Sacrifice
17. Discovery
18. Wretched Excess
19. Ascension
20. Descension



20 Master Plots (And How to Build Them)  
By Robert B. Tobias  
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# Plot Diagram Assignment

Create a plot diagram using events from the story you have been reading. This diagram needs to include both words and pictures. See example.



**Exposition** – setting, characters, and main conflicts are introduced to the reader; this is the beginning of a novel or story and may be short or long, but is always flat (little action or emotion).

**Rising Action** - the round characters are developed, the conflicts are increased and acted out in many ways, motives are introduced, things happen; generally, the major part of a novel or story. Include at least five major events from the story.

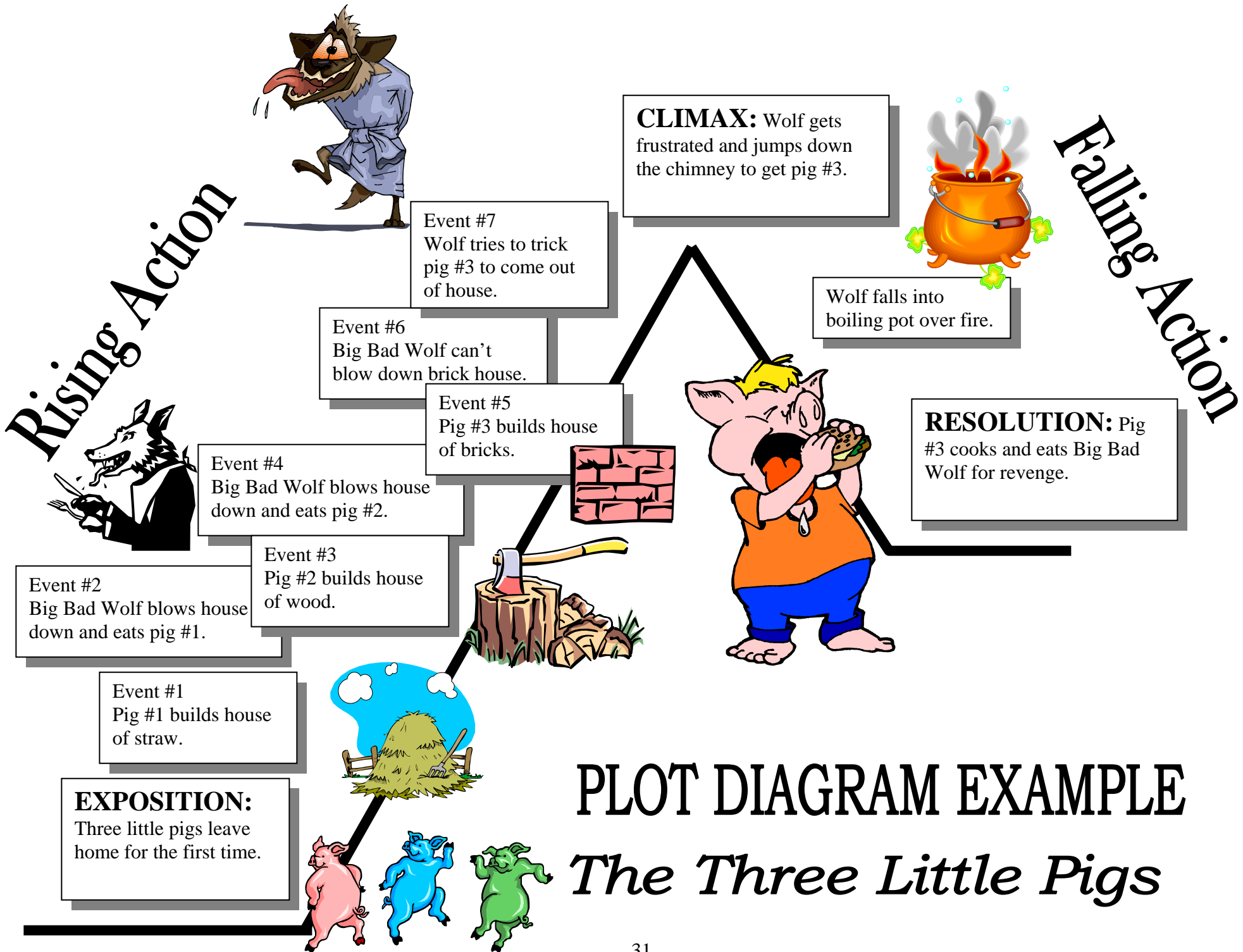
**Climax** - the "high point" of a story in which the major conflicts erupt in some kind of final showdown (fight, argument, violent or physical action, very tense emotional moment...); at the end of the climax, the "winner" will be clear (there is not always a winner!). This is the point in the story where something CHANGES.

**Falling Action** - what events immediately follow the climax; a kind of "cleaning up."

**Resolution/Denouement** - where everything ends; the reader may have some sense of "closure" or may be asked to think about what might come next; in fairy tales, the Happy Ending; in some novels, you will read about the characters many years later.

*Rising Action*

*Falling Action*



# PLOT DIAGRAM EXAMPLE

## *The Three Little Pigs*

## Recommended Reading from AP Exam

Author	Title		AP Exam Years	RL	Pages	Other
Achebe, Chinua	Things Fall Apart	This story describes a family gathered at a house on the Scottish coast, where in later years only caretakers live. Then, the house is again filled with surviving family members.	91,97,03	7.2	236	
Aeschylus	Eumenides, The	Eumenides, the climactic play of the only surviving complete Greek tragic trilogy, the Oresteia of Aeschylus.	96		320	PLAY
Aeschylus	Oresteia, The	The most famous series of ancient Greek plays, and the only surviving trilogy, is the Oresteia of Aeschylus, consisting of Agamemnon, Choephoroe, and Eumenides.	90,94		232	PLAY
Albee, Edward	Who's Afraid of Virginia Woolf	This modern American play watches an evening with two couples and the lies they fabricate about themselves to keep on living. It is a vicious and haunting drama.	88,94,00, 04		242	PLAY
Albee, Edward	Zoo Story, The	The Zoo Story is a confrontation between middle-class America and the outcasts of society. Set in Central Park, Peter, an average American, is confronted by Jerry, a lonely man from the wrong side of the park.	82,01			PLAY
Albee, Edward	Sandbox, The	Deals with conflicts within a tense marriage.	71			PLAY
Anaya, Rudolfo	Bless Me, Ultima	Antonio Marez is six years old when Ultima comes to stay with his family in New Mexico. She is a "curandera," one who cures with herbs and magic.	94, 96, 97, 99, 04	5.4	262	
Aristophanes	Lysistrata	Aristophanes' great anti-war drama, with comedic overtones, glorifies the power of fertility in the face of destruction.	87		64	PLAY
Arnold, Harriette	Dollmaker, The	Strong-willed, self-reliant Gertie Nevel's peaceful life in the Kentucky hills was devastated by the brutal winds of change.	91		606	

Atwood, Margaret	Alias Grace	Grace has been convicted for her involvement in two vicious murders. Some believe Grace is innocent; others think her evil or insane. Now serving a life sentence, Grace claims to have no memory of the murders. Is Grace a female fiend?	00, 04	6.9	552	
Atwood, Margaret	Cat's Eye	Painter Elaine Risley's return to Toronto, the city of her youth, evokes a flood of memories and allows her at long last to reconcile with her past.	94	6.1	445	
Atwood, Margaret	Handmaid's Tale, The	In the futuristic Republic of Gilead, which is being ruled and policed by men, women are divided into classes based on their household functions.	92	5.4	395	
Austen, Jane	Emma	This classic novel is about a self-assured young lady whose capricious behavior is dictated by romantic fancy.	96	9.3	353	
Austen, Jane	Mansfield Park	Fanny, a shy and sweet-tempered girl adopted by wealthy relations, is an outsider looking in on an unfamiliar and often inhospitable world. Fanny eventually wins the affection of her benefactors, endearing herself to the Bertram family.	91, 03	12	420	
Austen, Jane	Persuasion	This is a tale of love lost and renewed amid England's complicated upper society.	83,88,90,92,94	12	204	
Austen, Jane	Pride and Prejudice	This classic story about eighteenth-century England features a glamorous, proud heroine and a dashing, prejudiced hero, whose worth is slowly discovered.	83,88,92,94,97	12	332	
Baldwin, James	Go Tell it on the Mountain	Using as a frame the spiritual and moral awakening of 14-year-old John Grimes during a Saturday night service in a Harlem storefront church, Baldwin lays bare the secrets of a tormented black family during the depression.	88,90	6.5	224	
Beckett, Samuel	Waiting for Godot	This is Beckett's "theatre of the absurd" play of Vladimir and Estragon, who are waiting for the arrival of the mysterious Godot.	77, 85, 86, 89, 94, 01	5.4	111	PLAY

Brecht, Bertolt	Mother Courage and Her Children	The work is a chronicle play of the Thirty Years' War.	85,87		126	PLAY
Bronte, Charlotte	Jane Eyre	In this stormy, intense, introspective novel of the mid-nineteenth century, Jane Eyre is a plain, yet spirited, governess whose virtuous integrity, keen intellect, and perseverance break through class barriers to reach the man she loves.	76, 77, 78, 82, 83, 85, 86, 87, 88, 89, 91, 94, 95, 96, 97, 01, 03, 04	7.9	488	
Bronte, Emily	Wuthering Heights	A tale of love that is stronger than death, it is also a fierce vision of passion between Catherine and Heathcliff.	71,77,78,79,82,83,86,89,90,91,92,96,97,99,01	11.3	370	
Bulosan, Carlos	America is in the Heart	This autobiography of the well-known Filipino poet describes his boyhood in the Philippines, his voyage to America, and his years of hardship and despair as an itinerant laborer following the harvest trail in the rural West.	95		327	
Camus, Albert	Fall, The	In Amsterdam, the ex-lawyer Jean-Baptiste Clamence meets a fellow Frenchman in a seedy bar, and proceeds to give a account of his fall from social eminence.	81		160	
Camus, Albert	Plague, The	Set in Algiers, in northern Africa, this is a powerful study of human life and its meaning in the face of a deadly virus that sweeps dispassionately through the city, taking a vast percentage of the population with it.	02	8.2	308	
Camus, Albus	Stranger, The	Camus asks if there is a God or just a cold, indifferent universe in this story of the trial of a man who commits a pointless murder.	79,82,86,04	6.8	123	
Cao, Lan	Monkey Bridge	Monkey Bridge charts the unmapped territory of the Vietnamese American experience in the aftermath of war.	00		260	
Cather, Willa	My Antonia	In this portrait of a pioneer woman, the strengths and passions of America's early settlers are memorably rendered.	94,03	6.9	372	



Cervantes, Miguel de	Don Quixote	This book chronicles the adventures of Don Quixote, the errant Knight, and his faithful servant Sancho Panza. A humorous and thought-provoking parody of chivalry.	92,01, 04	13.2	1090	
Chekov, Anton	Cherry Orchard, The	Classic of world drama concerns the passing of the old semifeudal order in turn-of-the-century Russia, symbolized in the sale of the cherry orchard owned by Madame Ranevskaya.	71, 77,83		64	PLAY
Chopin, Kate	Awakening, The	This book tells of a woman's abandonment of her family, her seduction, and her awakening to desires and passions that threaten to consume her.	87,88,91,92,95,97,99,02, 04	8.5	218	
Congreve, William	Way of the World, The	This knowing comedy of manners depicts the scheming of a nest of shallow, deceitful aristocrats to prevent two lovers from marrying.	71		80	PLAY
Conrad, Joseph	Heart of Darkness	A man travels up the Congo River by steamer, manages to survive an unforgiving land and persistent disease, and uncovers his own true nature.	76,91,94,96,99,00,01,02, 03, 04	9	146	
Conrad, Joseph	Lord Jim	A haunted sailor, driven from port to port, from island to island, Lord Jim is a man in search of identity.	78,82,83,86,00,03	9.1	317	
Conrad, Joseph	Victory	Baron Axel Heyst and his lover, Lena, a woman he saved from a sordid life, share an idyllic existence on the island of Samburan, until three intruders from Lena's past threaten to destroy their happiness.	83		432	
Davies, Robertson	Fifth Business	This first novel of the Deptford Trilogy centers around the mystery of the relationship of Dunstan, Boy Staunton, and the Dempsters.	00	7.5	266	
de Crevecoeur	Letters from an American Farmer	Written by an emigrant French aristocrat turned farmer, the Letters from an American Farmer (1782) posed the famous question: "What, then, is the American, this new man?", as a new nation took shape before the eyes of the world.	76		288	

DeBalzac, Honore	Pere Goriot	This fine example of the French realist novel contrasts the social progress of an impoverished but ambitious aristocrat with the tale of a father, whose obsessive love for his daughters leads to his personal and financial ruin.	02		304	
Defoe, Daniel	Moll Flanders	Defoe's eighteenth-century novel of a woman's eventual escape from the life of immorality and wickedness imposed on her by society since her birth.	76,86,87,95		368	
Dickens, Charles	Bleak House	The mysteries of Esther Summerson's birth and Mr. Tulkinghorn's murder are worked out against the backdrop of the Jarndyce lawsuit in England's Chancery Court.	94, 00, 04	8.8	990	
Dickens, Charles	David Copperfield	Story of the comic delights, tender warmth, and tragic horror of childhood. Judged by many to be Dickens' masterpiece because of unforgettable characters and incidents.	78,83	8.8	990	
Dickens, Charles	Great Expectations	A tiny orphan boy named Pip acquires a mysterious benefactor who sponsors him to become a gentleman. Years later, Pip confronts his past heartaches and illusions that his "great expectations" have brought upon him.	79,80,88,89,92,94,95,96,00,01,02, 03,04	9.2	528	
Dickens, Charles	Hard Times	The author creates the Victorian city of Coketown in Northern England to critique the industrialist economy he believes exploited the lives of the working class, destroying human creativity and joy in the process.	87,90	9.3	338	
Dickens, Charles	Our Mutual Friend	The basic plot is vintage Dickens: an inheritance up for grabs, a murder, a rocky romance or two, plenty of skullduggery, and a host of unforgettable secondary characters.	90	8.8	884	
Dickens, Charles	Tale of Two Cities, A	Life in Paris and London during the oppressive and turbulent years leading up to the French Revolution are revealed in Dickens' classic story.	82,91,04	9.7	367	

Doctorow, E.L.	Ragtime	Ragtime captures the spirit of America in the era between the turn of the century and the First World War.	03		270	
Dostoevsky, Fyodor	Brothers Karamazov, The	This classic Russian novel is a murder mystery, a courtroom drama, and an exploration of erotic rivalry in a series of triangular love affairs involving the wicked and sentimental.	90	10.4	796	
Dostoevsky, Fyodor	Notes from Underground	This classic novel recounts the apology and confession of a minor nineteenth-century official, an almost comical account of the man's separation from society and his descent "underground."	89		160	
Dostoevsky, Fyodor	Crime and Punishment	Nietzschean hero Raskolnikov has committed a murder. Will he confess? Will the authorities break him?	76,80,82,88,96,99,00,01,02,03	8.7	542	
Dreiser, Theodore	American Tragedy, An	This novel reveals the corruption and destruction of one man who forfeits his life in desperate pursuit of success.	81, 82,95,03	8.5	828	
Dreiser, Theodore	Sister Carrie	Young Caroline Meeber leaves home for the first time and experiences work, love, and the pleasures and responsibilities of independence in late-nineteenth-century Chicago and New York.	87,84,02	6.4	489	
Eliot, George	Middlemarch	This is a portrait of nineteenth-century English provincial life.	95, 04	10.4	826	
Eliot, George	Mill on The Floss, The	Maggie Tulliver is torn between a code of moral responsibility and her hunger for self-fulfillment. Rebellious by nature, she causes friction, both among the townspeople of St. Ogg's and in her own family, particularly with her brother, Tom.	90,92, 04	9.9	627	
Eliot, George	Silas Marner	Disappointed in friendship and love and embittered by a false accusation, weaver Silas Marner retreats from the world with his loom, but soon finds his monastic existence disturbed by the arrival of a golden-haired child.	02	9.7	205	

Eliot, T. S.	Love Song of J. Alfred Prufrock	Deals with spiritually exhausted people who exist in the impersonal modern city. Prufrock is a representative character who cannot reconcile his thoughts and understanding with his feelings and will.	85			POEM
Eliot, T. S.	Wasteland, The	The Waste Land expresses with great power the disillusionment and disgust of the period after World War I.	81		200	POEM
Eliot, T.S.	Murder in the Cathedral	A dramatization in verse of the murder of Thomas Becket at Canterbury.	76,80,85,95		96	PLAY
Ellison, Ralph	Invisible Man	A black man fervently searches for his identity.	76,78,82,83,85,86,87,88,89,91,94,95,96,97,01	7.2	581	
Erdich, Louise	Love Medicine	Multigenerational saga of two extended families who live on and around a Chippewa reservation in North Dakota.	95		384	
Euripides	Medea	Medea, whose magical powers helped Jason and the Argonauts take the Golden Fleece, remains one of the strongest female characters ever to appear on stage.	82,92,95,01,03		64	PLAY
Faulkner, William	Absalom, Absalom	This is the story of Thomas Sutpen and his ruthless, single-minded pursuit of his grand design -- to forge a dynasty in Jefferson, Mississippi, in 1830.	76,00	9.3	313	
Faulkner, William	As I Lay Dying	This novel portrays the story of Addie Bundren of Mississippi, her sons, and the family trip to bury her.	78,89,90,94,01, 04	5.4	267	
Faulkner, William	Light in August	This novel is about hopeful perseverance in the face of mortality that features some of Faulkner's most memorable characters.	71,79,81,82,83,85,91,94,95,99,03	6.7	512	
Faulkner, William	Sound and the Fury	This stream-of-consciousness tale of the Compson family of Jefferson is also the tale of the South.	77,86,97,01	4.4	326	
Faulkner, William	Bear, The	The story of a young man's development against a background of vanishing wilderness.	94		193	

Fielding, Henry	Joseph Andrews	Footboy Joseph loses his place when he rejects Lady Booby's advances, commencing a comic odyssey of robbery, poverty, and sexual viciousness.	91, 99		288	
Fielding, Henry	Joseph Andrews	Joseph Andrews, and Joseph—in the company of his old tutor, Parson Adams sets out from London to visit his sweetheart, Fanny. Along the way, the two travelers meet with a series of adventures—some hilarious, some heartstopping—in which through their own innocence and honesty they expose the hypocrisy and affectation of others.	99		248	
Fielding, Henry	Tom Jones	This book chronicles the adventures of the rambunctious and randy Tom Jones.	90,00	13.8	856	
Fitzgerald, F. Scott	Great Gatsby	This story deals with the fabulously wealthy Jay Gatsby and his love for the beautiful Daisy Buchanan, set during 1925.	82,83,88,91,92,97,00,02, 04			
Flaubert, Gustave	Madame Bovary	His heroine, Emma Bovary, a bored provincial housewife, abandons her husband to pursue the libertine Rodolphe in a desperate love affair.	80,85, 04		320	
Ford, Ford Madox	Good Soldier, The	Ford's novel revolves around two couples that are on display as they pass parts of a dozen pre-World War I summers together in Germany, concealing the fissures in each marriage.	00		352	
Forster, E. M.	Room with a View, A	Lucy Honeychurch is an innocent abroad -- a conventional middle-class English girl doing the Grand Tour of the European continent. But the "improving" effects of Europe's great art and architecture are soon overshadowed by a startling encounter with violent death and the distractions of an awakening passion.	03		224	
Forster, E.M.	Passage to India, A	This account captures the clash of two cultures, East and West, in British India after the turn of the century.	71, 77, 78, 83, 88, 91, 92	7.7	361	

Friel, Brian	Dancing at Lughnasa	This is the story of the summer of 1936 and a family of a poor Irish family making their way through it.	01		71	PLAY
Fugard, Athol	Master Harold...and the Boys	Beautifully executed one-act on the consequences of racism (in South Africa)-- not just for the victims of racism, but for everyone.	03		60	PLAY
Gaines, Ernest	Gathering of Old Men, A	This book depicts the racial tension that arises over the death of a Cajun farmer at the hands of a black man, in Louisiana during the 1970s.	00	4.4	217	
Gaines, Ernest	Lesson before Dying, A	Two black men--one a teacher, the other a death-row inmate--struggle to live and die with dignity.	99	4.4	256	
Garcia, Cristina	Dreaming in Cuban	The story of four strong-willed women of the del Pino family of Havana and Brooklyn who are divided by conflicting political loyalties.	03	6.5	245	
Glaspell, Susan	Trifles	Develops a feminist critique of social role.	00			PLAY
Goethe, Johann Wolfgang Von	Faust	The story of the wandering conjuror who accepts Mephistopheles' offer of a pact, selling his soul for the devil's greater knowledge; he produced one of the greatest dramatic and poetic masterpieces of European literature.	02,03		240	
Golding, William	Lord of the Flies	Shipwrecked English schoolboys set up their own civilization, but savagery finally emerges.	85,92	5	187	
Greene, Graham	Brighton Rock	A masterpiece of psycho-realism, this fascinating study of evil, sin, and the "appalling strangeness of the mercy of God" withholds easy judgement as a narrative takes us through the moral question of what is simultaneously fascinating and repellent.	79		338	
Greene, Graham	Power and the Glory, The	This is a suspenseful story about a hunted, driven desperate priest in Mexico.	95	5.9	240	

Greene, Graham	Heart of the Matter, The	Scobie, a police officer serving in a war-time West African state, is distrusted, being scrupulously honest and immune to bribery. But then he falls in love, and in doing so is forced to betray everything he believes in, with tragic consequences.	71		242	
Guterson, David	Snow Falling on Cedars	Portrays the psychology of a community, the ambiguities of justice, the racism that continued to persist after World War II was long over.	00	7	345	
Hamilton, Alexander	Federalist Papers, The	Considered one of the most authoritative explanations of the provisions of the Constitution in existence.	76		648	
Hansberry, Lorraine	Raisin in the Sun, A	This play is a drama about the hopes and aspirations of a struggling, working-class, black family living on the South Side of Chicago.	87,90,92,94,96,99	5.5	135	
Hardy, Thomas	Jude the Obscure	Victorian novel of Jude Fawley, who dreams of life and knowledge beyond his birthright. Ultimately, his own family and ideals are destroyed from within.	76,80,85,87,91,95, 04	8.9	514	
Hardy, Thomas	Mayor Of Casterbridge, The	Set in Wessex, England, shortly before 1830, this story is about the blind energies and defiant acts that bring an ambitious man to power but also destroy him.	94,99,00,02	9.5	416	
Hardy, Thomas	Tess of D'ubervilles	Victimized by lust, poverty, and hypocrisy, Tess is a woman whose intense vitality flares unforgettably against the bleak background of a dying rural society.	82,91,03	9.5	432	
Hawthorne, Nathaniel	House of Seven Gables, The	This story is of four relatives who live in an evil house cursed through the centuries by a man hanged for witchcraft.	89,96	11	288	
Hawthorne, Nathaniel	Scarlet Letter, The	A novel of shame, guilt, and pride as Hester Prynne is branded an adulteress and finds love only in her child, Pearl.	71,77,78,83,88,91,99,02,04	11.7	241	
Heller, Joseph	Catch-22	Vulgarly, bitterly, savagely funny. A powerful account of World War II bombing missions.	82,85,87,98,94,01, 03,04	7.1	455	

Hellman, Lillian	Little Foxes, The	Brilliant display of a family driven to disaster by overwhelming greed and desire.	85,90		81	PLAY
Hellman, Lillian	Watch on the Rhine	Tells the story of a man who, in attempting to return to the United States during World War II, is blackmailed by a Nazi sympathiser.	87			PLAY
Hemingway, Ernest	Farewell to Arms, A	Set in World War I Italy, this is one of the most poignant love stories ever written.	91,99	6	332	
Hemingway, Ernest	For Whom the Bell Tolls	This timeless epic of the Spanish Civil War portrays every facet of human emotions.	03	5.8	471	
Hemingway, Ernest	Sun Also Rises, The	A brilliant profile of the Lost Generation, Hemingway's first bestseller captures life among the expatriates on Paris's Left Bank during the 1920s, the brutality of bullfighting in Spain, and the moral and spiritual dissolution of a generation.	85,91,95	4.4	222	
Homer	Iliad, The	This story, filled with heroism and treachery, tells of the terrible and long-drawn-out siege of Troy.	80	11.3	454	
Homer	Odyssey, The	The hero Odysseus encounters Poseidon the sea god, fights monsters, and loses his crew as he returns to Ithaca.	86,94	10.3	365	
Hurston, Zora Neale	Their Eyes Were Watching God	An American classic about a young black woman and her coming to an understanding about love and happiness.	88,90,91,94,96,04	5.6	195	
Huxley, Aldous	Brave New World	This novel is a shocking look at a frightening tomorrow.	89	7.5	267	
Ibsen, Henrik	Doll's House, A	The story of Nora and her husband, Torvald, is told just as the secret Nora has been hiding for years is finally revealed. In the process, Nora discovers her importance as a person.	71,83,88,94,95,00	5.9	124	
Ibsen, Henrik	Enemy of the People, An	A medical officer is charged with inspecting the public baths on which the prosperity of his native town depends. He finds the water to be contaminated. When he refuses to be silenced, he is declared an enemy of the people.	76, 80, 87, 99, 01			PLAY



Ibsen, Henrik	Ghosts	Powerful psychological drama (1881) exposes hypocrisy of social conventions and society's moral codes.	00, 04		64	PLAY
Ibsen, Henrik	Hedda Gabler	Readers will discover in the shocking events Hedda Gabler precipitates, a masterly exploration of the nature of evil and the potential for tragedy that lies in human frailty.	79,92,02,03		80	PLAY
Ibsen, Henry	Wild Duck, The	The idealistic son of a corrupt merchant exposes his father's duplicity, but in the process destroys the very people he wishes to save.	78			PLAY
Ishiguro, Kazuo	Remains of the Day, The	A story about an English butler who has spent his whole life serving another's needs who now faces old age and memories that rise up out of a deep self-deception.	00,03	7.9	245	
James, Henry	Portrait of a Lady	Story of intense poignancy, Isabel's tale of love and betrayal still resonates with modern audiences.	88,92,96,03		656	
James, Henry	Turn of the Screw, The	In this classic tale of terror and obsession, imagination weaves a fascinating tale of the lives of two children, a governess in love, and a country house.	92,94,00,02, 04	8.5	191	
James, Henry	Washington Square	An heiress favored by neither beauty nor brilliance, her proud and pitiless father, and her fortune-hunting suitor are portrayed through shifting relationships and a series of confrontations.	90	7.2	258	
James, Henry	Daisy Miller	This book is about a captivating young American, Daisy Miller, whose behavior causes conflicting feelings in the mind of would-be suitor, Winterbourne.	97,03	8.6	126	
Jen, Gish	Typical American	Three Chinese students in New York become trapped in the United States when the Communists assume control of China in 1948. Banding together, the three of them innocently plan to achieve the American dream, while retaining their Chinese values.	02,03		304	

Johnson, James Weldon	Autobiography of an Ex-Colored Man, The	Remarkable novel relates events in the life of an American of mixed ethnicity whose exceptional abilities allow him to move freely in society—from the rural South to the urban North and eventually, Europe.	02		192	
Jones, Leroi (Amiri Baraka)	Dutchman	Centered squarely on the Negro-white conflict, literally a shocking play--in ideas, in language, in honest anger.	03			PLAY
Jonson, Ben	Volpone	The plot concerns a wealthy, lecherous old man who feigns a mortal illness in order to solicit bribes from greedy acquaintances who hope to inherit his fortune.	83		122	
Joyce, James	Portrait of the Artist as a Young Man	This book portrays Stephen's Dublin childhood and youth and, in doing so, provides an oblique self-portrait of the young James Joyce.	76,80,81,83,86,88,96,99	8.7	329	
Joyce, James	Dead, The	Presents the thoughts and actions of one man, Gabriel Conroy, on a night he and his wife attend a party given by his two aunts.	97			
Kafka, Franz	Metamorphosis	This is the story of a young man who, transformed overnight into a giant beetlelike insect, becomes an object of disgrace to his family, an outsider in his own home, a quintessentially alienated man.	78,89	10.5	201	
Kafka, Franz	Trial, The	A terrifying psychological trip into the life of one Joseph K., an ordinary man who wakes up one day to find himself accused of a crime he did not commit, a crime whose nature is never revealed to him.	88,89,00		312	
Kesey, Ken	One Flew Over the Cuckoo's Nest	The story of a mental patient and his struggle not to conform, especially to the rules of the head nurse.	01	6.2	272	
Kingston, Maxine Hong	Woman Warrior	This book distills the dire lessons of a mother's mesmerizing "talk-story" tales of a China where girls are worthless, tradition is exalted, and only a strong, wily woman can scratch her way upward.	91	5.7	209	

Knowles, John	Separate Peace, A	Two adolescents come to understand each other and themselves after a tragic accident.	82	6.9	196	
Kogawa, Joy	Obasan	The story of what happened to a Japanese family in Canada during World War II.	94,95,97,04	6.6	300	
Laurence, Margaret	Diviners, The	Morag Gunn, a middle-aged writer who lives in a farmhouse on the Canadian prairie, struggles to understand the loneliness of her eighteen-year-old daughter.	95		389	
Laurence, Margaret	Stone Angel, The	At 90, Hagar Shipley looks back at her life--a girlhood dominated by her father, a bad marriage, and her relationship with her sons.	96, 04	4.8	316	
Lawrence, D.H.	Sons and Lovers	The novel revolves around Paul Morel, a sensitive young artist whose love for his mother, Gertrude, overshadows his romances with two women.	83,90		394	
Lee, Chang-Rae	Gesture Life, A	First, as a native-born Korean, he bends over backwards to fit into Japanese culture, circa 1944. Then he attempts a similar bit of environmental adaptation in postwar America--more specifically, in the slumbering New York suburb of Bedley Run. But in neither case does he quite succeed, which gives the novel its peculiar, faltering sense of tragedy.	04		356	
Lee, Chang-Rae	Native Speaker	Espionage acts as a metaphor for the uneasy relationship of Amerasians to American society in this eloquent, thought-provoking tale of a young Korean-American's struggle to conjoin the fragments of his personality in culturally diverse New York City.	99,03		349	
Lewis,Sinclair	Main Street	Showcases the humdrum existence of a small American town and its inhabitants.	87	8.6	439	
MacLeish, Archibald	J.B.	Modern poetic version of the biblical Book of Job which attempts to relate the concept of goodness to contemporary life.	81,94		160	PLAY

MacLennan, Hugh	Watch that Ends the Night, The	Describes the political climate amongst the intelligentsia in the 1930's and also offers a glimpse of what Montreal was like during the Great Depression.	92		372	
Mailer, Norman	Armies of the Night	The book, subtitled History as a Novel, is the first part is Mailer's first-hand account of the 1967 March on the Pentagon. The second part is compiled from other accounts of the events leading up to the March.	76		282	
Marlowe, Christopher	Doctor Faustus	Marlowe's classic treatment of the myth of man's greed and ambition has contemporary reverberations that make it compelling drama.	79,86,99,04		64	PLAY
Marquez, Gabriel García	One Hundred Years of Solitude	This is the rise and fall, birth and death of the mythical town of Macondo as told through the history of the Buendia family.	89,94,04	8.7	416	
Marshall, Paule	Praisesong for the Widow	Recently widowed Avey (Avatara) Johnson, a wealthy, middle-aged African-American woman, undergoes a spiritual rebirth and finds a vital connection to her past while visiting an island in the Caribbean.	96		256	
McCarthy, Cormac	All the Pretty Horses	John Grady Cole is too young to be given charge of the family ranch and is cut off from the only life he has ever imagined wanting.	95, 96	4.9	301	
McCullers, Carson	Member of the Wedding, The	Frankie Addams is a bored twelve-year-old madly jealous of her brother's impending marriage. Frankie is transformed into F. Jasmine and as F. Jasmine, she looks sixteen and accepts a date with a red-haired soldier.	97	6.3	153	
Melville, Herman	Benito Cereno	A harrowing tale of slavery and revolt aboard a Spanish ship.	89		112	PLAY
Melville, Herman	Billy Budd	This book is a legal parable in which reason and intellect prove incapable of preserving innocence in the face of evil.	79,81,82,83,85,99,02, 04	10.6	265	
Melville, Herman	Moby Dick	This American epic tells a tale about a captain of a whaleship and his obsession to catch the whale named Moby Dick.	76,78,79,80,83,89,94,96,01,03,04	10.3	822	

Melville, Herman	Redburn, His First Voyage	The hardships of life at sea and the realities of distant cities provide young Redburn with a startling introduction to the world.	87		443	
Miller, Arthur	All My Sons	Joe Keller and Herbert Deever, partners in a machine shop during the war, turned out defective airplane parts, causing the deaths of many men.	85,90		84	PLAY
Miller, Arthur	Crucible, The	A dramatization of the events in the seventeenth-century witchcraft trials in Salem, and the furor caused by witchcraft accusations.	71, 83, 86, 89, 04	4.9	152	PLAY
Miller, Arthur	Death of a Salesman	A not-too-successful traveling salesman rears his sons on platitudes to his and their undoing.	86,88,94,03, 04	6.2	139	PLAY
Miller, Arthur	View from the Bridge, A	Inspired by the true story of a Brooklyn dockworker who informed on two illegal immigrants.	94		86	PLAY
Milton, John	Paradise Lost	Poem of epic scale, conjuring up a vast, awe-inspiring cosmos and ranging across huge tracts of space and time. And yet, in putting a charismatic Satan and naked Adam and Eve at the centre of this story, he also created an intensely human tragedy on the Fall of Man.	85,86		512	
Mistry, Rohinton	Fine Balance	In India in 1975, the government has just declared a State of Emergency, in whose upheavals four strangers will be thrust together, forced to share one cramped apartment and an uncertain future.	03	5.8	603	
Moliere	Tartuffe	Molière's satirical examination of religious hypocrisy: a controversial classic.	87		180	PLAY
Moliere	Misanthrope, The	Sophisticated comic drama which elicited enormous controversy with its religious irreverence.	92			PLAY
Momaday, N. Scott	House Made of Dawn	In this fictional story based on the lives of the author's Indian ancestors, a young American Indian is torn between two worlds--his ancestors' and the modern world.	95	6.2	212	

Morrison, Toni	Beloved	In post-Civil War Ohio, the past continues to haunt the ex-slave Sethe and the surviving members of her family.	90,94,99,01,03	6	275	
Morrison, Toni	Bluest Eye, The	This is a story of a young black girl, abused by her drunken father, who wishes to have blue eyes so she can be beautiful.	95	5.2	215	
Morrison, Toni	Song of Solomon	A literary masterpiece about four generations of black life in America.	81,88,96,00,04	5	337	
Morrison, Toni	Sula	This is a sorrowful, touching, sometimes funny tale of two women who share everything as childhood friends in their small, segregated Ohio town, but are later torn apart by the radically different paths they choose to follow.	92,97,02,04	6.4	174	
Murkerjee, Bharati	Jasmine	This novel relates both the odyssey and the metamorphosis of a young immigrant from rural India.	99		256	
Nabokov, Vladimir	Pale Fire	A 999 line poem in heroic couplets, divided into 4 cantos, was composed--according to Nabokov's fiction--by John Francis Shade, an obsessively methodical man, during the last 20 days of his life.	01		321	
Nabokov, Vladimir	Pnin	Pnin is a professor of Russian at an American college who takes the wrong train to deliver a lecture in a language he cannot master.	97		208	
Naipaul, V. S.	Bend in the River, A	This book explores an isolated African town caught between the modern worlds, as seen through the eyes of an uprooted Indian who comes to live there.	03	6.7	439	
Ng, Fae M.	Bone: A Novel	Explores the aspirations, struggles, and emotional scars of a family living in San Francisco's Chinatown.	03		208	
O'Brien, Tim	Going after Cacciato	This novel tells the story of a young soldier who one day lays down his rifle and sets off on a quixotic journey from the jungles of Indochina to the streets of Paris.	01	4.6	352	

O'Brien, Tim	In the Lake of the Woods	John Wade finds his political future derailed by revelations about his past as a soldier in Vietnam. The election lost, John and his wife, Kathy, retreat to a small cabin on the shores of a Minnesota lake, from which Kathy mysteriously disappears.	00	5.2	303	
O'Brien, Tim	Things They Carried, The	Neither a novel nor a short story collection, it is an arc of fictional episodes, taking place in the childhoods of its characters, in the jungles of Vietnam, and back home in America two decades later.	04	5.8	272	
O'Connor, Flannery	Wise Blood	Savage satire of America's secular, commercial culture, as well as the humanism it holds so dear.	82,89,95		232	
Odaatjie, Michael	Coming through Slaughter	This book tells the story of Buddy Bolden, the first of the great cornet players--some say the originator of jazz--who was, in any case, the genius, the guiding spirit, and the king of that time and place.	01	5.8	160	
Okada, John	No-No Boy	This isn't simply a Japanese-American internment story, but a rich analysis of what it means to be non-white in the United States, and all the pain and joy that accompanies such an identity.	95		260	
O'Neill, Eugene Gladstone	Desire under the Elms	In this play Ephraim Cabot abandons his farm and his three sons, who hate him.	81			PLAY
O'Neill, Eugene Gladstone	Hairy Ape, The	Tells of an animalistic stoker, who, spurned by a society woman, breaks out of the engine room and goes in search of himself in the "real" world.	89			PLAY
O'Neill, Eugene Gladstone	Long Days Journey into Night	This was the environment, respectably middle class on the surface, obsessed and tortured inside, out of which our most gigantic writer of tragedy emerged.	90,03		192	
Orwell, George	1984	Eternal warfare is the price of bleak prosperity in this satire of totalitarian barbarism.	87,97	8.9	268	

Paine, Thomas	Crisis, The	A plain spoken commentary outlining obstacles the colonies faced in the struggle with Britain.	76			ESSAY
Paton, Alan	Cry the Beloved Country	This book is a beautifully told and profoundly compassionate story of the Zulu pastor Stephen Kumalo and his son Absalom, set in the troubled and changing South Africa of the 1940s.	85,87,91,95,96	6.2	283	
Pielmeier, John	Agnes of God	Agnes, 21, a deranged nun accused of murdering her newborn. A court-appointed psychiatrist, an atheist, and the Mother Superior spar ineffectively on theology and miracles and discuss their lives.	00		109	PLAY
Pinter, Harold	Caretaker, The	The story of three men - Mick is the proprietor of a shabby house in the countryside. Aston, his brother, is always busy with something but never accomplishes anything. Finally there is Davies, some kind of a hobo, adopted by Aston who gives him a place to sleep and - after a while - asks him if he wants a job as the caretaker.	85			PLAY
Pinter, Harold	Homecoming, The	Sexual deviance, abuse, name calling, assault and torture: these are the norm. The play is twisted and as much a psychological journey as anything else.	78,90			PLAY
Pinter, Harold	Birthday Party, The	A young man lives with his mother at a run-down boarding house near the beach. Two visitors come and shake things up. They don't do anything wild or unusual, but they question and intimidate the young man, until the reader becomes unsure what sinister plans the two men have in mind.	89,97			PLAY
Pope, Alexander	Rape of the Lock, The	Mock-epic poem in heroic couplets recounts the story of a young woman who has a lock of hair stolen by an ardent young man.	81			POEM



Potok, Chaim	My Name is Asher Lev	Asher Lev is a Ladover Hasid who keeps kosher, prays three times a day, and believes in the Ribbono Shel Olom, the Master of the Universe. Asher Lev is an artist who is compulsively driven to render the world he sees and feels even when it leads him to blasphemy.	03		384	
Proulx, Annie	Shipping News, The	Family life and domestic turmoil in a Newfoundland harbor town.	97	4.8	337	
Racine, Jean	Phaedre	A lean, high-tension version of a classic tragedy. The myth of Phaedra is one of the most powerful in all of classical mythology.	92,03		88	PLAY
Rhys, Jean	Wide Sargasso Sea	Details the life of Antoinette Mason (known in Jane Eyre as Bertha). Locked in a loveless marriage and settled in an inhospitable climate, Antoinette goes mad and is frequently violent.	89,92		190	
Richardson, Samuel	Pamela	As its heroine became an icon of feminine virtue, so she also became the subject of vicious parody.	86		592	
Richler, Mordecai	Apprenticeship of Duddy Kravitz, The	Duddy, the third generation of a Jewish immigrant family, is combative, amoral, scheming, and a liar. From his street days tormenting teachers to his time hustling four jobs at once in a grand plan to "be somebody," Duddy learns about living.	94	4.2	384	
Rolvaag, Ole Edvart	Giants in the Earth	This powerful novel depicts the challenges of pioneer life in America.	94	8.4	560	
Salinger, J.D.	Catcher in the Rye, The	A cynical teenager explains the events following his expulsion from prep school and subsequent nervous breakdown.	01	4.7	277	
Saroyan, William	Human Comedy, The	This captivating novel tells the story of a gentle California community during World War II.	94	5.8	192	
Sartre, Jean Paul	No Exit	Kimo is caught stealing and is taken to Dieous, the owner of the store.	86	3.6	32	PLAY

Shaffer, Peter	Equus	Along Dysart's (the psychiatrist who must discover why Alan has cruelly blinded six horses) and the reader's journey through Alan's tortured life and mind, the reader comes to partially understand and all but accept Alan's deed as a man's faith betraying him.	92,94,99,00,01			PLAY
Shakespeare, William	Antony and Cleopatra	The legendary romance between an irresistible siren and great general comes to dramatic life in one of Shakespeare's most powerful tragedies.	80,91		288	PLAY
Shakespeare, William	As You Like it	This play has two principal settings: the court that Frederick has usurped from his brother, the rightful Duke, and the Forest of Arden, where the Duke and his followers (including the disgruntled Lord Jaques and the jester Touchstone) are living.	92	9.2	263	PLAY
Shakespeare, William	Hamlet	In this classic play about royal murder, Hamlet is caught in a web of family intrigue.	88, 92,94,97,99,00	10.5	287	PLAY
Shakespeare, William	Henry IV, Parts I and II	King Henry IV realizes political gratitude is short lived, and Richard's prediction of Henry IV's trials comes true.	80,90	9.6	612	PLAY
Shakespeare, William	Henry V	Shakespeare's most famous "war play" describes the life of Henry V.	02	11.9	294	PLAY
Shakespeare, William	Julius Caesar	In Shakespeare's tale of political conflict and intrigue set in ancient Rome, Brutus and others conspire to assassinate Julius Caesar.	82,97	10.8	138	PLAY
Shakespeare, William	King Lear	The aging King Lear decides to divide his kingdom among his three daughters, allotting each a portion in proportion to the eloquence of her declaration of love.	77,78,82,83,88,89,90,94,96,01,03, 04	10.8	316	PLAY
Shakespeare, William	Macbeth	Beguiled by the prophesies of the "weird sisters," and urged on by his wife, Macbeth acts on his intense political ambition, with tragic consequences.	83,99,03	10.9	135	PLAY
Shakespeare, William	Merchant of Venice, The	This is the story of a young merchant, Antonio, who cannot repay a debt to vindictive money lender, Shylock.	85,91,95,02,03	10.5	233	PLAY

Shakespeare, William	Midsummer Night's Dream, A	This is a play about love and that love is a dream or perhaps a vision that is irrational. Love is not a feeling that can necessarily be defined.	91	10.9	204	PLAY
Shakespeare, William	Much Ado About Nothing	Claudio is deceived by his jealous cousin into believing that his lover, Hero, is unfaithful--a plot unveiled by the bumbling constables Dogberry and Verges.	97	10.9	246	PLAY
Shakespeare, William	Othello	This is a tale of love and betrayal, secrets, passions, and intrigue. Psychology and wit pit strength and virtue against jealousy and evil agendas. The results leave no winners, only tragedy.	79,85,88,92,95,03,04	8.4	314	PLAY
Shakespeare, William	Richard III	Richard of Gloucester crosses and double-crosses friends and foes alike in a no-holds-barred effort to solidify control of the throne once occupied by his brother, Edward IV. His antics prove fruitful until one final battle with Henry, Earl of Richmond.	79	9.5	368	
Shakespeare, William	Romeo and Juliet	This a tragic play where two star-crossed teenagers take their lives for the name of love.	90,92,97	12.5	281	PLAY
Shakespeare, William	Tempest, The	Set on an enchanted island where humans, monsters, and fairies meet, William Shakespeare's most magical play will delight readers in this spirited retelling.	71,78, 96, 03	10.9	218	PLAY
Shakespeare, William	Twelfth Night	This comedy devises a romantic plot around separated twins, misplaced passions, and mistaken identity.	85,94,96	10.5	222	PLAY
Shakespeare, William	Winter's Tale	Shakespeare's tale of jealousy and repentance.	82,86,89,95	8.5	292	PLAY
Shaw, Bernard	Mrs. Warren's Profession	Shaw pits a clever heroine against a memorable gallery of rogues in this superbly intelligent and still shocking comedy, banned for eight years from the English stage.	87,90,95,02		112	PLAY

Shaw, George Bernard	Candida	Candida's husband and a young poet both adore her, in quite different ways and for quite different reasons, and she is attracted to them for their very different qualities. They both forget she is her own woman.	80		59	PLAY
Shaw, George Bernard	Major Barbara	Andrew Undershaft, a millionaire armaments dealer, loves money and despises poverty. His energetic daughter Barbara, however, is a devout major in the Salvation Army.	79,96, 04		156	PLAY
Shaw, George Bernard	Pygmalion	A Cockney flower girl's metamorphosis into a lady has a lot to say about class, money, freedom, and women's independence.	92,03	7	133	PLAY
Shaw, George Bernard	Saint Joan	Modern classic drama portraying conflict between personal virtue and political expediency.	95	7.3	163	PLAY
Shaw, George Bernard	Man and Superman	In this caustic satire of romantic conventions, Shaw provides a wonderfully original twist on the Don Juan myth.	81		264	
Shelley, Mary	Frankenstein	This novel tells the classic tale of a terrible monster, eight feet tall, capable of deeds guaranteed to make the blood run cold.	89,00,03	12.4	265	
Silko, Leslie Marmon	Ceremony	A young Native American fights to defeat the demons that have followed him since his return from WWII.	94,96,97,99,01, 03		262	
Sinclair, Upton	Jungle, The	Poverty, disease, and despair are depicted in this story of the barbarous working conditions in the slaughter houses of Chicago in 1900.	77, 78, 82, 88, 89, 90, 96	8.0	352	
Sophocles	Antigone	Antigone concerns that part of the Oedipus story that occurs after Eteocles and Polyneices have killed each other over the succession to the throne of Thebes. Antigone's uncle Kreon succeeds to the throne.	79,80,90,94,99,03	5.2	101	PLAY
Sophocles	Oedipus Rex	Catastrophe ensues when King Oedipus discovers he has inadvertently killed his father and married his mother.	77,83,88,00,03,04		65	PLAY

Spark, Muriel	Prime of Miss Jean Brodie, The	The elegantly styled classic story of a young, unorthodox teacher and her special--and ultimately dangerous--relationship with six of her students.	90		160	
Steinbeck	Grapes of Wrath, The	This powerful social document exemplifies the plight of "Okies" during the 1930s.	81,85,87,95, 03	4.9	555	
Steinbeck, John	Of Mice and Men	Rough-tongued, ribald men yearn for land of their own while working on a ranch in California's Salinas Valley.	01	4.5	107	
Sterne, Laurence	Tristram Shandy	Narrated by Shandy, the story begins at the moment of his conception and diverts into endless digressions, interruptions, stories-within-stories, and other narrative devices.	86		752	
Stoppard, Tom	Rosencrantz and Guildenstern are Dead	A beautiful play giving a totally different perspective of Hamlet from two side characters, friends of Hamlet, Rosencratz and Guildenstern.	81,94,00,04		126	PLAY
Stowe, Harriet Beecher	Uncle Tom's Cabin	The story that awakened the conscience of the nation to life under the slave system.	87	9.3	637	
Strindberg, August	Father, The	The Father is a feverish nightmare of the struggle he saw between defiant masculinity and the "treacherous weakness" of women.	01		73	PLAY
Swift, Jonathan	Gulliver's Travels	Gulliver travels to fantastic lands to discover very different cultures and their peculiarities.	87,88,01, 04	13.5	318	
Tan, Amy	Joy Luck Club, The	This book chronicles the lives of four Chinese women, their forty-year friendship, and how the death of one brings her daughter into the fold and creates a new understanding for each.	97, 03	5.7	332	
Thoreau, Henry David	Civil Disobedience	Many world leaders, including Gandhi and Martin Luther King Jr., drew inspiration from this classic treatise on passive, nonviolent resistance.	76			ESSAY
Tolstoy, Leo	Anna Karenina	A great realistic novel of modern social criticism with two plots set in nineteenth-century Russia.	80,91,99,02,03,04	9.6	873	

Tolstoy, Leo	Death of Ivan Ilyic, The	The story of a worldly careerist, a high court judge who has never given the inevitability of his death so much as a passing thought. But one day death announces itself to him, and to his shocked surprise he is brought face to face with his own mortality.	86		128	
Trollope, Anthony	Warden, The	It tells of a dispute that arises between the Church of England and reformers over the rights of the warden of a hospital to the excess proceeds of the land which funds the hospital.	96		336	
Turgenev, Ivan	Fathers and Sons	When a young graduate returns home he is accompanied, much to his father and uncle's discomfort, by a strange friend "who doesn't acknowledge any authorities, who doesn't accept a single principle on faith."	90		296	
Twain, Mark	Adventures of Huckleberry Finn, The	Huck and Jim encounter life on the Mississippi in one of the great works of American Literature.	80,82,85,91,92,9495,96,99	6.6	366	
Tyler, Anne	Dinner at the Homesick Restaurant	With her grown children gathered around her, the dying Pearl Tull recalls the difficult years she spent raising them after their father's abrupt departure.	97		320	
Updike, John	Centaur, The	In a small Pennsylvania town in the late 1940s, schoolteacher George Caldwell yearns to find some meaning in his life. Alone with his teenage son for three days in a blizzard, Caldwell sees his son grow and change as he himself begins to lost touch with his life.	81		320	
Valdez, Luis	Zoot Suit	Focuses on the Sleepy Lagoon case and the Zoot Suit/Service-men Riots and a bad memory of the virulent racism against Mexicans.	95			PLAY
Villarreal, Jose Antonio	Poncho	Set in Depression-era California, the novel focuses on Richard, a young pocho who experiences the intense conflict between loyalty to the traditions of his family's past and attraction to new ideas.	02		192	

Voltaire	Candide	A gentle man is pummeled and slapped in every direction by fate, but clings desperately to the belief that he lives in "the best of all possible worlds."	80, 86, 87, 91, 95, 96, 04	7.3	122	
Vonnegut, Kurt	Slaughterhouse Five	From the World War Two firebombing of Dresden to the distant planet called Tralfamadore, the reader follows Billy Pilgrim in his attempt to understand the natures of time and existence.	91,04	6	215	
Walker, Alice	Color Purple, The	Life was not easy for Celie. But she knew how to survive, needing little to get by. Finally, she gains the courage to ask for more out of her life.	91,92,94,86,97	4	251	
Wang, David Henry	M. Butterfly	Looks at the life and loves of Rene Gallimard, who learns that his Chinese mistress of twenty years is actually a man and a Communist spy.	95		112	PLAY
Warren, Robert Penn	All the Kings Men	Horrifying expose of corruption, power, and privilege on the American political scene.	00,02	6.8	438	
Waugh, Evelyn	Brideshead Revisited	Tells the story of the difficult loves of insular Englishman Charles Ryder, and his peculiarly intense relationship with the wealthy but dysfunctional family that inhabited Brideshead.	94,96		351	
Waugh, Evelyn	Loved One, The	The setting is the L.A. funeral industry, where Whispering Glades provides deluxe service to deceased stars and their families, and the Happier Hunting Ground does the same for dead pets.	89		176	
Welch, James	Winter in the Blood	An extraordinary, evocative novel about a young Native American coming to terms with his heritage--and his dreams.	95		192	
Welty, Eudora	Delta Wedding	Young Laura spends an exciting week with her cousins, the Fairchilds, at their estate on the Mississippi Delta in the early 1920s.	97		336	
Welty, Eudora	Optimist's Daughter, The	Character study of a middle-aged woman who returns from Chicago to Mississippi to care for her dying father.	94	5.6	180	

West, Nathanael	Miss Lonelyhearts	It concerns a male advice columnist (Miss Lonelyhearts) whose attempts to give advice to the lovelorn end in tragedy.	89		141	
Wharton, Edith	Age of Innocence, The	New York society in the 1870s is portrayed, where money counted for less than manners and morals.	97,02, 03	8.8	369	
Wharton, Edith	Ethan Frome	This tragic love story, with its setting in remote New England, has become one of the classics of twentieth-century American literature.	80,95,03	7.6	158	
Wharton, Edith	House of Mirth, The	Lily knows that she must marry, her expensive tastes and mounting debts demand it, and, at twenty-nine, she has every wile at her disposal to secure that end.	04	9.7	324	
Wideman, John Edgar	Sent for You Yesterday	Reimagining the black neighborhood of his youth (Homewood, Pittsburgh) Wideman creates a dazzling and evocative milieu.	03		208	
Wilde, Oscar	Picture of Dorian Gray, The	Dorian's outward innocence conceals corruption deep enough to charm those about him into a life of wanton sensuality.	02	7.7	221	
Wilder, Thornton	Our Town	Illuminating that which is extraordinary about the ordinary aspects of daily life, this play has become one of the most unforgettable of this century.	86,97	3.9	121	PLAY
Williams, Tennessee	Cat on a Hot Tin Roof	The play exposes the emotional lies governing relationships in the family of a wealthy Southern planter of humble origins.	00		158	PLAY
Williams, Tennessee	Glass Menagerie, The	This play is a tender, despairing portrait of two women, one lost in the past, the other in herself.	90,94,97,99,02	5.3	70	PLAY
Williams, Tennessee	Streetcar Named Desire, A	This Pulitzer Prize-winning play shows a woman's descent into oblivion following her inability to deal with desire and death.	91,92,01,04	5.7	142	PLAY
Wilson, August	Fences	Troy Maxson, a strong, hard man who has learned how to be black and proud in the 1950s, finds the changing spirit of the 1960s hard to deal with.	02,03	3.5	101	



Wilson, August	Joe Turner's Come and Gone	Wilson's play is set in the early 1920's in Pittsburgh. The play is about African Americans migrating North and away from slave states towards better, or different opportunity.	00, 04		94	PLAY
Wilson, August	Piano Lesson, The	This book dramatizes the struggles of an African-American family as they consider selling a prized possession, an ornate upright piano, in order to buy the tract of land upon which they were once enslaved.	96,99	3.6	108	
Wolfe, Thomas	You Can't Go Home Again	In George Webber, a writer, Wolfe sees and captures America and the world in an dramatic time in history. The time is the period just before the great stock market crash and stretches through the Depression and into Germany during the rise of the Nazis.	94		720	
Woolf, Virginia	Mrs. Dalloway	This brilliant novel explores the hidden springs of thought and action in one day of a woman's life.	94,97,04		216	
Woolf, Virginia	Room of One's Own	Speculating on the imaginary life of Shakespeare's equally talented sister, she posits the necessity of "a room of one's own" (and a fixed income) for the writer to pursue her craft.	76		114	
Woolf, Virginia	To the Lighthouse	This story describes a family gathered at a house on the Scottish coast, where in later years only caretakers live. Then, the house is again filled with surviving family members.	77,83,86,88	7.2	228	
Woolf, Virginia	Orlando: A Biography	Orlando enters the book as an Elizabethan nobleman and leaves the book three centuries and one change of gender later as a liberated woman of the 1920s.	04		333	
Wright, Richard	Native Son	Bigger, a young black man in Chicago, kills his first victim in a moment of panic. He then goes on to kill again. The book describes the feelings of freedom and identity Bigger gains from these acts.	79,82,85,87,89,01,04	6.2	398	

# *Section 3*

## **Word Lists**



# Literary and Reading Terms

<b>Act</b>	A major unit of action in a drama or a play. Each act can be further divided into smaller sections called scenes.
<b>Allegory</b>	A story in which people, things, and actions represent an idea or a generalization about life; allegories often have a strong moral or lesson.
<b>Alliteration</b>	When the beginnings of words start with the same consonant or vowel sounds in stressed syllables – and the words are close together. Example: Toby teaches tiny tots in Toledo.
<b>Allusion</b>	A reference to some striking incident in history or reference to a mythological character. Example: Cain and Abel or Atlas.
<b>Analogy</b>	A point-by-point comparison between two dissimilar things in order to clarify the less familiar of the two.
<b>Anecdote</b>	A brief account of an interesting incident or event that usually is intended to entertain or to make a point. A short summary of a humorous event used to make a point.
<b>Antagonist</b>	The person or thing opposing the protagonist or hero of the story. When this is a person, he or she is usually called the villain.
<b>Antithesis</b>	An opposition, or contrast, of ideas. Example: "It was the best of times; it was the worst of times..."
<b>Aphorism</b>	A short statement that expresses a general observation about life in a clever or pointed way. –“Sometimes the human heart is the only clock in the world that keeps true time.”-“Keeping Time”
<b>Apostrophe</b>	The direct address of the absent or dead as if they were present, or the inanimate as if it were animate, e.g., when Juliet talks to dead Romeo in <i>Romeo and Juliet</i> .
<b>Archetype</b>	An image, character or pattern of circumstance that recurs throughout literature and thought consistently enough to be considered universal --wise grandparent, generous thief, innocent maiden.
<b>Aside</b>	An author directly addresses the audience but is not supposed to be heard by other actors on the stage.
<b>Assonance</b>	A repetition of vowel sounds; e.g., How now brown cow.
<b>Author's perspective</b>	An author's beliefs and attitudes as expressed by his or her writing.
<b>Author's purpose</b>	His or her reason for creating a particular work.
<b>Autobiography</b>	An author's account or story of his own life.
<b>Biases</b>	An inclination for or against a person, place, idea, or thing that inhibits impartial judgment.
<b>Biography</b>	The story of a person's life written by another person.
<b>Caricature</b>	A picture or imitation of a person's features or mannerisms exaggerated in a comic or absurd way.
<b>Cause and effect</b>	Two events are related as cause and effect when one event brings about, or causes, the other. The event that happens first is the cause; the one that follows is the effect.
<b>Character</b>	A person or an animal in a story, play, poem, or other work of literature.
<b>Character sketch</b>	A short piece of writing that reveals or shows something important about a person or fictional character.

<b>Characterization</b>	<p>A representation of a person's attributes or peculiarities, appearance, personality.</p> <p><b>Direct:</b> The writer states directly what the character is like. Example: Rita was small and fragile looking, but she had immense courage and independence.</p> <p><b>Indirect:</b></p> <ol style="list-style-type: none"> <li>1) The writer gives the actual speech of the character. Example: "I'm afraid but I'll do it anyway!" said Rita.</li> <li>2) The writer reveals what the character is thinking or feeling. Example: As the cold water of the lake wrapped around her legs, Rita trembled at the memory of last summer's accident.</li> <li>3) The writer tells about the character's actions. Example: With determined effort, Rita managed to get the rowboat into the lake and clamber aboard.</li> <li>4) The writer tells how other people respond to the character. Example: Polly watched from the shore, knowing it was impossible to stop Rita once she had decided to do something. "She is so stubborn!" Polly thought.</li> </ol>
<b>Chronological order</b>	The order in which events happen in time.
<b>Classic</b>	An enduring work of literature that continues to be read long after it was written.
<b>Cliché</b>	Any expression used so often that its freshness and clarity have worn off; e.g., "tip of the iceberg."
<b>Climax</b>	The high point of the story. It is the point that brings about the solution (or decides that there will not be a solution). The conflict builds and becomes worse up to this point. After the climax, the problem will usually, though not always, be solved. The climax comes near the end of the story.
<b>Comedy</b>	A dramatic work that is light and often humorous in tone. It usually ends with a happy resolution.
<b>Comparison</b>	The process of identifying similarities. Comparisons are used to make ideas and details clearer to the reader.
<b>Conflict</b>	<p>The colliding or clashing of thoughts, feelings, actions, or persons: the problems or complications in the story. All stories have conflicts. There are five basic types of conflict:</p> <ul style="list-style-type: none"> <li>• <b>Character vs. Character:</b> One character in a story has a problem with one or more of the other characters.</li> <li>• <b>Character vs. Society:</b> A character has a conflict or problem with some element of society – the school, the law, the accepted way of doing things, etc.</li> <li>• <b>Character vs. Self:</b> A character has trouble deciding what to do in a particular situation.</li> <li>• <b>Character vs. Nature:</b> A character has a problem with some natural happening: a snowstorm, an avalanche, the bitter cold, or any of the other elements of nature.</li> <li>• <b>Character vs. Fate (God):</b> A character has to battle what seems to be an uncontrollable problem. Whenever the problem seems to be a strange or unbelievable coincidence, fate can be considered as the cause of the conflict.</li> </ul>
<b>Connotation</b>	All the emotions or feelings a word can arouse, such as the positive or good feeling associated with the word love.
<b>Contrast</b>	The process of pointing out differences between things.
<b>Conventions</b>	Widely accepted rules for grammar, spelling, capitalization, and punctuation.

<b>Denotation</b>	The dictionary meaning of a word.
<b>Denouement</b>	The final outcome or resolution of a play or story.
<b>Description</b>	Writing that helps the reader to picture scenes, events, and characters.
<b>Dialect</b>	A form of language that is spoken in a particular place or by a particular group of people.
<b>Dialogue</b>	Consists of the conversations characters have with one another. Dialogue has two main functions: 1) It tells a lot about the characters' personalities. 2) It moves the plot, or action, along.
<b>Diction</b>	An author's choice of words based on their correctness, clearness, or effectiveness. <ul style="list-style-type: none"> <li>• <b>Archaic</b> words are those that are old fashioned and no longer sound natural when used. Example: "I believe thee not."</li> <li>• <b>Colloquialism</b>: An expression that is usually accepted in informal situations and certain locations. Example: "He really grinds my beans."</li> <li>• <b>Jargon</b>: Specialized language used by a specific group, such as those who use computers. Example: override, interface, and download.</li> <li>• <b>Profanity</b>: Language that shows disrespect for someone or something regarded as holy or sacred.</li> <li>• <b>Slang</b>: The informal language used by a particular group of people among themselves. It is also used in fiction to lend color and feelings. Example: awesome, chill, no way - way.</li> <li>• <b>Vulgarity</b>: Language that is generally considered crude, gross, and, at times, offensive.</li> </ul>
<b>Didactic</b>	Literature instructs or presents a moral or religious statement.
<b>Drama</b>	The form of literature known as plays; but drama also refers to the type of serious play that is often concerned with the leading character's relationship to society rather than with some tragic flaw within his personality.
<b>Dramatic monologue</b>	A literary work (or a part of a literary work) in which a character is speaking about him or herself as if another person were present. The words of the speaker reveal something important about his or her character.
<b>Dynamic character</b>	A character who undergoes adaptation, change, or growth -- Pinocchio
<b>Empathy</b>	Putting yourself in someone else's place and imagining how that person must feel.
<b>Epic</b>	A long narrative poem about the adventures of a hero whose actions reflect the ideals and values of a nation or a group.
<b>Epigram</b>	A brief, witty saying or poem often dealing with its subject in a satirical manner.
<b>Epiphany</b>	A sudden moment of understanding that causes a character to change or act in a certain way.
<b>Epitaph</b>	A short poem or verse written in memory of someone.
<b>Epithet</b>	A word or phrase used in place of a person's name and is characteristic of that person. Example: Material Girl, Alexander the Great, Ms. Know-It-All.
<b>Essay</b>	A piece of prose which expresses an individual's point of view; usually, it is a series of closely related paragraphs which combine to make a complete piece of writing.
<b>Exaggeration</b>	An extreme overstatement of an idea. It is often used for purposes of emphasis or humor.

<b>Exposition</b>	<p>The beginning of the story where:</p> <ul style="list-style-type: none"> <li>• The audience usually meets the characters.</li> <li>• The time and place (setting) are told.</li> <li>• The conflict (the problem in the story that needs to be solved) is introduced.</li> <li>• This portion helps the reader understand the background or situation in which the story is set.</li> </ul>
<b>Extended metaphor</b>	A figure of speech that compares two essentially unlike things at some length. It may introduce a series of metaphors representing different aspects of a situation.
<b>Fable</b>	A short fictional narrative that teaches a lesson. It usually includes animals that talk and act like people.
<b>Fact</b>	A statement that can be proved.
<b>Falling action</b>	All that happens after the climax. This is the action which works out the decision arrived at during the climax. The resolution (denouement) follows.
<b>Fantasy</b>	A work of literature that contains at least one fantastic or unreal element.
<b>Farce</b>	Literature based on a humorous and improbable plot.
<b>Fiction</b>	Prose writing that tells an imaginary story. The writer of a fictional work might invent all the events and characters in it or might base parts of the story on real people or events.
<b>Figurative language</b>	Writers use figurative language – expressions that are not literally true – to create original descriptions.
<b>Figure of speech</b>	A literary device used to create a special effect or feeling by making some type of interesting and creative comparison. Examples: Antithesis, Hyperbole, Metaphor, Metonymy, Personification, Simile, Understatement, etc.
<b>Flashback</b>	Returning to an earlier time in the story for the purpose of making something in the present clearer.
<b>Flat character</b>	A character who is simple, two dimensional, and shallow. Readers do not feel like they get to KNOW a flat character; e.g., the mother in <i>Little Red Riding Hood</i> .
<b>Foil</b>	Someone who serves as a contrast or challenge to another character.
<b>Foreshadowing</b>	A suggestion of what is to come later in the work by giving hints and clues.
<b>Genre</b>	Used to define form or type of literature. The novel, the essay, and poem are examples of the many genre or forms of literature.
<b>Gothic novel</b>	A type of fiction that is characterized by gloomy castles, ghosts, and supernatural happenings -- creating a mysterious and sometimes frightening story.
<b>Historical fiction</b>	Contemporary fiction that is set in the past.
<b>Horror fiction</b>	Contains mysterious and often supernatural events to create terror.
<b>Hubris</b>	Derived from the Greek word hybris, means "excessive pride." In Greek tragedy, hubris is often viewed as the flaw that leads to the downfall of the tragic hero.
<b>Hyperbole</b>	A figure of speech in which the truth is exaggerated for emphasis or for humorous effect. Example: "I have seen this river so wide it had only one bank."
<b>Idiom</b>	An expression whose meaning is different from the sum of the meanings of its individual words.
<b>Imagery</b>	Used to describe the words or phrases, which bring forth a certain picture or image in the mind of the reader. It is the sensory language and the metaphors that the writer uses to create the atmosphere.

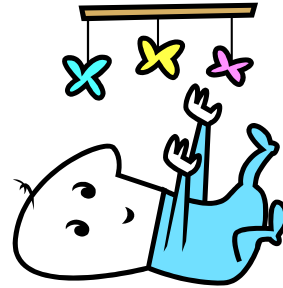
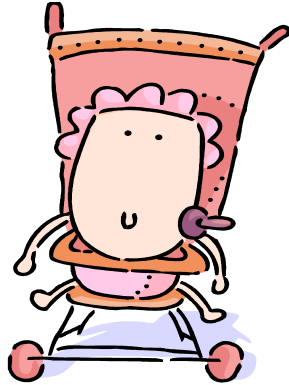
<b>Impressionism</b>	The recording of events and situations as they have been impressed upon the mind.
<b>Inference</b>	A logical guess based on evidence. Readers, by combining the information the writer provides with what they know from their own experience, can figure out more than the words say.
<b>Irony</b>	A contrast between what is expected and what actually exists.
<b>Jargon</b>	Specialized language of a trade, profession, or group.
<b>Legend</b>	A story handed down from the past about a specific person.
<b>Litotes</b>	A form of understatement that is achieved by saying the opposite of what you mean; e.g., calling a fat child -- “skinny” or a slow one -- “speedy.”
<b>Local color</b>	The use of language and details that are common in a certain region of the country. (Regional dialect)
<b>Main idea</b>	A central idea that a writer wishes to express. It could be the central idea of an entire work or a topic sentence of a paragraph.
<b>Malapropism</b>	A type of pun, or play on words, that results when two words become jumbled in the speaker's mind. The term comes from a character in Sheridan's comedy, <i>The Rivals</i> . The character, Mrs. Malaprop, is constantly mixing up her words.
<b>Melodrama</b>	An exaggerated form of drama (soap operas) characterized by heavy use of romance, suspense, and emotion.
<b>Memoir</b>	A specific type of autobiography. A memoir does not cover the author's entire life.
<b>Metaphor</b>	A comparison of two things that have some quality in common. A metaphor does not contain the words of comparison – like or as. Example: "A green plant is a machine that runs on solar energy."
<b>Metaphor</b>	A comparison between two things that have something in common without using like, as or resembles the dog had “a stick of a leg”--“Moco Limping”
<b>Meter</b>	The more or less regular pattern of accented and unaccented syllables in poetry.
<b>Metonymy</b>	Substituting one word for another related word. Example: The White House has decided to create more public service jobs. (White House is substituted for president.)
<b>Mood</b>	The feeling a piece of literature arouses in the reader: happy, sad, etc.
<b>Moral</b>	A lesson or value that the author is trying to get across to the reader.
<b>Motif</b>	A term for an often-repeated idea or theme in literature.
<b>Motivation</b>	Why characters behave in a certain way. You can track motivation with because sentences.
<b>Myth</b>	A traditional story that attempts to justify a certain practice or belief or to explain a natural phenomenon.
<b>Narration</b>	Writing that relates an event or a series of events.
<b>Narrative</b>	Writing that tells a story. The events can be real or imagined.
<b>Narrator</b>	The person who is telling the story.
<b>Naturalism</b>	An extreme form of realism in which the author tries to show the relation of a person to the environment or surroundings. Often, the author finds it necessary to show the ugly or raw side of that relationship.
<b>Nonfiction</b>	Writing that tells about real people, places, and events.
<b>Novel</b>	A term that covers a wide range of prose materials, which have two common characteristics: they are fictional and lengthy.
<b>Novella</b>	A prose work longer than the standard short story, but shorter and less complex than a full-length novel.

<b>Onomatopoeia</b>	The formation or use of words such as buzz that imitate the sounds associated with the objects or actions they refer to; moo, drip, clang, choo choo.
<b>Opinion</b>	A statement that reflects a writer's belief but which cannot be supported by proof or evidence.
<b>Organization</b>	Writing that has an inviting lead, purposeful sequencing, and no dream ending.
<b>Outlining</b>	A general description covering the main points of a subject with headings and subheadings.
<b>Oxymoron</b>	A combination of contradictory terms as in "jumbo shrimp."
<b>Parable</b>	A short descriptive story that illustrates a particular belief or moral.
<b>Paradox</b>	A statement that seems contrary to common sense, yet may, in fact be true. Example: "The coach considered this a good loss."
<b>Parallel structure</b>	The repeating of phrases and sentences that are syntactically similar.
<b>Paraphrasing</b>	The restatement of a text by readers in their own words or in another form.
<b>Parody</b>	A form of literature that intentionally uses comic effect to mock a literary work or style.
<b>Pathetic fallacy</b>	A form of personification giving human traits to nature. Example: cruel sea, howling wind.
<b>Pathos</b>	A Greek root meaning suffering or passion. It usually describes the part in a play or story that is intended to elicit pity or sorrow from the audience or reader.
<b>Personification</b>	A literary device in which the author elevates an animal, object, or idea to the level of human such that it takes on the characteristics of a human personality. Example: "The rock stubbornly refused to move."
<b>Persuasion</b>	Meant to sway readers' feelings, beliefs, or actions.
<b>Picaresque novel</b>	A work of fiction consisting of a lengthy string of loosely connected events. It usually features the adventures of a rogue living by his or her wits.
<b>Plot</b>	The sequence of events that happen in a story. There are five basic parts to a plot: <ul style="list-style-type: none"> <li>• Exposition</li> <li>• Rising Action</li> <li>• Climax</li> <li>• Falling Action</li> <li>• Resolution</li> </ul>
<b>Poetic justice</b>	A term that describes a character "getting what he deserves" in the end, especially if what he deserves is punishment. The purest form of poetic justice is when one character plots against another but ends up being caught in his or her own trap.
<b>Poetic license</b>	A poet or other professional writer is allowed to break conventional rules of grammar, spelling, form, or citation to make rhyme, meter, or general effect better. -- Dr. Seuss
<b>Poetry</b>	A type of literature in which ideas and feelings are expressed in compact, imaginative, and often musical language.
<b>Point of view</b>	The vantage point from which the story is being told. <ul style="list-style-type: none"> <li>• <b>First-person point of view:</b> The story is told by one of the characters.</li> <li>• <b>Third-person point of view:</b> The story is told by someone outside of the story. There are three kinds of third person p.o.v.: <ul style="list-style-type: none"> <li>○ <b>Omniscient-</b> allows the narrator to relate the thoughts and feelings of all the characters</li> </ul> </li> </ul>



	<ul style="list-style-type: none"> <li>○ <b>Limited omniscient</b>- allows the narrator to relate the thoughts and feelings of only one character</li> <li>○ <b>Camera (objective) view</b>- seeing and recording the action from a neutral or unemotional point of view</li> </ul>
<b>Primary source</b>	A firsthand account of an event. Primary sources include: diaries, journals, letters, speeches, news stories, photographs, and pieces of art.
<b>Propaganda</b>	One-sided persuasion, materials spread abroad by advocates of a doctrine.
<b>Prose</b>	An ordinary form of spoken and written language. It is the language that lacks the special features of poetry.
<b>Protagonist</b>	The main character or hero of the story.
<b>Pseudonym</b>	A pen name or false name. The name a writer uses in place of his or her given name.
<b>Pun</b>	A word or phrase that is used to suggest more than one possible meaning.
<b>Quest</b>	A main character seeking to find something or achieve a goal. In the process, this character encounters and overcomes a series of obstacles, returning wiser and more experienced.
<b>Realism</b>	Literature that attempts to represent life as it really is.
<b>Realistic fiction</b>	Imaginative writing set in the real, modern world.
<b>Renaissance</b>	Means "rebirth," The period of history following the Middle Ages. This period began late in the 14th century and continued through the 15th and 16th centuries. The term now applies to any period in time in which intellectual and artistic interest is revived or reborn.
<b>Repetition</b>	A technique in which a sound, word, phrase, or line is repeated for effect or emphasis.
<b>Resolution</b>	Sometimes called the "denouement." It ties up the story. It is most often the final solution to the conflict. It is also what happens as a result of the solution.
<b>Rhetorical question</b>	A question asked for effect which neither requires a reply nor wants a reply. -- When it is past bed time and a parent asks, "Isn't it past your bed time?"
<b>Rhetorical techniques</b>	The tools used in effective or persuasive language--contrast, repetition, paradox, understatement, sarcasm, and rhetorical questions.
<b>Rhyme</b>	Repetition of sounds at the end of words; e.g., "I do not like green eggs and ham. I do not like them Sam I am."
<b>Rising action</b>	The part of a drama that follows the event that gives rise to the conflict and precedes the climax.
<b>Romanticism</b>	A literary movement with an emphasis on the imagination and emotions.
<b>Sarcasm</b>	Use of praise to mock someone or something.
<b>Satire</b>	A literary technique in which ideas or customs are ridiculed for the purpose of improving society.
<b>Scene</b>	In a play, a scene is a section presenting events that occur in one place at one time.
<b>Science fiction</b>	Prose writing in which a writer explores unexpected possibilities of the past or future by using scientific data and theories as well as his or her imagination.
<b>Secondary source</b>	Presents information compiled from or based on other sources.
<b>Sensory details</b>	Words and phrases that help readers see, hear, taste, feel, or smell what the author is describing.
<b>Sentence fluency</b>	Sentences have varied length and beginnings, they are easy to read aloud.
<b>Setting</b>	The place and time that a literary or dramatic work takes place.
<b>Short story</b>	A brief work of fiction that can generally be read in one sitting. Usually contains one major conflict and at least one main character.

<b>Simile</b>	A comparison of two unlike things in which a word of comparison (like or as) is used. Example: She eats like a bird.
<b>Slang</b>	Non-standard vocabulary, figures of speech marked by spontaneity and raciness.
<b>Slapstick</b>	A form of low comedy that often includes exaggerated, sometimes violent action. The "pie in the face" routine is a classic piece of slapstick.
<b>Soliloquy</b>	A speech delivered by a character when he or she is alone on stage. It is as though the character is thinking out loud.
<b>Stage</b>	Is the level and raised platform on which entertainers usually perform.
<b>Stage directions</b>	In the script of a play, the stage directions are the instructions to the actors, director, and stage crew.
<b>Static character</b>	A character who undergoes no change; e.g., Atticus in <i>To Kill a Mockingbird</i> .
<b>Stereotype</b>	A broad generalization or an oversimplified view that disregards individual differences. These can lead to unfair judgments of people on the basis of ethnic background or physical appearance.
<b>Stream of consciousness</b>	A style of writing in which the thoughts and feelings of the writer are recorded as they occur.
<b>Style</b>	How the author uses words, phrases, and sentences to form his or her ideas. Style is also thought of as the qualities and characteristics that distinguish one writer's work from the work of others.
<b>Surprise ending</b>	An unexpected twist in the plot at the end of a story.
<b>Suspense</b>	A feeling of growing tension and excitement.
<b>Symbol</b>	A concrete object used to represent an idea. Example: A black object usually symbolizes death or sorrow.
<b>Syntax</b>	The arrangement – the ordering, grouping, placement – of words within a sentence and sentences within a paragraph.
<b>Theme</b>	The statement about life a particular story is trying to get across to the reader. A theme is a message about life or human nature that is communicated by a literary work.
<b>Tone</b>	The overall feeling, or effect, created by a writer's use of words. This feeling may be serious, humorous, or satiric.
<b>Tragedy</b>	A literary work in which the hero is destroyed by some flaw within his character and/or by forces he cannot control.
<b>Tragic hero</b>	A character that experiences an inner struggle because of some flaw within his character. That struggle ends in the defeat of the hero.
<b>Transcendentalism</b>	A philosophy that requires human beings to go beyond (transcend) reason in their search for truth. It assumes that an individual can arrive at the basic truths of life through spiritual insight if he or she takes the time to think seriously about them.
<b>Understatement</b>	A way of emphasizing an idea by talking about it in a restrained manner. Example: "Aunt Polly is prejudiced against snakes." (She was terrified of them.)
<b>Voice</b>	An author's or a narrator's voice is his or her distinctive style or manner of expression.
<b>Word choice</b>	Vivid images created with just the right words and phrases.



## **Baby Words....**

Words which are okay to use in notes, informal discussions, informal writing, and rough drafts but NOT IN FORMAL WRITING OR A FINAL DRAFT. Make sure the words below are OUT of any final piece of writing. Your score will be lowered SIGNIFICANTLY if found in the assessed paper.

- Get
- Getting
- Got
- Go
- Going
- Gone
- Kids
- Put
- Putting
- Puts
- Said
- Stuff
- Things
- Etc...



## Over 300 Ways to Say "Said"

abjured	believed	communicated
accused	belittled	complained
acknowledged	bellowed	conceded
added	berated	concluded
addressed	beseached	concurred
admitted	besought	confessed
admonished	bleated	confided
advised	blew up	confirmed
advocated	blubbered	confuted
affirmed	blurled	consented
agreed	blustered	consoled
alleged	boomed	contended
allowed	bragged	condescended
alluded	breathed	consulted
announced	broke in	contested
answered	brought forth	continued
apologized	cackled	contradicted
appealed	cajoled	contributed
appeased	calculated	cooed
approved	called	counseled
argued	caroled	countered
articulated	cautioned	coughed
asked	challenged	crabbed
assented	chanted	cracked
asserted	charged	craved
asseverated	chatted	cried
assumed	chattered	criticized
assured	cheered	croaked
attested	chided	cried
averted	chipped in	criticized
avouched	chirped	croaked
avowed	choked	crooned
babbled	chortled	cross-examined
baited	cited	debated
bantered	claimed	decided
bargained	clamored	declared
barked	coaxed	decreed
bawled	comforted	defended
began	commanded	delivered
begged	commented	demanded

demurred  
denied  
denounced  
described  
determined  
dictated  
directed  
disclaimed  
disclosed  
discussed  
disrupted  
divulged  
drawled  
droned  
echoed  
elaborated  
emphasized  
enjoined  
enjoyed  
entreated  
enumerated  
enunciated  
equivocated  
estimated  
exaggerated  
exclaimed  
exhorted  
expatiated  
explained  
exploded  
expounded  
expostulated  
expressed  
extended  
extolled  
faltered  
fibbed  
foretold  
fumed  
fussed  
gagged  
gabbed  
gasped

granted  
greeted  
grinned  
groaned  
growled  
grumbled  
grunted  
guaranteed  
guessed  
guffawed  
gulped  
gurgled  
gushed  
haggled  
harped  
hastened to add  
hastened to say  
hedged  
held  
hemmed and hawed  
hesitated  
hinted  
hissed  
hollered  
hooted  
howled  
imitated  
imparted  
imported  
implied  
implored  
indicated  
inferred  
informed  
inquired  
insinuated  
insisted  
instructed  
insulted  
interjected  
interposed  
interpreted  
interrogated

interrupted  
intimated  
intimidated  
intoned  
introduced  
itemized  
jabbered  
jeered  
jested  
joked  
joshed  
judged  
lamented  
laughed  
lectured  
lied  
lisped  
listed  
made known  
magnified  
maintained  
marveled  
mentioned  
mimicked  
moaned  
mocked  
mourned  
mouthed  
mumbled  
murmured  
mused  
muttered  
nagged  
narrated  
noddled  
noted  
notified  
ragged  
railed  
rambled  
rapped  
rattled off  
read

rebuffed  
recalled  
recited  
reckoned  
recommended  
reconciled  
recorded  
recounted  
recriminated  
referred  
refused  
reiterated  
pondered  
pouted  
praised  
prayed  
preached  
predicted  
prevaricated  
proceeded  
proclaimed  
prodded  
professed  
promised  
prompted  
pronounced  
prophesied  
proposed  
protested  
purred  
quacked  
qualified

quarreled  
quavered  
questioned  
quibbled  
quipped  
quoted  
remarked  
reminded  
repeated  
replied  
reported  
reputed  
requested  
responded  
restated  
retorted  
roared  
scoffed  
scolded  
screamed  
screeched  
shouted  
shrieked  
slurred  
snapped  
snarled  
snickered  
snorted  
sobbed  
specified  
sputtered  
squawked

stated  
stuttered  
suggested  
sung  
taunted  
tattled  
teased  
testified  
thanked  
told  
twanged  
twittered  
uttered  
validated  
ventured  
verbalized  
verified  
voiced  
wangled  
warbled  
wailed  
wept  
whined  
whispered  
whooped  
wished  
yakked  
yapped  
yelled  
yelped



## **Transition Words and Phrases**

### **Sequence:**

again, also, and, and then, besides, finally, first...second...third, furthermore, last, moreover, next, still, too

### **Time:**

after a bit, after a few days, after a while, afterward, as long as, as soon as, at last, at length, at that time, before, earlier, immediately, in the meantime, in the past, lately, later, meanwhile, now, presently, shortly, simultaneously, since, so far, soon, then, thereafter, until, when

### **Comparison:**

again, also, in the same way, likewise, once more, similarly

### **Contrast:**

although, but, despite, even though, however, in contrast, in spite of, instead, nevertheless, nonetheless, notwithstanding, on the contrary, on the one hand...on the other hand, regardless, still, though, yet

### **Examples:**

after all, even, for example, for instance, indeed, in fact, of course, specifically, such as, the following example, to illustrate

### **Cause and Effect:**

accordingly, as a result, because, consequently, for this purpose, hence, so, then, therefore, thereupon, thus, to this end

### **Place:**

above, adjacent to, below, beyond, closer to, elsewhere, far, farther on, here, near, nearby, opposite to, there, to the left, to the right

### **Concession:**

although it is true that, granted that, I admit that, it may appear that, naturally, of course

### **Summary, Repetition, or Conclusion:**

as a result, as has been noted, as I have said, as we have seen, as mentioned earlier, in any event, in conclusion, in other words, in short, on the whole, therefore, to summarize



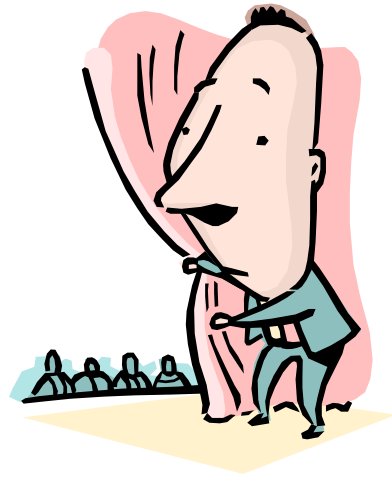
# FIGURATIVE LANGUAGE

1. **Alliteration:** Repetition of a beginning consonant sound  
Peter Piper picked a peck of pickled peppers.
2. **Assonance:** Repetition of a vowel sound  
The sound of the hound was bound to make me crazy.
3. **Hyperbole:** Exaggeration  
I am so hungry; I could eat a horse.
4. **Personification:** Giving human qualities to something that is not human  
The trees danced in the wind.
5. **Metaphor:** A comparison that does not use like or as  
Her face is an open book.
6. **Simile:** A comparison that uses like or as  
Her face is like an open book.
7. **Onomatopoeia:** A word that sounds like what it means  
Crack! Boom! Blam!
8. **Symbolism:** Something that represents or stands for something else.  
A dove is a symbol of peace.
9. **Irony:** Something that is unexpected  
You want your brother to get in trouble, but you get in trouble instead.



# CHARACTER TRAITS

*Words to describe characters...*



absent-minded	hard-working	helpful	quarrelsome	soft-hearted
ambitious	curious	honest	quick-tempered	spunky
awkward	daring	intelligent	quiet	stern
boastful	demanding	jolly	reasonable	stingy
bossy	dependable	kind	reckless	stubborn
brave	determined	lazy	relaxed	superstitious
calm	dreamy	loud	restless	suspicious
careless	dull	loyal	rude	talkative
care-free	fearful	mischievous	self-centered	timid
cautious	fierce	nagging	selfish	tough
changeable	forgetful	neat	sensitive	trusting
charming	forgiving	obedient	sentimental	understanding
clever	friendly	organized	serious	unfriendly
confused	fussy	outspoken	sharp-witted	unkind
contented	generous	patient	shiftless	wise
cooperative	gentle	playful	shrewd	withdrawn
courageous	gloomy	pleasant	shy	witty
cowardly	greedy	polite	sneaky	zany
cruel				

# SENSORY DESCRIPTION WORDS



## SEE



## HEAR



## TOUCH



## SMELL



## TASTE

clear	soft	prickly	salty	sweet
transparent	loud	grainy	flowery	sour
translucent	crunchy	soft	vinegary	revolting
opaque	high pitched	slippery	aromatic	bitter
shiny	low pitched	slimy	odorless	tangy
sparkly	jerky	sticky	acidic	salty
fuzzy	screeching	rough	sweet	sugary
round	clicking	sharp	perfumey	crunchy
square	babbling	bumpy	medicinal	cold
triangular	cooing	smooth	pungent	hot
oval	tapping	coarse	burning	chewy
flat	clattering	fine	rotten	fizzy
bumpy	scratchy	silky	decaying	bubbly
light	clinky	mushy	strong	bland
dark	shrill	scaly	weak	tart
colorful	musical	sandy	grassy	spicy hot
holey	rattling	fuzzy	lemony	effervescent
		cold		
		hot		
		velvety		
		flexible		



## Tone/Attitude Words

<b>accusatory</b>	charging of wrong doing
<b>apathetic</b>	indifferent due to lack of energy or concern
<b>awe</b>	solemn wonder
<b>bitter</b>	exhibiting strong animosity as a result of pain or grief
<b>cynical</b>	questions the basic sincerity and goodness of people
<b>condescension; condescending</b>	a feeling of superiority
<b>callous</b>	unfeeling, insensitive to feelings of others
<b>contemplative</b>	studying, thinking, reflecting on an issue
<b>critical</b>	finding fault
<b>choleric</b>	hot-tempered, easily angered
<b>contemptuous</b>	showing or feeling that something is worthless or lacks respect
<b>caustic</b>	intense use of sarcasm; stinging, biting
<b>conventional</b>	lacking spontaneity, originality, and individuality
<b>disdainful</b>	scornful
<b>didactic</b>	author attempts to educate or instruct the reader
<b>derisive</b>	ridiculing, mocking
<b>earnest</b>	intense, a sincere state of mind
<b>erudite</b>	learned, polished, scholarly
<b>fanciful</b>	using the imagination
<b>forthright</b>	directly frank without hesitation
<b>gloomy</b>	darkness, sadness, rejection
<b>haughty</b>	proud and vain to the point of arrogance
<b>indignant</b>	marked by anger aroused by injustice
<b>intimate</b>	very familiar
<b>judgmental</b>	authoritative and often having critical opinions
<b>jovial</b>	happy
<b>lyrical</b>	expressing a poet's inner feelings; emotional; full of images; song-like
<b>matter-of-fact</b>	accepting of conditions; not fanciful or emotional
<b>mocking</b>	treating with contempt or ridicule
<b>morose</b>	gloomy, sullen, surly, despondent
<b>malicious</b>	purposely hurtful
<b>objective</b>	an unbiased view-able to leave personal judgments aside
<b>optimistic</b>	hopeful, cheerful
<b>obsequious</b>	polite and obedient in order to gain something
<b>patronizing</b>	air of condescension
<b>pessimistic</b>	seeing the worst side of things; no hope
<b>quizzical</b>	odd, eccentric, amusing
<b>ribald</b>	offensive in speech or gesture
<b>reverent</b>	treating a subject with honor and respect
<b>ridiculing</b>	slightly contemptuous banter; making fun of
<b>reflective</b>	illustrating innermost thoughts and emotions
<b>sarcastic</b>	sneering, caustic
<b>sardonic</b>	scornfully and bitterly sarcastic
<b>satiric</b>	ridiculing to show weakness in order to make a point, teach
<b>sincere</b>	without deceit or pretense; genuine
<b>solemn</b>	deeply earnest, tending toward sad reflection
<b>sanguineous</b>	optimistic, cheerful
<b>whimsical</b>	odd, strange, fantastic; fun

# Spelling: Common Words that Sound Alike

Purdue University Online Writing Lab

Many words sound alike but mean different things when put into writing. This list will help you distinguish between some of the more common words that sound alike.

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## Accept, Except

- **accept** = verb meaning to receive or to agree. He *accepted* their praise graciously.
- **except** = preposition meaning all but, other than. Everyone went to the game *except* Alyson.

## Affect, Effect

- **affect** = verb meaning to influence. Will lack of sleep *affect* your game?
- **effect** = noun meaning result or consequence. Will lack of sleep have an *effect* on your game?
- **effect** = verb meaning to bring about, to accomplish. Our efforts *have effected* a major change in university policy.

A memory-help for affect and effect is **RAVEN**:  
Remember, Affect is a Verb and Effect is a Noun.

## Advise, Advice

- **advise** = verb that means to recommend, suggest, or counsel. I *advise* you to be cautious.
- **advice** = noun that means an opinion or recommendation about what could or should be done: I'd like to ask for your *advice* on this matter.

## Conscious, Conscience

- **conscious** = adjective meaning awake, perceiving: Despite a head injury, the patient remained *conscious*.
- **conscience** = noun meaning the sense of obligation to be good: Chris wouldn't cheat because his *conscience* wouldn't let him.

## Idea, Ideal

- **idea** = noun meaning a thought, belief, or conception held in the mind, or a general notion or conception formed by generalization: Jennifer had a brilliant *idea* -- she'd go to the Writing Lab for help with her papers!
- **ideal** = noun meaning something or someone that embodies perfection, or an ultimate object or endeavor: Mickey was the *ideal* for tutors everywhere.
- **ideal** = adjective meaning embodying an ultimate standard of excellence or perfection, or the best: Jennifer was an *ideal* student.

## Its, It's

- **its** = possessive adjective (possessive form of the pronoun it): The crab had an unusual growth on *its* shell.
- **it's** = contraction for it is or it has (in a verb phrase): *It's* still raining; *it's* been raining for three days. (Pronouns have apostrophes only when two words are being shortened into one.)

## Lead, Led

- **lead** = noun referring to a dense metallic element: The X-ray technician wore a vest lined with *lead*.
- **led** = past-tense and past-participle form of the verb to lead, meaning to guide or direct: The evidence *led* the jury to reach a unanimous decision.

### Than, Then

<b>Than</b>	<ul style="list-style-type: none"> <li>• used in comparison statements: He is richer <i>than</i> I.</li> <li>• used in statements of preference: I would rather dance <i>than</i> eat.</li> <li>• used to suggest quantities beyond a specified amount: Read more <i>than</i> the first paragraph.</li> </ul>
<b>Then</b>	<ul style="list-style-type: none"> <li>• a time other than now: He was younger <i>then</i>. She will start her new job <i>then</i>.</li> <li>• next in time, space, or order: First we must study; <i>then</i> we can play.</li> <li>• suggesting a logical conclusion: If you've studied hard, <i>then</i> the exam should be no problem.</li> </ul>

### Their, There, They're

- **Their** = possessive pronoun: They got *their* books.
- **There** = that place: My house is over *there*. (This is a place word, and so it contains the word here.)
- **They're** = contraction for they are: *They're* making dinner. (Pronouns have apostrophes only when two words are being shortened into one.)

### To, Too, Two

- **To** = preposition, or first part of the infinitive form of a verb: They went *to* the lake *to* swim.
- **Too** = very, also: I was *too* tired to continue. I was hungry, *too*.
- **Two** = the number 2: *Two* students scored below passing on the exam.

Two, twelve, and between are all words related to the number 2, and all contain the letters tw.

Too can mean also or can be an intensifier, and you might say that it contains an extra o ("one too many").

### We're, Where, Were

- **We're** = contraction for we are: *We're* glad to help. (Pronouns have apostrophes only when two words are being shortened into one.)
- **Where** = location: *Where* are you going? (This is a place word, and so it contains the word here.)
- **Were** = a past tense form of the verb be: They *were* walking side by side.

### Your, You're

- **Your** = possessive pronoun: *Your* shoes are untied.
- **You're** = contraction for you are: *You're* walking around with your shoes untied. (Pronouns have apostrophes only when two words are being shortened into one.)

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## One Word or Two?

### All ready/already

- **all ready**: used as an adjective to express complete preparedness
  - **already**: an adverb expressing time
- At last I was *all ready* to go, but everyone had *already* left.

### All right/alright

- **all right:** used as an adjective or adverb; older and more formal spelling, more common in scientific and academic writing: Will you be *all right* on your own?
- **alright:** Alternate spelling of all right; less frequent but used often in journalistic and business publications, and especially common in fictional dialogue: He does *alright* in school.

### All together/altogether

- **all together:** an adverb meaning considered as a whole, summed up: *All together*, there were thirty-two students at the museum.
- **altogether:** an intensifying adverb meaning wholly, completely, entirely: His comment raises an *altogether* different problem.

### Anyone/any one

- **anyone:** a pronoun meaning any person at all: *Anyone* who can solve this problem deserves an award.
- **any one:** paired adjective and noun meaning a specific item in a group; usually used with of: *Any one* of those papers could serve as an example.

Note: There are similar distinctions in meaning for everyone and every one.

### Anyway/any way

- **anyway:** an adverb meaning in any case or nonetheless: He objected, but she went *anyway*.
- **any way:** a paired adjective and noun meaning any particular course, direction, or manner: *Any way* we chose would lead to danger.

### Awhile/a while

- **awhile:** an adverb meaning for a short time; some readers consider it nonstandard; usually needs no preposition: Won't you stay *awhile*?
- **a while:** a paired article and noun meaning a period of time; usually used with for: We talked for *a while*, and then we said good night.

### Maybe/may be

- **maybe:** an adverb meaning perhaps: *Maybe* we should wait until the rain stops.
- **may be:** a form of the verb be: This *may be* our only chance to win the championship.

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# College Bound Vocabulary List

Following is a list of vocabulary words to study in preparation for the Verbal subtest of either the Scholastic Aptitude Test (SAT) or the Graduate Record Exam (GRE).

The "definitions" provided are by no means complete. They are merely reasonable synonyms for the terms-- words and short phrases with similar meaning that are likely to be more familiar. But even having just a vague idea of the meaning of a term is usually all you need to choose the correct response on the test--and that's the whole idea.

## How to use this list

- 1) Cross out each term you definitely already know.
- 2) Write each definition onto a 3 x 5 index card. Frugal types might want to cut the 3 x 5 cards in half first. Write the vocab word without the definition on the back of each card. Now you have a pile of flash cards.
- 3) Repeatedly drill yourself on the cards whenever you can. Go quickly. Read each term, then try to recall its meaning before looking at the definition. Don't dwell on each definition. Don't divide up the cards into small groups--by the time you learn the last group, the first will be forgotten.
- 4) As you learn a word (you know the definition immediately, without looking, on several successive occasions), remove that card from your working pile. Continue drilling the words that give you trouble.
- 5) Occasionally go through all the words, including the ones you removed because you learned them, to keep them fresh in your memory. Do this more frequently as the test date approaches.

## The List

The terms appear in random order. They are not taken from any particular source, but from dictionaries. I have no special knowledge that these words tend to appear on any particular test, but they are, in my experience, likely candidates to appear on any vocab test. This list focuses on more advanced, obscure vocabulary. There will also be many vocabulary words on the SAT and GRE that are not as difficult as these, but which nevertheless may be unfamiliar to many people. If the words below seem quite difficult to you, I suggest you purchase a book on vocabulary and expose yourself to the more common vocabulary words that do not appear on this particular list.

*Thanks to: Ms. Gigowski - <http://www.juddweb.net/bcps/gigowski/collegevocab.htm>*

obstreperous	noisy, loud.
contumacious	insubordinate, rebellious.
mettlesome	courageous, high spirited. Don't confuse with "meddlesome," meaning inclined to interfere.
cadge	to beg, to get by begging.
pith	heart of the matter, basic trait. Also force, strength, or vigor.
supine	lying on the back. Also slow to act, passive.
remonstrate	to protest, object.
inveigh	to attack verbally, denounce, deprecate.
precepts	rules establishing standards of conduct.

impute	to attribute to a cause or source, ascribe.
feckless	lacking purpose or vitality; ineffective; careless.
decorum	propriety, properness.
penchant	strong inclination, a liking.
appropriate (verb)	take for one's own use, acquire, set aside. Don't confuse with <i>appropriate</i> (adjective), which means fitting or suitable.
truculence	aggressiveness, ferocity.
garrulity	talkativeness. Adjective is <i>garrulous</i> —talkative.
arabesque	a complex, ornate design. Also a dance position.

beatify	to bless, make happy, or ascribe a virtue to. Regard as saintly. Don't confuse with <i>beautify</i> , which means to make beautiful.
forbearance	patience, willingness to wait.
veritable	unquestionable, true.
pragmatic	practical, favoring utility.
arrant	in every way, being completely such.
consequential	pompous, self important. Also having <i>consequence</i> , important. Also following as a result, or being an effect of some cause.
malinger	to fake illness or injury, in order to shirk a duty.
paucity	scarcity, a lacking of.
striated	striped, grooved, or banded. Having stripes.
seminal	like a seed; constituting a source, originative.
attenuate	make thin. weaken, enervate.
precarious	uncertain, risky, dangerous.
enervate	weaken, deprive of strength, attenuate.
partisan	one sided, committed to a party, biased or prejudiced.
equivocate	lie, mislead, conceal the truth.
assiduous	diligent, hard working, sedulous.
anachronism	something out of place for its time.
lassitude	weariness, tiredness.
phlegmatic	calm, sluggish temperament; unemotional.
sycophant	flatterer, parasite; a suck up.
perfunctory	superficial, listless, not thorough.
impair	worsen, diminish in value.
transient	temporary, fleeting.
qualify	to limit.
nascent	coming into existence, emerging.
quixotic	extravagantly chivalrous, romantically idealistic, impractical.

reprobate	person hardened in sin; one devoid of decency.
libertine	immoral person.
tractable	easily influenced, obedient, docile.
craven	Cowardly.
picaresque	involving clever rogues or adventurers. Don't confuse with <i>picturesque</i> , which means picture like, charming, or quaint.
sedulous	diligent, assiduous, devoted to a task.
aver	affirm, assert, prove, justify.
intrepid	fearless, brave, undaunted.
impassive	without feeling, not affected by pain.
salient	conspicuous, highly relevant, prominent.
morose	gloomy, sullen.
raffish	low, vulgar, base, tawdry.
loquacious	talkative, garrulous.
piquant	agreeably pungent, stimulating.
demur	to hesitate, raise objections.
equipoise	equal distribution of weight; equilibrium.
abysmal	extreme; low, like an abyss.
tawdry	cheap, gaudy, showy, tacky.
dross	waste product, sludge; something worthless, common, or trivial.
ardor	warm interest, passion, enthusiasm, zeal.
insouciant	unconcerned, carefree.
volubility	fluency, verbosity, easy use of spoken language
dulcet	melodious, harmonious.
mellifluous	sweetly flowing; usually used to describe use of words (sweetly flowing words, as when the speech is characterized by high <i>volubility</i> ).
desiccate	to dry up, dehydrate.
harrow	to distress, create stress or torment.
pellucid	transparent, easy to understand.



pariah	an outcast, a rejected and despised person.
taciturn	untalkative, silent.
pique	resentment at being slighted.
turgid	excessively ornate; swollen or bloated.
pillory	to punish, hold up to public scorn.
adamant	hard and inflexible; unyielding.
multifarious	varied, motley, greatly diversified.
torpor	lethargy, sluggishness, dormancy.
imprecation	an invocation of evil; a curse.
audacious	daring; bold.
hirsute	hairy, shaggy.
tenacity	firmness, persistency, adhesiveness, tending to hang on.
apostate	one who abandons long held religious or political convictions.
lachrymose	causing tears, tearful.
welter	turmoil; a bewildering jumble.
discomfit	to defeat, put down.
laconic	brief, to the point, terse.
venal	corruptible, bribable, unprincipled.
ossify	to turn to bone; to settle rigidly into an idea or practice, become closed minded.
disingenuous	sophisticated, artful, trying to deceive, cunning.
insensible	unconscious, unresponsive, unaffected.
turbid	muddy, having the sediment stirred up.
erudite	learned, scholarly.
saturnine	gloomy, dark, sullen, morose.
abeyance	suspended action.
diaphanous	transparent, gauzy.
epitome	representative, a summary or abstract, a typical example.
squalid	foul, filthy.
quiescent	at rest, dormant, torpid.

recreancy	cowardice, a cowardly giving up.
misanthrope	one who hates mankind.
misogynist	one who hates women/females.
castigate	to chastise, correct by punishing.
apprehension	misgiving, dread. Also a stopping or arrest. Also an understanding.
prosaic	dull, tedious, commonplace.
gainsay	deny.
pungency	sharpness; stinging quality.
approbation	approval.
refractory	stubborn, unmanageable, intractable.
contentious	quarrelsome, competitive, quick to fight, pugnacious.
antipathy	aversion, dislike.
hapless	unlucky, unfortunate.
prevaricate	stray from or avoid the truth; equivocate.
countenance	(n) mien, face (v) approve of.
dogmatic	positive, certain, arbitrary, without room for discussion.
strut	a supporting bar.
felicitous	apt; suitably expressed, well chosen, apropos.
apropos	appropriate to the situation; apt.
implacable	incapable of being placated, unpleasable.
raffish	disreputable; tawdry.
guileless	without deceit, honest.
resigned	unresisting, submissive.
vituperate	berate, rail against, attack verbally.
render	deliver, provide, represent.
diffidence	shyness.
sophistry	fallacious reasoning, faulty logic.
fulminate	berate, vituperate, to thunder out, to explode.
dynamo	a generator, something that produces electric current; an energetic person.
assay	an analysis, examination, test. To put to a test.

hallow	to make holy; consecrate.
disabuse	to undeceive, correct a false impression.
boisterous	loud, noisy, rough, lacking restraint.
inveigle	wheedle, led astray.
sodden	soaked, saturated.
perfidious	violating good faith, treacherous, dishonest.
conundrum	a riddle, dilemma, enigma.
denouement	an outcome or solution; the unraveling of a plot.
stolid	showing no emotion; impassive.
dissemble	present false appearance; deceive.
desuetude	cessation of use; disuse.
indefatigability	not easily exhaustible; tirelessness.
dilatory	causing delay, procrastinating.
garner	to gather and save; to store up.
quaff	drink large quantities.
intractable	unruly, refractory, stubborn.
delineate	to portray, depict, sketch out.
ascetic	practicing self denial, austere, stark.
fervid	intense, zealous.
daunt	intimidate, make fearful.
burgeon	grow forth, send out buds.
anomalous	unexpected, not normal, odd.
nice	precise, sensitive to subtleness.
prodigal	wasteful, reckless with money.
lugubrious	mournful, excessively sad.
baleful	harmful, ominous, causing evil.
credulous	gullible, too willing to believe.
incredulous	skeptical, unwilling to believe (NOT <i>incredible</i> , as many think).
blithe	cheerful, casual, carefree.
verisimilitude	appearing true or real.
provident	frugal; looking to the future.
edacious	voracious, devouring.

expostulate	argue earnestly to dissuade, correct, or protest.
auspice	protection or support, patronage.
auspicious	favorable, successful, prosperous.
punctilious	precise, paying attention to trivialities, especially in regard to etiquette.
salutary	remedial, wholesome, causing improvement.
imbroglio	difficult or embarrassing situation.
wend	to go, proceed.
nostrum	a quack remedy, an untested cure.
personable	pleasing in appearance, attractive.
salacious	obscene.
excise	to cut out, cut away.
sublime	lofty, noble.
quail	lose courage, turn frightened.
urbane	elegant, refined in manners.
tyro	novice, amateur.
boorish	crude, offensive, rude.
upbraid	reprove, reproach.
effete	infertile, worn out, weak.
obdurate	stubborn, inflexible, adamant.
mince	pronounce or speak affectedly, euphemize, speak too carefully. Also to take tiny steps, tiptoe.
inimitable	defying imitation, unmatched.
inveterate	deep rooted, ingrained, habitual.
umbrage	offense, resentment.
extirpate	to destroy, exterminate, cut out, excise.
forswear	renounce, disallow, repudiate.
ignoble	dishonorable, common, undignified.
ostensible	seeming, appearing as such, professed.
illusory	deceptive; an illusion.
overweening	presumptuously arrogant, overbearing, immoderate, being a jerk.

wag	to be incessantly active, to waddle; also a mischievous person.
lucubrate	write in scholarly fashion.
impetuous	impulsive, forceful, with energy.
bellicose	belligerent, pugnacious, warlike.
cabal	a scheme or plot, a group of plotters.
irresolute	unresolved, indecisive.
complaisance	tending to comply, obliging, willingness to please.
apprise	give notice to, inform.
pusillanimous	cowardly, craven.
polemical	controversial, argued.
luculent	easily understood, lucid, clear.
poignant	physically painful, distressing, pertinent, touching, stimulating, emotional.
engender	cause, produce, give rise to.
dissemble	to hide, conceal, disguise.
equanimity	calmness of temperament.
ingenuous	naive, young, artless, frank, honest, sincere. Don't confuse with <i>ingenious</i> --very clever.
epicure	food lover, a connoisseur of food.
salient	prominent, protruding, conspicuous, highly relevant.
inchoate	not yet fully formed, rudimentary, elementary.
pugnacious	contentious, quarrelsome, contumacious, given to fighting, belligerent.
peremptory	urgent, imperative, unchallengeable, ending debate.
exigency	emergency, an urgent situation.
ameliorate	improve, make better.
august	majestic, venerable. Don't confuse with the month, <i>August</i> , which is always capitalized.
minatory	menacing, threatening.

froward	intractable, not willing to yield or comply, stubborn (NOT <i>forward</i> ).
fetter	to shackle, put in chains.
pundit	a learned scholar, an authority on a subject.
venal	corruptible, open to bribery.
belie	contradict, give a false impression.
epitome	brief summary or abstract; representative example; a typical model.
prosaic	everyday, mundane, commonplace, trite, pedestrian.
hermetic	sealed by fusion.
fervor	zeal, ardor, intense emotion.
endemic	prevailing in a specific area.
reticent	reserved, untalkative, silent, taciturn.
rapacious	voracious, greedy, plundering.
coeval	of the same period, coexisting.
austere	forbiddingly stern, simple, unadorned, very plain.
indolence	laziness.
pristine	primitive, unspoiled, pure, as in earlier times, unadulterated.
capricious	fickle, whimsical, given to change, unpredictable.
edifying	enlightening.
philistine	a smug ignorant person; one who lacks knowledge.
maladroit	clumsy, bungling.
detumescence	diminishing or lessening of swelling.
stygian	gloomy, dark.
calumniate	to slander, present false accusal.
baneful	causing harm or ruin, pernicious, destructive.
forestall	prevent by taking action in advance, preempt.
occult	hidden, concealed, beyond comprehension.
irascible	irritable, easily angered.
facetious	humorous, funny, jocular.

trenchant	forceful, effective, vigorous; extremely perceptive, incisive.
stymie	to hinder, obstruct, or block.
intransigence	unwillingness to compromise, stubbornness, intractability.
mundane	worldly as opposed to spiritual; commonplace, everyday.
mitigate	appease, lessen, propitiate.
abstruse	difficult to comprehend; obscure.
expatiate	to roam, wander freely.
propitiate	appease, mitigate.
slake	to assuage, to satisfy, allay.
contentious	argumentative, pugnacious, combative, quarrelsome.
inscrutable	incapable of being discovered or understood.
elegy	a lament, a melancholy composition.
derivative	unoriginal, obtained from another source.
supercilious	disdainful; characterized by haughty scorn.
sundry	various, miscellaneous, separate.
mercurial	quick, changeable in character, fleeting.
desultory	aimless, haphazard, digressing at random.
sanctimony	self righteousness, hypocritical, with false piety.
indomitable	not easily discouraged or subdued.
foment	to stir up, arouse, incite.
splenetic	bad tempered, irritable.
flout	reject, mock, to go against (as in going against tradition or conventions.)
obfuscate	to darken, make obscure, muddle.
noisome	unwholesomely bad-smelling, putrid; (NOT <i>noisy</i> .)
incursion	a raid, a sudden attack.
paeon	a song of praise or triumph.
turpitude	wickedness, shamefulness.

detract	slandering, verbal attack, aspersion.
chastened	corrected, punished.
brook	to tolerate, endure.
ignominious	shameful, dishonorable, undignified, disgraceful.
prolix	long and wordy.
bane	cause of injury, poison, source of harm.
abrogate	abolish or annul by authority; put down.
conciliatory	reconciling, soothing, comforting, mollifying.
insularity	narrow mindedness, isolated.
untoward	perverse, unruly, unseemly.
perverted	twisted, corrupted, turned from normal course.
odium	contempt, dislike, aversion.
dissolution	disintegration, looseness in morals.
sophomoric	self assured though immature, affected, bombastic, overblown, lacking maturity.
enormity	excessive wickedness; evilness. Don't confuse with "enormousness," which means great size. <b>ENORMITY DOES NOT MEAN BIGNESS OR GREAT SIZE.</b>
obdurate	hardened and unrepentant; stubborn, inflexible.
fatuous	complacently stupid.
burnish	to polish, rub to a shine.
tenuous	unsubstantial, flimsy, weak.
repudiate	disown, disavow, reject as untrue.
denigrate	blacken, belittle, sully, defame.
maverick	rebel, nonconformist.
effluvia	outflow in a stream of particles; a noxious odor or vapor.
alacrity	cheerful promptness.
salubrious	healthful.
paradigm	a model, example, or pattern.
apotheosis	deification, glorification to godliness.

officious	meddlesome, pushy in one's services.
cogent	convincing.
spurious	false, counterfeit.
panegyric	formal praise, eulogy.
mollify	to soothe.
peregrination	traveling about, wandering.
acarpous	effete, no longer fertile, worn out.
bedizen	to adorn, especially in a cheap, showy manner.
alloy	to debase by mixing with something inferior.
fecund	fertile.
doggerel	trivial, poorly constructed verse.
peripatetic	walking.
mendicant	a beggar.
propitiatory	conciliatory, appeasing, mitigating.
pedantic	bookish, showing off learning.
nadir	bottom, the lowest point.
zenith	top, the highest point.
broach	bring up, announce, begin to talk about.
obtrusive	projecting, prominent, undesirably noticeable.
ramify	to be divided or subdivided; to branch out.
exculpate	to clear from a charge of guilt.
ineluctable	certain, inevitable.
gainsay	to deny, declare false, to oppose.
episodic	loosely connected, not flowing logically.
iconoclastic	attacking cherished beliefs.
recidivism	relapse into antisocial or criminal behavior.
profligate	wasteful, prodigal, licentious, extravagant.
inherent	ingrained within one's nature; firmly established; a natural part of; definitionally so.
torpid	sleeping, sluggish, lethargic, dormant.

gregarious	sociable, outgoing.
recondite	profound, abstruse, obscure.
judicious	sound in judgment; wise.
sinuous	winding, undulating, serpentine.
undulate	to move in wavelike fashion, fluctuate.
probity	uprightness, incorruptibility, principle.
rubric	heading, title, or category.
interdict	prohibit, forbid.
harangue	a long, passionate speech.
calumny	slander, aspersion.
petrous	like a rock, hard, stony.
petrify	to make hard, rocklike.
conjoin	to join together.
nexus	a connection, tie, or link.
penury	extreme poverty.
idyll	a carefree episode or experience; a short poem describing a picturesque episode.
countenance	to favor or approve of.
fulsome	disgusting, offensive due to excessiveness.
chauvinist	a blindly devoted patriot.
veritably	unquestionably, certainly.
itinerate	to travel from place to place, to peregrinate.
eulogy	formal praise; panegyric.
malleable	yielding; easily shaped; moldable; adapting.
bilge	bulge, the protuberance of a cask.
lubricious	lewd, wanton, greasy, slippery.
sagacious	having sound judgment; perceptive, wise; like a sage.
impecunious	poor, penniless.
recondite	not easily understood, abstruse, inscrutable.
querulous	complaining, peevish, discontented.
virago	a loud, domineering woman; a scold or nag.
rarefy	to make thin, to make less dense, to purify or refine.
expurgate	to remove obscenity, purify, censor.

propinquity	nearness in time or place, affinity of nature.
extenuate	reduce the strength of, lessen seriousness, partially excuse.
deprecate	protest against, express disapproval of.
excoriate	to flay, strip off the skin; to denounce sharply.
obviate	to make unnecessary, get rid of.
opprobrious	shameful, expressing disgrace.
succor	assistance, relief in time of distress.
censure	expression of blame or disapproval; a rebuke.
proscribe	ostracize, banish, outlaw.
platitude	a trite or banal statement; unoriginality.
impetuous	having sudden energy, impulsive, thrusting ahead, forceful.
obloquy	abusively detractive language, sharp criticism, vituperation.
plaintive	mournful, melancholy, sorrowful.
timorous	fearful, timid, afraid.
debacle	a breakup, overthrow, sudden disaster.
effrontery	boldness, impudence, arrogance.
specious	illogical, of questionable truth or merit.
redoubtable	formidable, causing fear.
regale	to delight or entertain; to feast.
volatile	changeable, inconstant, fickle, unstable, explosive.
inured	accustomed to, adapted.
blandishment	flattery, enticement.
pernicious	deadly, very destructive.
accretion	growth, increase by successive addition, building up.
deposition	accretion, depositing, building up layer by layer.
quotidian	daily; commonplace, pedestrian.
pedestrian	commonplace, trite,

	unremarkable.
sanguine	cheerful, confident, optimistic.
consternation	sudden confusion or amazement.
exsert	thrust out, push forth.
petulant	impatient, irritable.
scurvy	mean, contemptible.
surfeit	satiate, feed to fullness or to excess.
prevaricate	to equivocate, to stray from the truth.
temerity	boldness, brashness, intrepidity.
stint	to be thrifty, to set limits.
obtain	to be established, accepted, or customary.
propitious	auspicious, presenting favorable circumstances.
ebullient	overflowing with enthusiasm; showing excitement.
abjure	recant solemnly, repudiate, renounce.
encomium	warm or glowing praise; eulogy, panegyric.
arduous	steep, difficult ascent; laborious.
tautology	a repetition, a redundancy.
suppliant	asking humbly, beseeching.
imperiousness	arrogance, commanding presence, overbearingness.
evinced	to show clearly, to indicate.
stanch	to stop the flow of a fluid.
vitiate	to pervert, debase, make ineffective.
contemn	to scorn or despise.
stentorian	extremely loud and powerful.
poseur	someone taking on airs to impress others; a phony.
grievous	causing grief or pain; serious, dire, grave.
precipitate	(v) to hurl down, to fall headlong, adj., speeding, acting recklessly.
sententious	short and pithy, full of maxims/proverbs.

palliate	to make something appear less serious, to alleviate, to gloss over, put a positive spin on.
floridness	ruddiness; heavily decorated; ornateness.
asperity	roughness, harshness, ill temper, irritability. (Don't confuse with <i>aspersion</i> , which means slander.)
mendacity	dishonesty.
involute	intricate, complex.
importune	ask incessantly, to beg, to nag.
precipitous	rash, foolhardy; dropping sharply, dangerous.

# *Section 4*

## **General Writing Tips**





# Integrating Quotations into Sentences

*It's all about the punctuation!*

You should never have a quotation standing alone as a complete sentence, or, worse yet, as an incomplete sentence, in your writing.

## The Introductory Phrase...

Introductory phrases with the proper punctuation are the most common signals to a reader that you are presenting another author's ideas. Without an introductory phrase, a quotation is an incomplete sentence.

**Definition:** When a piece of work is credited to someone, we say that the work is an *attribution* to that person.

## There are at least four ways to integrate quotations.

### 1. Introduce the quotation with a complete sentence and a colon.

This is an easy rule to remember: if you use a complete sentence to introduce a quotation, you need a colon after the sentence.

☆ Albert Einstein reminds us all to never waste our life being selfish: "Only a life lived for others is worth living."

### 2. Use an introductory or explanatory phrase, but not a complete sentence, separated from the quotation with a comma. You should use a comma to separate your own words from the quotation when your introductory or explanatory phrase ends with a verb such as "says," "said," "thinks," "believes," "pondered," "recalls," "questions," and "asks" (and many more). You should also use a comma when you introduce a quotation with an attribution phrase such as "According to Mr. Ditch."

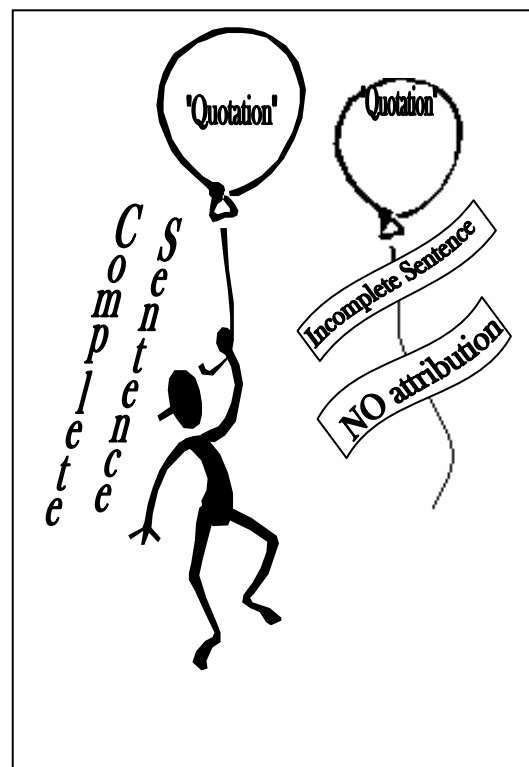
☆ Homer Simpson shouted, "I am so smart! I am so smart! S-M-R-T! I mean, S-M-A-R-T!"

### 3. Make the quotation a part of your own sentence without any punctuation between your own words and the words you are quoting. Notice that the word "that" is used in examples. When it is used as it is in the example, "that" replaces the comma which would be necessary without "that" in the sentence. You usually have a choice, then, when you begin a sentence with a phrase such as "Thoreau says." You either can add a comma after "says," or you can add the word "that" with no comma.

☆ Jerry Seinfeld once said that there are "Four Levels of Comedy: make your friends laugh, make strangers laugh, get paid to make strangers laugh, and make people talk like you because it's so much fun."

### 4. Use short quotations--only a few words--as part of your own sentence. When you integrate quotations in this way, you do not use any special punctuation. Instead, you should punctuate the sentence just as you would if all of the words were your own.

☆ An Irish saying reminds us that friends that "gossip with you" may also be friends that gossip about you.



## Run-On Sentences

A **RUN-ON SENTENCE** (sometimes called a "fused sentence") has at least two parts, either one of which can stand by itself (in other words, two independent clauses), but the two parts have been smooshed together instead of being properly connected.



### Run-ons can happen for a number of reasons:

- Sometimes two complete thoughts are **not separated by any punctuation at all**.
  - *It made her look really pale she wore it anyway.*
- Sometimes a new thought is **only separated by a comma and begins with a pronoun**. (pronouns: it, she, he, they)
  - *It made her look really pale, she wore it anyway.*
- Sometimes a new thought is **not separated by any punctuation and begins with a transitional phrase, like "however."**
  - *Melanie forgot to do her assignment however, the teacher didn't collect it.*
- Sometimes many thoughts are **connected by the word "and" without punctuation**.
  - *Everybody was out for themselves and they couldn't care less about the other people around them.*
- Sometimes an idea is difficult to express and the **thoughts come out in a confusing order**.
  - *The employers rewarded their employees unlike today in many cases the employer just doesn't care who he has working just as long as they are making him money.*

### There are **FOUR** easy ways to fix a run-on sentence:

1. Separate the ideas into two sentences with a **period**.
  - *It made her look really pale. She wore it anyway.*
2. Separate the ideas with a **semicolon**.
  - *It made her look really pale; she wore it anyway.*
3. Create a **compound sentence**: separate the two ideas with a **comma and add a coordinating conjunction**. (coordinating conjunctions: and, but, so, yet, for, or, nor)
  - *It made her look really pale, but she wore it anyway.*
4. Create a **complex sentence**: add a **subordinating conjunction** to one of the ideas to turn it into a dependent clause. (subordinating conjunctions: because, although, if, when, after, while, until, before, since, as, unless, whereas)
  - *Although it made her look really pale, she wore it anyway.*

## Sentence Types

1. **Declarative – makes a statement.**  
The king is sick.
2. **Imperative – gives a command.**  
Cure the king!
3. **Interrogative – asks a question.**  
Is the king sick?
4. **Exclamatory – provides emphasis or expresses STRONG emotion.**  
The king is dead! Long live the king!



## Sentence Patterns

1. **Simple – one independent clause**  
The singer bowed to her adoring audience.
2. **Compound – contains two independent clauses joined by a coordinating conjunction or by a semicolon.**  
The singer bowed to the audience, but she sang no encores.
3. **Complex – an independent clause and one or more subordinate clauses.**  
Because the singer was tired, she went straight to bed after the concert.
4. **Compound-complex – contains two or more independent clauses and one or more subordinate clauses.**  
The singer bowed while the audience applauded, but she sang no encores.
5. **Loose or Cumulative – makes complete sense if brought to a close before the actual ending. The modifying phrase in the sentence could be eliminated while maintaining the meaning of the sentence.**  
We reached Edmonton that morning after a turbulent flight and some exciting experiences, tired but exhilarated, full of stories to tell our friends and neighbors.
6. **Periodic – makes sense fully only when the end of the sentence is reached.**  
That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.
7. **Balanced – the phrases or clauses balance each other by virtue of their likeness of structure, meaning, or length.**  
“We shall fight on the beaches, we shall fight on the landing-grounds, we shall fight in the fields and in the streets, and we shall fight in the hills.” Winston Churchill
8. **Natural order – subject comes before the predicate.**  
Oranges grow in California.

## Sentence Patterns (continued)

- 9. Inverse order (sentence inversion) – predicate comes before the subject. Typically used for emphasis or rhythmic effect.**

In California grow the oranges.

- 10. Juxtaposition – poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to each other, often creating an effect of surprise and wit.**

“The apparition of these faces in the crowd:

Petals on wet, black bough.” (In Station of the Metro by Ezra Pound)

- 11. Parallel Structure – grammatical or structural similarity between sentences or parts of a sentence. It involves the arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased.**

He loves swimming, running, and playing tennis.

- 12. Repetition – a device in which words, sounds, phrases, and ideas are used more than once to enhance the rhythm and to create emphasis.**

“...government of the people, by the people, for the people, shall not perish from the earth.”

(“Address at Gettysburg” by Abraham Lincoln)

- 13. Rhetorical Question – a question that requires no answer. Used to draw attention to a point and is generally stronger than a direct statement.**

If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin’s arguments?

- 14. Rhetorical Fragment – a fragment used deliberately for a persuasive purpose or to create a desired effect.**

Something to consider.

# Sentence Variety Ideas



1. ***-ing* word group (participle phrase) at the beginning of the sentence:**

Sitting on the porch, the quiet, close-knit family watched the sun go down.

2. ***-ing* word group in the middle of the sentence:**

The quiet, close-knit family, sitting on the porch, watched the sun go down.

3. ***-ing* word group at the end of the sentence:**

The quiet, close-knit family sat on the porch, watching the sun go down.

4. **Adverb clause at the beginning of sentence:**

As the quiet, close-knit family sat on the porch, they watched the sun go down.

5. **Adverb clause at the end of sentence:**

The quiet, close-knit family sat on the porch in order to watch the sun go down.

6. **Adjective immediately following noun:**

The family, quiet and close knit, sat on the porch, watching the sun go down.

7. **Appositive (actual word that will serve as the appositive will have to be added):**

The quiet, close-knit family, the Smiths, sat on the porch, watching the sun go down.

8. **Noun followed by *-ing* word group (noun absolute):**

The sun having already gone down, the quiet, close-knit family sat on the porch.

# NINE Sentence Patterns

1.

**SUBJECT + VERB ( . )**

My boss	warned me about being late	.
---------	----------------------------	---

2.

**SUBJECT + VERB ( ; ) SUBJECT + VERB ( . )**

My boss	warned me about being late	;	he	didn't fire me	.
---------	----------------------------	---	----	----------------	---

3.

**SUBJECT + VERB ( , ) but SUBJECT + VERB ( . )**

or  
yet  
so  
for  
and  
nor

My boss	warned me about being late	,	but	he	didn't fire me	.
---------	----------------------------	---	-----	----	----------------	---

4.

**SUBJECT + VERB ( ; ) therefore ( , ) SUBJECT + VERB ( . )**

however  
nevertheless  
consequently  
furthermore  
for example  
thus

My boss	warned me about being late	;	however	,	he	didn't fire me	.
---------	----------------------------	---	---------	---	----	----------------	---

5.

**If SUBJECT + VERB ( , ) SUBJECT + VERB ( . )**

Because

Since

When

While

Although

After

Even before

As long as

Whenever

Although	my boss	warned me about being late	,	he	didn't fire me	.
----------	---------	----------------------------	---	----	----------------	---

## 6. SUBJECT + VERB if SUBJECT + VERB ( . )

because  
since  
when  
while  
although  
after  
even before  
as long as  
whenever

My boss	didn't fire me	although	he	warned me about being late	.
---------	----------------	----------	----	----------------------------	---

## 7. SUBJECT ( , ) a wealthy banker ( , ) VERB ( . )

on the other hand  
his heart beating wildly

My boss	,	a compassionate person	,	didn't fire me	.
---------	---	------------------------	---	----------------	---

## 8. SUBJECT + VERB ( : ) A, B, C, and D .

My boss		gave me some gifts	:	an alarm clock, a beeper, a watch, and a book	.
---------	--	--------------------	---	---	---

## 9. DIALOGUE

a.	"You're fired," he said.
b.	He said, "You're fired."
c.	"You," he said, "are fired."
d.	Who said that you're fired?
e.	Who said, "You're fired"?
f.	Who said, "Were you fired?"

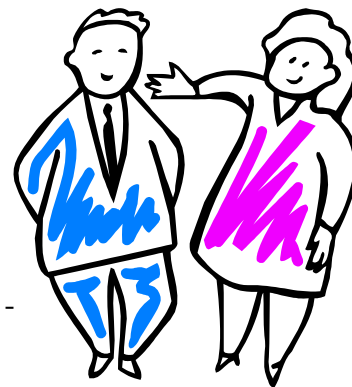
# Improving Sentence Style

## *(Questions to Ask Yourself)*

1. What style of sentences can you find? List the number of loose, balanced, parallel, and periodic sentences. If you have no sentences of one of these types in your paper, rewrite some sentences in that style.
2. How long are your sentences? Count words in the paper, count sentences, and divide to arrive at an average length.
3. Find your longest sentence. What is the length of the sentence before it? After it? If that long sentence is not either preceded or followed by a short sentence, change one of them to a short sentence.
4. What forms are your sentences? Count simple, compound, complex, and compound-complex sentences. If you do not have variety, rewrite some sentences to include these sentence types.
5. Count the number of to be verbs (is, am, are, was, were, be, being, been). Find three that can better be expressed as action verbs and rewrite the sentences that way.
6. Count parallel constructions. If there are fewer than three in the paper, rewrite three sentences so they contain parallel elements.
7. How do your sentences begin? If more than half of your sentences begin with the subject, rewrite them in a way that varies the beginning.
8. Check your comma use by applying these four rules:
  - a. Use a comma before and, but, for, or, not, so, yet, and still when those words join independent clauses.
  - b. Use a comma between all terms in a series.
  - c. Use a comma(s) to set off parenthetical openers and afterthoughts.
  - d. Use a comma after introductory clauses or phrases.
9. Have you used any semicolons? If not, find a sentence or a pair of sentences that would be better punctuated with a semicolon and rewrite.
10. Have you used any dashes? If not, find a sentence that would improve with a dash and rewrite.
11. Have you inverted any sentences? If not, rewrite one to do so.
12. Find all which clauses and rewrite half of them to eliminate which.
13. Eliminate as many of, in, to, and by's as you can.
14. Find all instances of there is or there are and eliminate as many as possible.
15. Find all instances of it with no antecedent and eliminate.
16. Find all instances of this or that used without a noun. Add a noun or rewrite.
17. Have you used quotation marks? Check for correctness.
18. Have you used apostrophes or colons? Do you need to?
19. Is your diction appropriate for your audience? Check for slang, trite expressions, and garbage words. Eliminate as necessary.



# Introductory Techniques



Introductions establish the direction your writing is going to take. A good introduction grabs your reader's attention and refuses to let go. But - what's a good way to begin writing? Here are some suggestions:

☆ **OPEN WITH A QUESTION**

Have you ever wondered how you'd survive if you found yourself alone in the wilderness?

☆ **OPEN WITH AN ANNOUNCEMENT**

This is not a cookbook for the gourmet. These recipes are strictly for the cook on a tight budget.

☆ **OPEN WITH A BOLD AND CHALLENGING STATEMENT**

Contrary to what some people think, most of our learning takes place out of school.

☆ **OPEN WITH A QUOTATION**

"You're going to regret this." That's what my best friend Liza said as I got on the roller coaster.

☆ **OPEN WITH A RIDDLE OR A PUZZLE THAT THE READER CAN GRAPPLE WITH**

What textbook has no pages, is miles wide, smells like a creek, and has been around for millions of years? That's right -- Outdoor School.

☆ **OPEN WITH A PERSONAL EXPERIENCE**

I'm still glad I didn't cry at the funeral, though I did in my room later.

☆ **OPEN WITH HOW YOU FELT**

My hands were sweaty! My teeth wouldn't quit chattering. Prickly fingers ran up my spine. What would happen next?

☆ **OPEN WITH SOME ACTION**

I ran down the dock as fast as my legs would carry me, my feet pounding away on the old wood.

☆ **OPEN WITH A REACTION**

I couldn't imagine what my father could be hollering about already at 7:00 in the morning. I thought hard and fast about what I might have done to get him all riled up.

# Section 5

## Formal Writing



# Advanced Placement Essays: Helpful Hints

## 1. Don't present yourself as an immature writer.

- AP readers see beyond handwriting to the larger issues of style and content, but handwriting can reflect problems.
- Is the handwriting so excessively large or small that it is difficult to decipher?
- Is the handwriting excessively florid?
- If you have poor, difficult to read handwriting, strive to be certain the writing is clear enough to read.
- AP readers must grade 20+ essays an hour and your handwriting may affect attentiveness. Don't make it difficult for the reader to "see" your thinking.
- Brief, scant responses are the worse error you can make as the AP reader is left with no way to evaluate your ability.

## 2. Avoid those serious errors, which will mark you as an unprepared writer.

- A very serious error is repeated comma splices – running two independent clauses together without a conjunction and with only a comma. (Run-on sentences omit the comma and present the same problem.)
- Another serious error is repeated occurrences of sentence fragments.
- Spelling errors are serious, but a few are acceptable; too many may cost you points. Spelling errors combined with a lack of sentence control are more apt to count against you.
- Errors of usage – e.g., *affect/effect* – affect how the readers evaluate your language competence.

## 3. Write sentences that are smooth, flowing, clear, sensible; avoid short, choppy sentences.

- Proofread to ensure that you have not omitted words that render sentences unclear or nonsensical.
- Proofread to make sure that your wording is not so confused, awkward, or ineffective that the reader cannot figure out what you are saying.
- Sentences which are sharp, precise, and clear but which at the same time show complexity characterize the best writing. Sentences whose structures enable you to express intricate, layered understandings effectively will mark you as a mature and capable writer.
- A fluent, clear style is a primary characteristic of higher level writing.
- Use sentence variety to develop a more sophisticated style.

## 4. Pay attention to organization and content: THE MOST IMPORTANT ISSUES.

- Respond exactly to the question asked. The literature and questions are logical and focused. Your answer is in the question. Accept that guidance; interpret and illustrate the question.
- Keep your focus clear throughout your essay; make certain the thoughts are in a logical sequence that is continually connected to the focus, thus yielding a unified essay.
- Use specific details both to offer commentary and interpretation about the literary piece and to support and illustrate your points.
- Explain through examples and comments on the details of the text.
- Plan to spend about five minutes brainstorming and structuring your response; then write from your outline or list of ideas. Think through your whole answer before you begin.
- Once you begin writing, try to maintain a continuous, logical, and focused flow. You may have new insights as you proceed, but try to connect continually where you began, where you are, and where you are going with your central idea.

# What NOT to do in Formal Writing!

- ✓ **No contractions--Do not use words such as don't, weren't, can't.**
  - It is okay to use possessive pronouns. Don't confuse the two different uses of apostrophes.
- ✓ **No abbreviations unless explained.**
  - *This is okay:* The United Nations (UN) did not support the forceful removal of Hussien. On Monday, the UN discussed his poor leadership and failure to follow UN sanctions.
  - *This is NOT okay:* The UN (United Nations) or ... The UN did not support...
- ✓ **No baby words**
  - Remove these words from your writing vocabulary: get, got, put, go, going, said, stuff, things, goes, putting, etc. (See "Baby Words" list.)
- ✓ **Remove the following phrases (or anything like them): "I think that," "I believe," "I will tell you about," "I thought," "This paragraph is about."**
  - You are the writer – Of course, You THINK! If you didn't think it, you wouldn't write it!
- ✓ **Avoid using questions in your writing.**
  - This is usually used by very young (third or fourth grade) or very advanced writers (12th grade or college.) You only use questions IF you answer them in your essay; generally avoid them if possible.
- ✓ **No first or second person!**
  - "You" is second person...use only THIRD person in formal writing.
- ✓ **Write out numbers that are less than ten, or numbers that start a sentence.**
  - One, two, three, four, and so on are not hard to write. Spell them out! If a large number is starting a sentence then you must spell it out completely, i.e., Two million, four hundred fifty two thousand, two hundred eleven rabbits were found on the field.
- ✓ **Do not END a sentence with a preposition: above, about, to, from, etc.**
- ✓ **Avoid using parentheses in your text.**
  - Parenthetical citations (in-text citations) are GREAT, WONDERFUL! They are what parentheses are used for in formal papers.
  - You can use parentheses to explain an abbreviation as shown above.
- ✓ **Correctly format and ATTACH your works cited page when in-text citations are used.**

# Rhetorical Modes

Following are listed seven rhetorical modes of communication. You are no doubt familiar with some of these. Each one will not specifically addressed in class; however, you are expected to recognize the form. Please note that the following are not definitions. They are examples.

1. **Narration** "I was seven years old when I first became aware of the terrible power of guilt. For piling our toys into a box, Mother rewarded my brother and me with five shiny pennies. If I had ten pennies instead of five, I could have bought a gingerbread man with raisin eyes and sugar-frosted hair."
2. **Description** Never before had Pedro experienced such a depth of despair and such a sense of isolation. He began to avoid those nearest to him, returning their friendly greetings with rough and indifferent replies. Often he sat in his room staring vacantly into space with hollow eyes. His hands were cold and clammy most of the time; yet his forehead burned hot with a mysterious fever.
3. **Example** Seneca once said, "Every guilty person is his own hangman." The truth of this observation can be illustrated by the lives of countless villains. One such is Macbeth, from Shakespeare's tragedy of the same name. At the instigation of his wife, Macbeth kills the king of Scotland and usurps his throne - an act of treachery for which Macbeth and his wife suffer torments of guilt.
4. **Definition** Guilt is the remorse that comes from an awareness of having done something wrong. The origin of guilt is psychological. From childhood, we have all been conditioned by family and society to act within defined standards of reasonableness and decency.
5. **Comparison and Contrast** Although the first two words may seem to share some connotations, guilt is not a synonym for blame. Guilt must be felt; blame must be assessed. Guilt implies self-reproach that comes from an internal consciousness of wrong. Blame hints at fault that has been externally assessed.
6. **Division and Classification** The Bible identifies three kinds of guilt: guilt of the unpardonable sin, redeemable guilt, and guilt of innocence. First, the guilt of the unpardonable sin...Second, redeemable guilt is guilt that can be erased...Finally, the guilt of innocence is the guilt that Jesus bore...
7. **Causal Analysis** Guilt is caused by the failure of the will. The human mind, according to Freudian theory, is delicately balanced between the drive for instant gratification that comes for the id, and the desire for regulation and postponement that originates in the superego, which is sometimes identified with what we call the conscience.

# How to Write a Book Review

A book review is both a description and an evaluation of a book. It should focus on the book's purpose, contents, and authority.

## Scan the Book's Preliminaries

Before beginning to read, consider the following:

- Title - What does it suggest?
- Preface - Provides important information on the author's purpose in writing the book and helps you to determine the success of the work.
- Table of Contents - Tells you how the book is organized and aids in determining the author's main ideas and how they are developed (chronologically, topically, etc.).

## Read the Text

Record impressions as you read and note effective passages for quoting. Keep these questions in mind:

- What is the general field or genre, and how does the book fit into it? (Use outside sources to familiarize yourself with the field, if necessary.)
- From what point of view is the work written?
- What is the author's style? Is it formal or informal? Does it suit the intended audience? If a work of fiction, what literary devices does the author use?
- Are concepts clearly defined? How well are the author's ideas developed? What areas are covered/not covered? Why? This helps to establish the book's authority.
- If a work of fiction, make notes on such elements as character, plot, and setting, and how they relate to the theme of the book. How does the author delineate his characters? How do they develop? What is the plot structure?
- How accurate is the information in the book? Check outside sources if necessary.
- If relevant, make note of the book's format - layout, binding, typography, etc. Are there maps, illustrations? Do they aid understanding?
- Check the back matter. Is the index accurate? What sources did the author use - primary or secondary? How does he make use of them? Make note of important omissions.
- Finally, what has the book accomplished? Is further work needed? Compare the book to others by this author or by others. (Use the listing in the bibliography.)

## Consult Additional Sources

Try to find further information about the author -- his/her reputation, qualifications, influences, etc. -- any information that is relevant to the book being reviewed and is helpful to establish the author's authority. Knowledge of the literary period and of critical theories can also be helpful to your review.

## Prepare an Outline

Carefully review your notes and attempt to unify your impressions into a statement that will describe the purpose or thesis of your review. Then, outline the arguments that support your thesis. Your arguments should develop the thesis in a logical manner.

## **Write the Draft**

Skim your notes again; then, using the outline as a guide and referring to notes when necessary, begin writing. Your book review should include the following:

- Preliminary Information - the complete bibliographic citation for the work, i.e., title in full, author, place, publisher, date of publication, edition statement, pages, special features (maps, color plates, etc.), price, and ISBN.
- Introduction - Try to capture the reader's attention with your opening sentence(s). The introduction should state your central thesis, and set the tone of the review.
- Development - Develop your thesis using supporting arguments as set out in your outline. Use description, evaluation, and if possible explanation of why the author wrote as he/she did. Use quotations to illustrate important points or peculiarities.
- Conclusion - If your thesis has been well argued, the conclusion should follow naturally. It can include a final assessment or simply restate your thesis. Do not introduce new material at this point.

## **Revise the Draft**

1. Allow some time to elapse before going over your review, to gain perspective.
2. Carefully read through the text, looking for clarity and coherence.
3. Correct grammar and spelling.
4. Verify quotes for proper foot-noting.

# Literary Essay

The following may help you write your essay. This information was adapted from the English Online web page. There are many examples of literary essays online.

## **Introduction**

- read the prompt question carefully
- underline key words in the prompt or question
- break the question/prompt into component parts
- restate the prompt/question in your own words

**Then write your opening paragraph including the following information.**

- state the title and the author to be discussed
- state the main idea of the question
- provide a thesis statement which will be developed into your essay
- explain how the essay will be answered

## **Body of the Essay**

**Preparation - List your main points. These should relate to the thesis statement.**

For each point you wish to make go through these steps:

- state the point
- explain in your own words what it means
- give an example of the point from the text or source material
- give at least one quote from the source material to support your example
- explain the relevance of the implication of the example and/or quote
- summarize your point
- write a paragraph around each point (you may not need all of your preparatory material)

## **Check for the following**

- each paragraph contains a topic sentence relating to your thesis
- topic sentences are explained, illustrated, discussed and relate to the thesis
- transitions are clearly signaled
- ideas clearly developed leading to a logical conclusion



## **Language Use**

- language appropriate to essay and audience
- essay easy to understand
- essay is free of redundancy
- essay remains on topic
- essay follows the conventions of spelling, grammar and format

## **Transition Cues**

<b>to show addition</b>	again, moreover, and, not, and then, too, besides, equally important, first, second (etc.), finally, lastly, further, what's more, furthermore
<b>to show time</b>	at length, later immediately thereafter, previously, soon, formerly, next, after a few hours, first, second (etc.), afterwards, next
<b>To make the reader stop and compare</b>	but, notwithstanding, although, yet, on the other hand, although this is true, and yet, on the contrary, while this is true, however, after all, conversely, still, for all that, simultaneously, nevertheless, in contrast, meanwhile, nonetheless, at the same time, in the meantime
<b>to give examples</b>	for instance, for example, to demonstrate, to illustrate, as an illustration, in any event, that is
<b>to emphasize</b>	obviously, in fact, as a matter of fact, indeed, in any case
<b>to repeat</b>	in brief, in short, as I have said, as I have noted, in other words
<b>to introduce conclusions</b>	hence, therefore, accordingly, consequently, thus, as a result
<b>to summarize</b>	in brief, on the whole, summing up, to conclude, in conclusion

# Persuasive Writing

**Goal:** Share your view with a reader willing to consider it. You will express your view clearly and vigorously. In the end you will help your reader see and understand one more view of reality.

You are writing a persuasive piece of writing in which you will state your opinion about a topic. In stating your opinion you are stating the truth as you see it, but remember to keep your reader's/audience's point of view in mind as well. To persuade your reader to see your viewpoint you need to learn how to organize a persuasive piece of writing.

## I. Introduction

- Your opening statement must clearly state your position and the topic of the paper.
- Do not start by saying that your view is ABSOLUTELY right and is the only way.
- It is probably best to state what you think your reader thinks; as best you can infer it.
- You do not need to state the other side to flatter your reader; you do this so that you show your audience that you are a well-rounded individual who realizes there are (at least) two sides to every issue.

## II. The argument

- When trying to win over a reader who doesn't share your view, you use argument. Not a loud disagreement.
- Three common types of argument: Editorial, thoughtful articles, and other persuasive statements.
- Argument is reasoning. Making statements that lead to a conclusion.
- To support your argument you need evidence – anything that demonstrates what you are trying to say.
  - Evidence includes: facts, statistics, expert opinions, illustrations and examples, reported evidence and published research.
  - Each piece of evidence must be cited correctly (in-text citations) and must be fully cited on the Works Cited page.

## III. How to write an argument -- you prove your thesis!

- You assert the views you are going to defend.
- This is called a proposition or thesis of your argument or claim.
- It is a statement of what you believe.

## IV. Types of argument

- **Rational appeal**
  - Conventional method of reasoning.
  - Supplies the reader with figures, facts, and other evidence.
- **Emotional appeal**
  - Writer may re-state what the reader already knows.
  - Appeal to the writer's feeling.
  - Example: MLK Jr. did not share new information, but appealed to the emotional senses of the people.

- **Ethical appeal**
  - Impressing your reader that you are a well-informed person of goodwill, good sense, and good moral character, therefore believable.
  - You make a good appeal because you reason carefully, write well, and have a lot of evidence to support your view.
  - Quote respected authorities.

## V. How to Reason

- **The Claim:** Statement that is proven by evidence which supports some aspect of your thesis. A claim MUST be connected to your thesis.
- **The Data:** or evidence to prove something.
- **The Warrant:** the assumption or principle that connects the data to the claim. The discussion piece, which clearly shows how, claims and data prove/support the thesis.
- A common flaw in many arguments is that the warrant is not clear.
- To be persuaded, a reader needs to understand your assumption and the thinking that follows from them.

## VI. Organization

- At the beginning of your essay clearly state the proposition or claim you are going to defend.
- The last sentence of your introductory paragraphs will be your THESIS. It is ONE very clear sentence that is what you intend to focus your ENTIRE paper around. If it does not connect to your thesis, support your thesis it does NOT go in the paper.
- For every point give evidence, facts, figures, examples, and/or expert opinions.
  - This does not mean the paragraph is full of evidence only. The data supports your discussion. Make sure there is much more to the paragraphs than data/evidence. If your paragraph has no discussion, no transitions between evidences you will FAIL the paper.
  - Of course the evidences are cited correctly in your paper, and the full citation will be found on the Works Cited page.
- Make sure statistics are up to date.
- Tackle the opposition at the end of your essay: reason with your opponents.
- In the conclusion, briefly re-state your claims.
- You do need to have a conversation that states your position and what you want to happen.
- Do not forget other types of writing you have learned that will aid in your argument.
  - Descriptive writing, compare and contrast, narrative.

## VII. Common mistakes

- Warrant, claim, and data do not support thesis.
- Oversimplification.
- Either/or reasoning: giving only two solutions.
- No conversation in the text...only data.
- Argument from doubtful or unidentifiable authority: "My Aunt Betty says..."
- Closing paragraph is very "5 paragraph essayish."
- Argument against a person's character: "Mayor Bob is sleeping with his secretary how can we listen to his pleas for a new nursing home."
- Arguing in a circle: "I am going to college because it is the right thing to do. Going to college is the right thing to do because it is expected of me. I am going to college to do the right thing."
- Do not feel you have to use all the evidence you collected. You will put your reader to sleep. Use only the most powerful and persuasive bits of information.

? ? ? ? ?

# What is a thesis?

? ? ? ? ?



## What is a thesis?

A thesis statement declares what you believe and what you intend to prove. A good thesis statement makes the difference between a thoughtful research project and a simple retelling of facts.

A good tentative thesis will help you focus your search for information. But don't rush! You must do a lot of background reading before you know enough about a subject to identify key or essential questions. You may not know how you stand on an issue until you have examined the evidence. You will likely begin your research with a working, preliminary or tentative thesis which you will continue to refine until you are certain of where the evidence leads.

The thesis statement is typically located at the end of your opening paragraph. (The opening paragraph serves to set the context for the thesis.)

Remember, your reader will be looking for your thesis. Make it clear, strong, and easy to find.

---

## Attributes of a good thesis:

- It should be contestable, proposing an arguable point with which people could reasonably disagree. A strong thesis is provocative; it takes a stand and justifies the discussion you will present.
- It tackles a subject that could be adequately covered in the format of the project assigned.
- It is specific and focused. A strong thesis proves a point without discussing “everything about ...” Instead of music, think "American jazz in the 1930s" and your argument about it.
- It clearly asserts your own conclusion based on evidence. Note: Be flexible. The evidence may lead you to a conclusion you didn't think you'd reach. **It is perfectly okay to change your thesis!**
- It provides the reader with a map to guide him/her through your work.

- It anticipates and refutes the counter-arguments.
  - It **avoids** vague language (like "it seems").
  - It **avoids** the first person. ("I believe," "In my opinion").
  - It should pass the [So what? or Who cares? test](#) (Would your most honest friend ask why he should care or respond with "but everyone knows that"?). For instance, "people should avoid driving under the influence of alcohol," would be unlikely to evoke any opposition.
- 

**Simple equations for a thesis might look something like this:**

**Specific topic + Attitude/Angle/Argument = Thesis**

**What you plan to argue + How you plan to argue it = Thesis**

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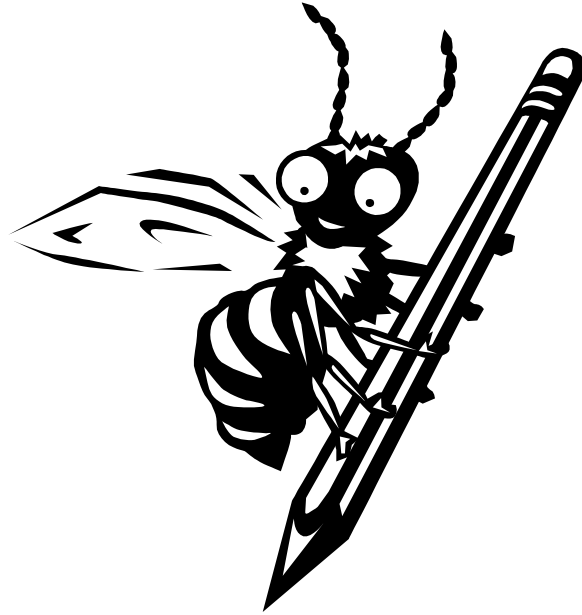
**How do you know if you've got a solid tentative thesis?**

**Try these five tests:**

- Does the thesis inspire a reasonable reader to ask, "How?" or "Why?"
- Would a reasonable reader NOT respond with "Duh!" or "So what?" or "Gee, no kidding!" or "Who cares?"
- Does the thesis avoid general phrasing and/or sweeping words such as "all" or "none" or "every"?
- Does the thesis lead the reader toward the topic sentences (the subtopics needed to prove the thesis)?
- Can the thesis be adequately developed in the required length of the paper or project?

# *Section 6*


## **Writing- Elaboration Techniques**



# *Revision Strategy Steps*

1. Open your Microsoft Word document.
2. Save your writing!
3. Go to the **Edit** menu and choose **Select All**. Then select **Replace**.
4. Have the computer find all of the periods in your writing and replace them with a period and a paragraph return. NOTE: ^p is the symbol for paragraph. Hold down SHIFT and 6 to make a ^.

Find what:	.
Replace with:	.^p

5. Click **Replace All**. Close the Find and Replace window.
6. Repeat Steps 3, 4 and 5 for any question marks (?) or exclamation marks (!) you have in your writing. [Be sure to use a ? or ! instead of the period. ] Then close the Find and Replace window.
7. Go to the **Edit** menu and choose **Select All**.
8. Click on the **numbering button**  on the toolbar to number your sentences.
9. From the **Table** menu, choose **Insert Table**.
10. **Highlight** any blank rows or row you don't want to include. Delete the blank rows you don't want OR **right-click** on any rows that you do not want and click on **Delete row** option.
11. Hold down the **CTRL** key and press **2** on your keyboard to double space your writing.
12. **Print** out your writing.
13. **Close** your writing... but **DO NOT SAVE IT!**

## *What you'll start with:*

Jessica rode her bike on the empty streets. The clock in the church struck eleven o'clock. Jessica turned down Western Avenue. Racing as fast as she could. Jessica coasted to a quiet stop in front of the house. No lights shone in the house. Jessica opened the front door slowly and shut it without a sound.

## *What you'll end up with:*

1. Jessica rode her bike on the empty streets.
2. The clock in the church struck eleven o'clock.
3. Jessica turned down Western Avenue.
4. Racing as fast as she could.
5. Jessica coasted to a quiet stop in front of the house.
6. No lights shone in the house.
7. Jessica opened the front door slowly and shut it without a sound.



# Smiley Face Tricks



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*Ready-to-Use English Workshop Activities*

1. **MAGIC THREE:** Three items in a series, separated by commas that create a poetic rhythm or add support for a point, especially when the items have their own modifiers.

“In those woods, I would spend hours <sup>1</sup>**listening** to the wind rustle the leaves, <sup>2</sup>**climbing** the trees and spying on nesting birds, and <sup>3</sup>**giving** the occasional wild growl to scare away any pink-flowered girls who might be riding their bikes too close to my secret entrance.”  
(*Todd, college freshman*)

2. **FIGURATIVE LANGUAGE:** Non-literal comparisons add “spice” to writing and can help paint a more vivid picture for the reader. Include examples of similes, metaphors, hyperbole, onomatopoeia, personification, symbolism, irony, alliteration, assonance, etc.

“When we first moved into the house on Orchid Street, I didn’t like it. My room was hot, cramped, and **stuffy as a train in the middle of the Sahara**. And the **looming skeleton-like gray and white frame** of the place scared me.” (*Teri, grade 7*)

3. **SPECIFIC DETAILS FOR EFFECT:** Add vivid and specific information to your writing to clarify and create word pictures. Use sensory details to help the reader visualize the person, place, thing, or idea that you are describing.

“It’s one of those experiences where you want to **call a radio station** and tell your problems to **some guy who calls himself Dr. Myke**, but he isn’t more of a doctor than your pet hamster is, one of those experiences where you want to **read a sappy Harlequin novel** and **listen to Barry Manilow** with a box of bonbons as your best friends, one of those experiences where you wouldn’t be surprised if someone came up to you and asked **exactly what time yesterday you were born**. Yeah, one of those.” (*Ileana*)

4. **REPETITION FOR EFFECT:** Repeat a symbol, sentence starter, important word, etc. to underline its importance.

“The veranda is your only shelter **away from** the sister in bed asleep, **away from** the brother that plays in the tree house in the field, **away from** your chores that await you.”  
(*Leslie*)

5. **EXPANDED MOMENT:** Take a moment that you would ordinarily speed past, and develop it fully to make your reader take notice.

“But no, I had to go to school. And as I said before, I had to listen to my math teacher preach about numbers and letters and figures...I was tired of hearing her annoying voice lecture about ‘a=b divided by x.’ I glared at the small black hands on the clock, silently threatening them to go faster. But they didn’t listen, I caught myself wishing I were on white sand and looking down at almost transparent pale-blue water with Josh at my side...I don’t belong in some dumb math class. I belong on the beach, where I can soak my feet in caressing water and let the wind wander its way through my chestnut-colored hair and sip Dr. Pepper all day long.” (*Shelly*)



6. **HUMOR:** Whenever possible and appropriate, inject a little humor to keep your reader awake.  
“He laughed? I’m nothing. I’m the rear end of nothing, and the devil himself smiled at me.” (*Andrew*)
7. **HYPHENATED MODIFIERS:** When you connect two adjectives or adverbs together with a hyphen, it lends an air of originality and sophistication to your writing.  
“She’s got this blond hair, with dark highlights, parted in the middle, down past her shoulders, and straight as a preacher. She’s got big green eyes that all guys admire and all girls envy, and this I’m-so-beautiful-and-I-know-it body, you know, like every other super model.” (*Ilena*)
8. **FULL-CIRCLE ENDING:** When you include an image or phrase at the beginning of a piece of writing and then mention it again at the end, it gives your piece a sense of closure.  
*Beginning:*  
“Hey you, with the **green and neon-orange striped shoelaces, you who always pulled my old frazzled white one in math.** Hey you, who always added your **versions of ‘art’ to my math problems** for Mrs. Caton’s class so that  $9 \times 7 = 64$  turned out to be a train with Puffs of smoke and two boxcars and made me get an 83 instead of a 93 since Mrs. C. doesn’t count locomotives as correct answers.”  
*Ending:*  
“Now Justin still sits behind me in **math with his neon-green and orange striped shoelaces and pulls on my old white frazzled ones.** He still **draws zombies on my homework,** but he hasn’t dumped another pitcher of Kool-Aid on me - - not yet at least. Oh, and by the way, in case you’re wondering, his first words when he opened his eyes were, ‘It was James Kenton who hid your clothes and made you walk around in a chicken suit...I’m not that mean.’” (*Liz*)

# Methods of Elaboration

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*Ready-to-Use English Workshop Activities*

## 1. **Action Verbs** – words that depict action in the physical world.

Pottery, that's all it was / **Pastelled** with green, pink; / **blotted** with sunset and clear October mornings / I had never seen such beauty / A young woman / hair **nested** in a bun / **clutching** tight to her daughter (*Lindsey Daugherty*)

*giggled, buzzed, watching, bubbles, circles, yawn, flailed, writhes, peeks, wag*

## 2. **Adjectives/Adverbs** – describing words.

You were **bone skinny**, legs the size of a supermodel's arms, had **dark tree-bark** skin, **two shades darker** than mine. Your **long, black** hair was ... Your pants were a pair of **hundred-year-old-need-to-be-thrown-out-or-burned** jeans. Your **skinny** feet were devoured by **oversized working** boots. (*Sarah Mitchell*)

Walking through the wheat fields that looked **solemnly** down on me, I would lose myself in the beauty of the day. The thin wheat stalks swaying beneath the sky whispered **gloriously** in unison. (*Amy Kirch*)

## 3. **Allusions** – brief or slight mention of someone or something to emphasize your point. In Jewel's Song "Stand," she uses allusion several times to refer to people in history.

Marvin Gaye, there's no **brother, brother**  
Woody Guthrie's **land** can't feed Mother  
While in the corner, **King's dream** dies

## 4. **Analogies** – A comparison between two things used to make a point or idea memorable: comparing **lips to a rose** or **school to prison**. They are often used in extended form in arguments. An argument based on analogy, for example, is as follows: **advertising cigarettes is like manslaughter**. Arguments by analogy are easily refuted since analogies can only hold so far.

## 5. **Anecdotes** - A short narrative account of an amusing, unusual, revealing, or interesting event.

**I remember those days** when I would just sit down on the bed and watch Daddy let black socks engulf his feet, squeeze his size-twelve feet into size-ten shoes, and I would be elated when he asked me to button his sleeves. When we walked out the door, he would always remind me, "Remember, we're not poor, so don't let anyone say that to you. We just have financial problems." (*Jerrold Morgan*)

## 6. **Definitions** – provide a definition of a term for explanation, for further description, to show the essential nature, to define boundaries, or to entertain.

The doctor gasped as he pulled some scary-looking object -- almost a perfect oval --and placed it on the table. He studied the "thing" as if he were **a carrion-eating bird, a vulture**

swooping down on a freshly killed **waterbuck, an antelope** with a reddish-brown coat. The only apparent difference was that his coat was white. (*Victoria Siegelman*)

According to Webster's Dictionary, **a government is the authority that serves the people and acts on their behalf**. How can the government know what the people want if the people do not vote? If we do not vote, the government may act on its own behalf instead of on the behalf of the people.

**7. Descriptions** – provide MORE information about your topic (usually with adjectives and/or adverbs)

He was an **83-year old, my-way-or-the-highway, beer-drinking, cigar-smoking, cowboy-hat-wearing** man that just so happened to be my grandfather. (*Jose Campos*)

**8. Dialogue** – using quotations. It can be dialogue between people, internal dialogue, or even an example of what someone might say.

We have all had “fake” friendships, people who have talked about us or done something behind our backs or simply made fun of us. Lots of people gossip about others just to make themselves look good or to be the center of attention, but people don’t like liars. These “fake” friends might lie and say something like **“Did you hear that Bob likes Barbara so Barbara broke up with Nick because she said she never really liked him in the first place?”** Or **“I hear she’s anorexic. That’s how she dropped all that weight.”** OR **“Did you know that Allison cheated on her science test? I saw her myself. You know she couldn’t get those ‘A’s’ without cheating!”** Rumors spread and rumors hurt. (*Camille Malone*)

**9. Examples/Explanations/Illustrations**

Out of all my friends in the seven continents of the world, beyond a shadow of a doubt, **he was my best friend**. We were like Batman and Robin, the dynamic duo. **He helped me to be brave when I made a “69” on my report card, and I was afraid my mom would rip me into shreds like paper in a shredder.** (*Brian Fontenot*)

**10. Facts and Figures** - Give specific facts and details to support your writing.

Statistics are often tossed around as if they could speak for themselves. For example, advertisers claim "Ivory soap is 99% pure." (Pure what?) Or a researcher may claim that "the average American today watches 5.3 hours of TV per day." (What does "average" mean?) – These need MORE information!

We were going on a class trip to Moody Gardens, and I was bored with the subject. I mean, who cared about tropical fish or exotic butterflies, like the **Morphinae or Dryuus butterfly?** Definitely not me! (*Merrit Drewery*)

**11. Figurative Language** –

**simile**--a comparison between two distinctly different things using "like" or "as." (**My love's like a red, red rose.**)

**metaphor**--a figure of speech in which two unlike objects are implicitly compared without the use of "like" or "as." (**Her eyes are jewels.**)

**hyperbole**--a very strong exaggeration. (**Her smile is as wide as the ocean!**)

**personification**--giving an inhuman thing human quality. (**The diamonds are jealous of your beauty!**)

**12. Quotations** – usually from a famous person in literature or history.

There I was perched precariously on a boulder, watching wildlife as it was meant to be. It was then I remembered Grandpa reading to me: **“Stop this day and night with me and you shall possess the.../good of earth and sun.../there are millions of suns left.”** He said that some guy named Walt Whitman wrote it, but I never understood it until right now. (*Greg Poston*)

Someone said – I think it was Shakespeare—**that friendship comes and friendship goes, but love lasts forever.** Whoever said this couldn't have been more wrong. This is a true story of lasting friendship. (*Scott Smith*)

**13. Reasons** – back up what you say with evidence or reasons.

One of the **main reasons that girls are different than boys is their appearance.** Girls are very picky about their apparel and how they look. **It's a commonly known fact that girls carry the contents of a survival kit and everything including the kitchen sink in their purses.** (*Kyle Christian*)

**14. Sensory Images** – descriptions that appeal to the senses. Imagery includes the "mental pictures" that readers experience with a passage of literature. Imagery is not limited to visual imagery; it also includes auditory (sound), tactile (touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic sensation (movement).

Visual - **a ginger cat, very tall and thin  
streaked glass, flashing with sunlight**

Auditory - **strong melodious songs  
crackling splinters of glass and dried putty**

Tactile - **soft shapes . . . inside the hard bodies**

# Persuasive Techniques



**Alliteration:** “curse, kick, and even kill,” “tongue twisted,” “speech stammering.”

**Analogy:** This tool is not limited to poets. Essay writers often use figures of speech or comparisons (simile, metaphor, personification) for desired emphasis.

**Balanced Binaries:** “Injustice anywhere is a threat to justice everywhere. . . Whatever affects one directly, affects all indirectly.”

**Bandwagon:** Trying to convince viewers that a product is good because "everyone" is buying it; encouraging people to "jump on the bandwagon."

**Call on Authority:** “But though I was initially disappointed at being categorized as an extremist, as I continued to think about the matter I gradually gained a measure of satisfaction from the label. Was not Jesus an extremist for love. . .?”

**Card stacking:** Telling the facts for one side only.

**Definition of Important Terms:** “Nonviolent direct action seeks to create such a crisis and foster such a tension that a community which as constantly refused to negotiate is forced to confront the issue.”

**Direct Response:** “One of the basic points in your statement is that the action that I and my associates have taken in Birmingham is untimely.”

**Emotional Appeal:** Writers may appeal to fear, anger or joy to sway their readers. They may also add climax or excitement. This technique is strongly connected to the essay's mood.

**Establish Credibility:** “I have the honor of serving as president of the Southern Christian Leadership Conference, an organization operating in every southern state, with headquarters in Atlanta, Georgia.”

**Glittering Generality:** Exaggerating the merits of a product using general, unsupported, and often meaningless statements; nice words.

**Humor:** Satire; amusing instances.

**Hyperbole:** This is one of the more enjoyable persuasive techniques. It involves completely overstating and exaggerating your point for effect. (Like when your mom says, "I must have asked you a million times to clean your room!" Get it?)

**Image Advertising:** Presenting a desirable situation or lifestyle in order to convince the viewers that if they use a product, they, too can have this lifestyle; beautiful people.

**Irony:** Irony is present if the writer's words contain more than one meaning. This may be in the form of sarcasm, gentle irony, or a pun (play on words). It can be used to add humor or to emphasize an implied meaning under the surface. The writer's "voice" becomes important here.

**Metaphor, Simile, Analogy:** "Let us all hope that the dark clouds of racial prejudice will soon pass away and the deep fog of misunderstanding will be lifted from our fear-drenched communities."

**Name Calling:** Describing bad aspects of a competitor's product so that the advertised product seems better.

**Parallelism:** When an author creates a "balanced" sentence by re-using the same word structure, this is called *parallelism*. Always strive for parallelism when using compound or complex sentences.

**Plain Folk:** Using actors who represent "average" people to suggest that, because people in advertisements resemble friends and neighbors, the product they are using must be good.

**Repetition:** Repeating an element within one advertisement so that viewers will remember the advertisement and will buy the product. Also refers to the repetition of the same advertisement. Overly repetitive writing can become tiresome. However, when used sparingly for effect, it can reinforce the writer's message and/or entertain the reader. Writers may repeat a word, a phrase, or an entire sentence for emphasis.

**Rhetorical Question:** Sometimes a writer will ask a question to which no answer is required. The writer implies that the answer is obvious; the reader has no choice but to agree with the writer's point.

**Specific Examples:** "When you have seen vicious mobs lynch your mothers and fathers at whim. . . when you take a cross-country drive and find it necessary to sleep night after night in the uncomfortable corners of your automobile because no motel will accept you. . .when you are humiliated day in day out by nagging signs reading 'white' and 'colored. . . .'"

**Snob Appeal:** This technique suggests that you can be like the expensively dressed, perfectly shaped people who use this product.

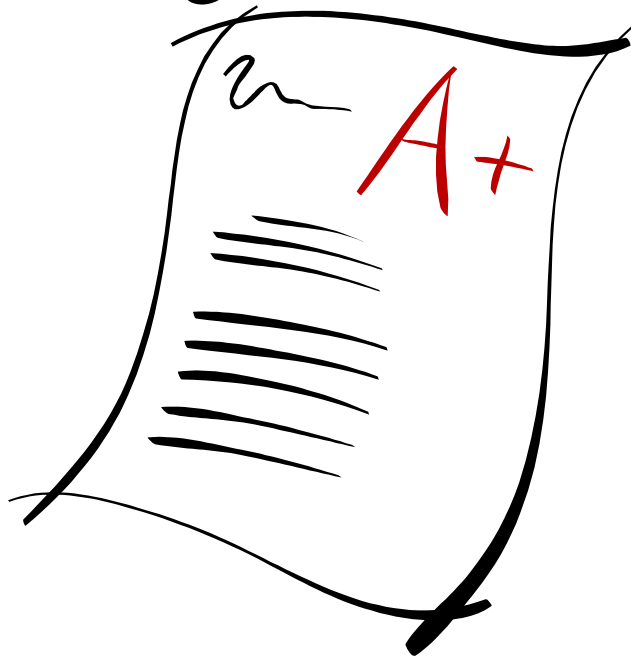
**Testimonial:** Someone will testify that the advertised product did indeed help them or is a good one to buy because they tried it, and it worked.

**Transfer:** A message attached to a symbol.

**Word Choice (Diction):** Is a person "slim" or "skinny"? Is an oil spill an "incident" or an "accident"? Is a government expenditure an "investment" or a "waste"? Writers tend to reinforce their arguments by choosing words which will influence their reader's perception of an item or issue. Diction may also help to establish a writer's "Voice" or "Tone."

# *Section 7*

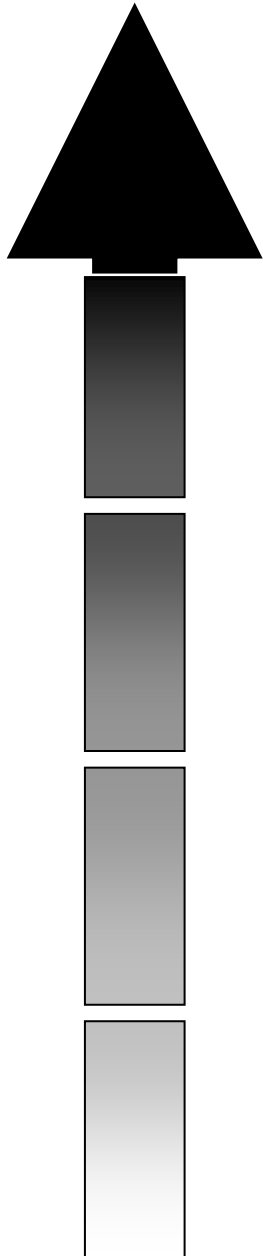
## Writing – Scoring Guides/Rubrics



# 6+1 Trait™ Writing

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## Assessment Scoring Guide



### **WOW!**

Exceeds expectations

### **5 -STRONG:**

shows control and skill in this trait; many strengths present

### **4- EFFECTIVE:**

on balance, the strengths outweigh the weaknesses; a small amount of revision is needed

### **3- DEVELOPING:**

strengths and need for revision are about equal; about half-way home

### **2- EMERGING:**

need for revision outweighs strengths; isolated moments hint at what the writer has in mind

### **1- NOT YET:**

a bare beginning; writer not yet showing any control

- ☆ Ideas and Content
- ☆ Organization
- ☆ Voice
- ☆ Word Choice
- ☆ Sentence Fluency
- ☆ Conventions
- ☆ Presentation



# Ideas and Content

5 *This paper is clear and focused. It holds the reader's attention. Relevant anecdotes and details enrich the central theme or storyline.*

- Ideas are **fresh** and **original**.
- The writer seems to be writing from **knowledge** or **experience** and shows **insight**; an understanding of life and a knack for picking out what is significant.
- **Relevant, telling, quality details** give the reader important information that goes **beyond the obvious** or predictable.
- The writer develops the topic in an **enlightening, purposeful** way that **makes a point** or **tells a story**.
- Every piece adds something to the whole.

3 *The writer is beginning to define the topic, even though development is still basic or general.*

- It is pretty **easy to see where the writer is headed**, though more information is needed to "fill in the blanks."
- The writer seems to be drawing on knowledge or experience, but has **difficulty going from general observations to specifics**.
- Ideas are **reasonably clear**, though they may not be detailed, personalized, or expanded enough to show in-depth understanding or a strong sense of purpose.
- **Support is attempted**, but doesn't go far enough yet in fleshing out the main point or storyline.
- Details often **blend the original with the predictable**.

1 *As yet, the paper has no clear sense of purpose or central theme. To extract meaning from the text, the reader must make inferences based on sketchy details. The writing reflects more than one of these problems:*

- The writer is **still in search of a topic**, or has not begun to define the topic in a meaningful, personal way.
- Information is very **limited** or **unclear**.
- The text may be **repetitious**, or may read like a collection of **disconnected, random thoughts**.
- **Everything seems as important as everything else**; the reader has a hard time sifting out what's critical.

# Organization

5 *The organization enhances and showcases the central idea or storyline. The order, structure or presentation of information is compelling and moves the reader through the text.*

- Details seem to fit where they're placed; **sequencing is logical and effective**.
- An **inviting introduction** draws the reader in; a **satisfying conclusion** leaves the reader with a sense of resolution.
- **Pacing is well controlled**; the writer knows when to slow down and elaborate, and when to pick up the pace and move on.
- **Thoughtful transitions** clearly show how ideas connect.
- Organization **flows so smoothly** the reader hardly thinks about it.

3 *The organizational structure is strong enough to move the reader through the text without undue confusion.*

- The paper has a **recognizable introduction and conclusion**. The introduction may not create a strong sense of anticipation; the conclusion may not tie up all loose ends.
- Sequencing is usually logical, but may sometimes be so predictable that the **structure takes attention away from the content**.
- **Pacing is fairly well controlled**, though the writer sometimes spurts ahead too quickly or spends too much time on details that do not matter.
- **Transitions often work well**; at other times, connections between ideas are fuzzy.
- The **organization sometimes supports the main point or storyline**; at other times, the reader feels an urge to slip in a transition or move things around.

1 *The writing lacks a clear sense of direction. Ideas, details or events seem strung together in a loose or random fashion--or else there is no identifiable internal structure. The writing reflects more than one of these problems:*

- **Sequencing needs work**.
- There is **no real lead** to set up what follows, **no real conclusion** to wrap things up.
- **Pacing feels awkward**; the writer slows to a crawl when the reader wants to get on with it, and vice versa.
- **Connections** between ideas are **confusing** or missing.
- Problems with organization make it **hard for the reader to get a grip on the main point or storyline**.

# Voice

- 5 *The writer speaks directly to the reader in a way that is individualistic, expressive and engaging. Clearly, the writer is involved in the text, is sensitive to the needs of an audience, and is writing to be read.*
- The reader feels a **strong interaction** with the writer, sensing the **person behind the words**.
  - The tone and voice give **flavor** to the message and seem **appropriate for the purpose and audience**.
  - **Narrative** writing seems **honest, appealing**, and written **from the heart**.
  - **Expository or persuasive** writing reflects a **strong commitment** to the topic, and an effort to bring the topic to life by **anticipating the reader's questions**, and **showing why the reader should care** or want to know more.
- 3 *The writer seems sincere, but not fully engaged or involved. The result is pleasant or even personable, but not compelling.*
- The writing communicates in an **earnest, pleasing** manner. Moments here and there surprise, amuse or move the reader.
  - Voice may emerge strongly on occasion, then retreat behind general, **dispassionate language**.
  - The writing **hides** as much of **the writer** as it reveals.
  - The writer seems **aware of an audience**, but often to **weigh words carefully** or discard personal insights in favor of **safe generalities**.
- 1 *The writer seems indifferent, uninvolved or distanced from the topic and/or the audience. As a result, the writing is lifeless or mechanical; depending on the topic, it may be overly technical or jargonistic. The paper reflects more than one of the following problems:*
- It is **hard to sense the writer** behind the words. The writer **does not seem to reach out** to an audience, or to anticipate their interests and questions.
  - The writer speaks in a kind of **monotone** that flattens all potential highs or lows of the message.
  - The writing may communicate on a **functional** level, but it **does not move** or involve the reader.
  - The **writer does not seem** sufficiently **at home with the topic** to take risks, share personal insights, or make the topic/story personal and real for the reader.

# Word Choice

- 5 *Words convey the intended message in a precise, interesting, and natural way.*
- Words are **specific** and **accurate**; it is easy to understand just what the writer means.
  - The language is **natural and never overdone**; phrasing is highly **individual**.
  - **Lively verbs** energize the writing. **Precise nouns and modifiers** create pictures in the reader's mind.
  - **Striking words and phrases** often catch the reader's eye--and linger in the reader's mind.
  - **Clichés and jargon** are **used sparingly**, only for effect.
- 3 *The language is functional, even if it lacks punch; it is easy to figure out the writer's meaning on a general level.*
- Words are almost always **correct and adequate**; they simply **lack flair**.
  - **Familiar words and phrases** communicate, but rarely capture the reader's imagination. Still, the paper may have one or two fine moments.
  - **Attempts at colorful language** come close to the mark, but sometimes seem **overdone**.
  - Energetic verbs or picturesque phrases **liven things up now and then**; the reader longs for more.
- 1 *The writer struggles with a limited vocabulary, searching for words to convey meaning. The writing reflects more than one of these problems:*
- Language is so **vague** (e.g., It was a fun time, She was neat, It was nice, We did lots of stuff) that only the **most general message** comes through.
  - Persistent **redundancy** distracts the reader.
  - **Jargon or clichés** serve as a crutch.
  - **Words are used incorrectly**, sometimes making the message hard to decipher.
  - Problems with language **leave the reader wondering** what the writer is trying to say.

# Sentence Fluency

- 5 *The writing has an easy flow and rhythm when read aloud. Sentences are well built, with strong and varied structure that invites expressive oral reading.*
- Sentences are constructed in a way that helps make **meaning clear**.
  - **Purposeful sentence beginnings** show how each sentence relates to and builds upon the one before it.
  - The writing has **cadence**, as if the writer has thought about the sound of the words as well as the meaning.
  - Sentences **vary in length as well as structure**.
  - Fragments, if used, add style.
  - Dialogue, if used, sounds natural.
- 3 *The text hums along with a steady beat, but tends to be more pleasant or businesslike than musical, more mechanical than fluid.*
- Sentences may not seem artfully crafted or musical, but they are usually **grammatical**. They **hang together**. They get the job done.
  - There is at least some **variation in sentence length and structure**. Sentence beginnings are NOT all alike.
  - The reader sometimes has to **hunt for clues** (e.g., connecting words and phrases like however, therefore, naturally, after a while, on the other hand, to be specific, for example, next, first of all, later, but as it turned out, although, etc.) that show how sentences interrelate.
  - **Parts** of the text **invite expressive oral reading**; others may be stiff, awkward, choppy or gangly. Overall though, it is pretty easy to read the paper aloud with a little practice.
- 1 *The reader has to practice quite a bit in order to give this paper a fair interpretive reading. The writing reflects more than one of the following problems:*
- Sentences are **choppy, incomplete, rambling or awkward**; they need work.
  - **Phrasing does not sound natural**, the way someone might speak. The reader must sometimes **pause or read over** to get the meaning.
  - **Many sentences begin the same way**--and may follow the same patterns (e.g., subject-verb-object) in a monotonous pattern.
  - **Endless connectives** (and, and so, but then, because, and then, etc.) create a massive jumble of language in which clear sentence beginnings and endings get swallowed up.
  - The text **does not invite expressive oral reading**.

# Conventions

5 *The writer demonstrates a good grasp of standard writing conventions (e.g., grammar, capitalization, punctuation, usage, spelling, paragraphing) and uses conventions effectively to enhance readability. Errors tend to be so few and so minor that the reader can easily overlook them unless hunting for them specifically.*

- **Paragraphing tends to be sound** and to reinforce the organizational structure.
- **Grammar and usage are correct** and contribute to clarity and style.
- **Punctuation is accurate** and guides the reader through the text.
- **Spelling is generally correct**, even on more difficult words.
- The writer **may manipulate conventions**--especially grammar and spelling--for stylistic effect.
- The writing is **sufficiently long and complex** to allow the writer to show skill in using a wide range of conventions.
- Only **light editing** would be required to polish the text for publication.

3 *The writer shows reasonable control over a limited range of standard writing conventions. Conventions are sometimes handled well and enhance readability; at other times, errors are distracting and impair readability.*

- **Paragraphing is attempted.** Paragraphs sometimes run together or begin in the wrong places.
- **Problems with grammar or usage are not serious** enough to distort meaning.
- **Terminal (end-of sentence) punctuation is usually correct;** internal punctuation (commas, apostrophes, semicolons, dashes, colons, parentheses) is sometimes missing or wrong.
- **Spelling is usually correct or reasonably phonetic on common words.**
- **Moderate editing** would be required to polish the text for publication.

1 *Errors in spelling, punctuation, usage and grammar, capitalization, and/or paragraphing repeatedly distract the reader and make the text difficult to read. The writing reflects more than one of these problems:*

- **Paragraphing is missing, irregular, or so frequent** (e.g., every sentence) that it has no relationship to the organizational structure of the text.
- **Errors in grammar or usage are very noticeable**, and may affect meaning.
- **Punctuation** (including terminal punctuation) is often **missing or incorrect**.
- **Spelling errors are frequent**, even on common words.
- The reader must **read once to decode**, then again for meaning.
- **Extensive editing** would be required to polish the text for publication.

# Presentation

5 *The form and presentation of the text enhances the ability for the reader to understand and connect with the message. It is pleasing to the eye.*

- If handwritten (either cursive or printed), the **slant is consistent**, letters are clearly formed, **spacing is uniform** between words, and the text is easy to read.
- If word-processed, there is **appropriate use of fonts and font sizes** which invites the reader into the text.
- The use of **white space** on the page (spacing, margins, etc.) allows the intended audience to easily focus on the text and message without distractions. There is just the right amount of balance of white space and text on the page. The formatting suits the purpose for writing.
- The use of a **title, side heads, page numbering, bullets**, and makes it easy for the reader to access the desired information and text. These markers allow the hierarchy of information to be clear to the reader.
- When appropriate to the purpose and audience, there is **effective integration of text and illustrations, charts, graphs, maps, tables, etc.** There is clear alignment between the text and visuals. The visuals support and clarify important information or key points made in the text.

3 *The writer's message is understandable in this format.*

- **Handwriting is readable**, although there may be **discrepancies in letter shape and form, slant, and spacing** that may make some words or passages easier to read than others.
- **Experimentation with fonts and font sizes** is successful in some places, but begins to get fussy and cluttered in others. The **effect is not consistent** throughout the text.
- While margins may be present, **some text may crowd the edges**. Consistent spacing is applied, although a different choice may make text more accessible (e.g., single, double, or triple spacing).
- Although **some markers are present** (titles, numbering, bullets, side heads, etc.), they are not used to their fullest potential as a guide for the reader to access the greatest meaning from the text.
- An **attempt is made to integrate visuals** and the text although the connections may be limited.

1 *The reader receives a garbled message due to problems relating to the presentation of the text.*

- Because the letters are irregularly slanted, formed inconsistently, or incorrectly, and the spacing is unbalanced or not even present, it is **very difficult to read and understand the text**.
- The writer has gone **wild with multiple fonts and font sizes**. It is a major distraction to the reader.
- The **spacing is random and confusing** to the reader. There may be little or no white space on the page.
- **Lack of markers** (title, page numbering, bullets, side heads, etc.) leave the reader wondering how one section connects to another and why the text is organized in this manner on the page.
- The visuals do not support or further illustrate key ideas presented in the text. They may be **misleading, indecipherable, or too complex** to be understood.

## **Generic Rubric: In Class Timed Writing/Literary Analysis Essays**

- 8-9     Answers all parts of the question completely, using specific evidence from the work and showing how that evidence is relevant to the point being made. Demonstrates clear understanding of the work and recognizes complexity of attitude or tone. Demonstrates stylistic maturity by an effective command of sentence structure, diction, and organization. Need not be without flaws, but must reveal an ability to choose from and control a wide range of the elements of effective writing.
- 6-7     Also accurately answers all parts of the question, but does so less fully or effectively in the top range. (Discussion of techniques used in a passage may be less thorough and less specific.) Well written in an appropriate style, but with less maturity than the top papers. Some lapses in diction or syntax may appear, but demonstrates sufficient control over the elements of composition to present the writer's ideas clearly.
- 5       Discusses the question, but may be simplistic or imprecise. (May attempt to discuss the techniques in the passage, but may be overly general or vague.) Adequately written, but may demonstrate inconsistent control over the elements of composition. Organization is attempted but may not be fully realized or particularly effective.
- 3-4     Attempts to answer the question, but does so either inaccurately or without the support of specific evidence. (May confuse the attitude presented in the passage or otherwise misrepresent the passage.) Discussion of techniques may be omitted or inaccurate. Writing may convey the writer's ideas, but reveals weak control over diction, syntax, or organization. May contain many spelling or grammatical errors. Statements are seldom supported with specific or persuasive evidence.
- 1-2     Fails to respond adequately to the question. May misunderstand the question (or the passage). May fail to discuss the techniques used or otherwise fail to respond adequately to the question. Unacceptably brief or poorly written on several counts. Writing reveals consistent weakness in grammar or other basic elements of composition. Although may make some attempt to answer the question, response has little clarity, and only slight if any, evidence in its support.
- 0       A blank paper or one that makes no attempt to deal with the question receives no credit.



# Essay Scoring Rubric

- 8-9** These are well-organized and well-written essays. With apt and specific references to the passage, they will analyze the prompt in depth and with appropriate support. While not without flaws, these papers will demonstrate an understanding of the text and a consistent control over the elements of effective composition. These writers read with perception and express their ideas with clarity and skill.
- 6-7** They are less incisive, developed, or aptly supported than papers in the highest ranges. They deal accurately with the prompt, but they are less effective or thorough than the 8-9 essays. These essays demonstrate the writer's ability to express ideas clearly but with less maturity and control than the better papers. Generally, essays scored a 7 present a more developed analysis and a more consistent command of the elements of effective exposition than essays scored a 6.
- 5** Customarily, these essays are superficial. The writing is adequate to convey the writer's thoughts, but these essays are typically ordinary, not as well conceived, organized, or developed as upper-level papers. Often, they reveal simplistic thinking and/or immature writing.
- 3-4** These lower-half essays may reflect an incomplete understanding of the passage and fail to respond adequately to part or parts of the question. The discussion may be inaccurate or unclear, and misguided or undeveloped; these essays may paraphrase rather than analyze. The treatment is likely to be meager and unconvincing. Generally, the writing demonstrates weak control of such elements as diction, organization, syntax, or grammar. These essays typically contain recurrent stylistic flaws and lack persuasive evidence from the text. Any essay that does not address the prompt can receive no higher than a 4.
- 1-2** These essays compound the weaknesses of the papers in the 3-4 range. They seriously misread the passage or fail to respond to the question. Frequently, they are unacceptably brief. Often poorly written on several counts, these essays may contain many distracting errors in grammar and mechanics. Although some attempt may have been made to answer the question, the writer's views typically are presented with little clarity, organization, coherence, or supporting evidence.

# *Section 8*

## **Formatting Guides For Typed Work**



# **Expectations for Typed Text**

**Paper:** on one side of standard 8 ½” x 11” paper

**Line spacing:** Always double spaced (without any extra spaces between paragraphs)

**Margins:** 1” on all sides

**Font:**

- Plain print font (no ALL CAPS, script, bold, or italics)
  - For example: Arial, Book Antigua, Courier New, Tahoma, or Times New Roman

**Font Style:**

- Use Underlines for titles not *Italics*
- **Bold** only in titles, not the body text

**Font Size:** 12 or 14 point

## **Heading**

- On the first page:
  - First and Last Name
  - Period #
  - Teacher – Assignment
  - Date

**Pagination:**

- Last name and page number in the top right corner (using a header)

**Bibliography/Works Cited:**

- All citations on one page at the end of the final draft.
- MLA format.
- List in alphabetical order.
- Use hanging indent.

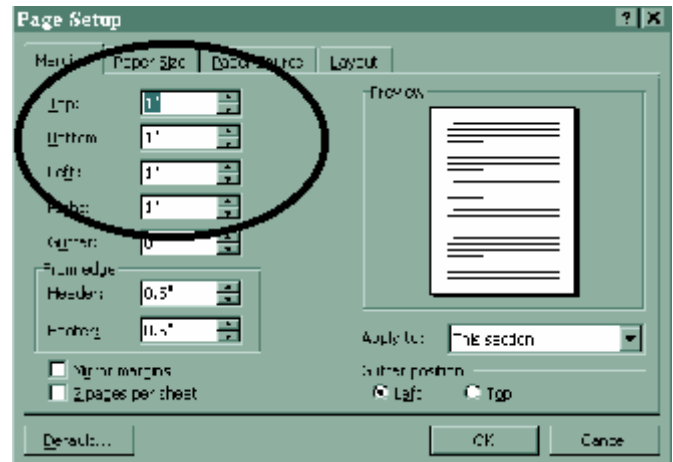
# Typed Text Help Sheet

**Margins:** 1" on all sides

***To change the margins on a Word Document:***

Using the Menu at the top of the Word File click:

1. File
2. Page Setup (the dialog box will open)
3. Check the margins on the top, bottom, left, and right to make sure they are 1" on all sides



**Line spacing:** Always double spaced

***To change the line spacing on a Word Document:***

Highlight the text then:

1. Using the Menu at the top of the Word File click - Format
2. Paragraph (the dialog box will open)

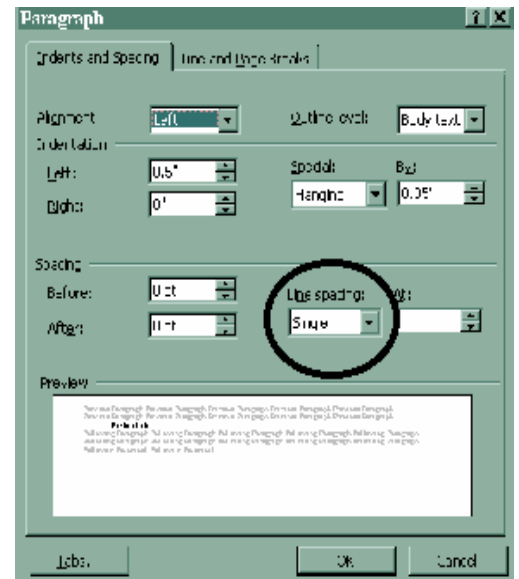
OR

Highlight the text then:

1. Right click
2. Click Paragraph (the dialog box will open)

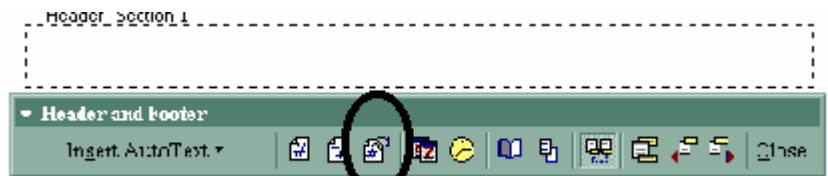
Then:

1. Change the Line spacing to:
2. Double



**Pagination:**

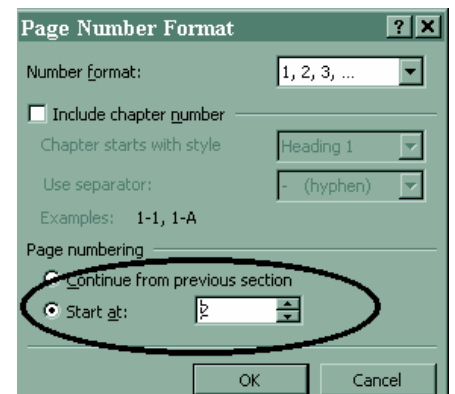
Last name and page number in the top right corner after page one (using a header)



***To add a header to a Word Document:***

Using the Menu at the top of the Word File click:

1. View
2. Header and Footer
3. The Header and the menu bar are available
4. Type your last name and click the # button on the menu
5. The page number format dialog box will pop up
6. Change the start at page if you have a title page



### Bibliography/Works Cited:

- All citations on one page at the end of the final draft
- MLA format
- List in alphabetical order
- Use hanging indent

#### In Microsoft Word

- Highlight the text
- Format – paragraph
- Under the indentation section, near the top – SPECIAL
- Choose hanging by 0.5”

Example:

Grossberg, Lawrence, Cary Nelson, and Paula

A. Treichler, eds. Cultural Studies.

New York: Rouleledge, 1992.

### Quotations:

#### For Exact Quotes

**Rule:** When a quotation runs no more than four lines, put it in quotes, incorporate the author into the text, and add the page number.

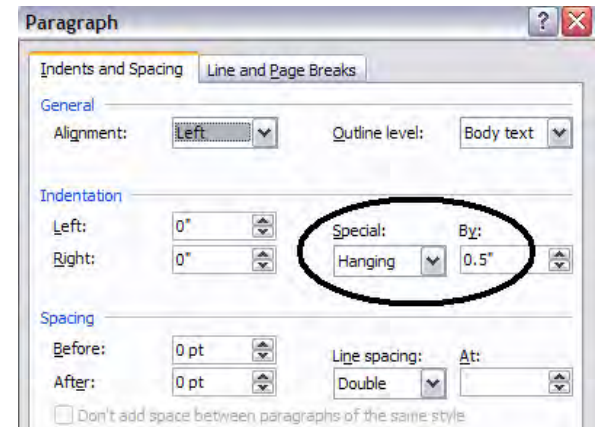
**Rule:** When the author's name does not appear in the signal phrase, place the author's name and the page number(s) in parentheses at the end of the quotation.

**Rule:** When a quotation runs more than four lines, set it off from your text

- Begin a new line
- Indent one inch; type it double-space
- Do not use quotation marks
- Add the page number
- Incorporate the work, the author(s), or both into the text

### Parenthetical Citations:

- Parenthetical documentation should not all come from the same source. You should usually have at least one parenthetical citation **for each source** listed in your Works Cited Page.
- Parenthetical documentation should **look like this** (Thompson 32).
- You put the end punctuation of the sentence **after** the final parenthesis.
- The only things within the parentheses are the **author's last name and page number** with one space between them.
- If the source has no page numbers, such as a website, just use the author's name either in text or in parenthesis, like this (Lewis).



Galler 1

Brittany Galler

### Cell Phones Off the Road

When a cell phone goes off in a classroom or at a concert, we are irritated, but at least our lives are not endangered. When we are on the road, however, irresponsible cell phone users are more than irritating: They are putting our lives at risk. Some drivers have been so distracted by dialing and chatting that they have been weaving, for example, or they have nearly run over pedestrians in crosswalks. Legislation is needed because drivers using cell phones are serious offenders and because laws on negligent and reckless driving are not sufficient to punish offenders.

A recent *Time* magazine article reports on an unscientific survey of its readers. It states that over 2 million people responded to their survey reporting actual collisions or “near misses” because of the use of cell phones (Walker 39). But scientific research also confirms the dangers of using phones while on the road. In 1997, an important study appeared in the New England Journal of Medicine. The author, Donald Redelmeier, studied 699 volunteers who made their cell phone bills available in order to confirm the times when they had placed calls. The participants reported any nonfatal collision in which they were involved. By comparing the time of a collision with the phone records, the researchers assessed the results:

We found that using a cellular telephone was associated with a risk of having a motor vehicle collision that was about four times as high as that among the same drivers when they were not using their cellular phones. This relative risk is similar to the hazard associated with driving with a blood alcohol level at the legal limit. (456)

# *Section 9*

## **Citation Guides**



# Summarize, Paraphrase, or Quote?

A **summary** is a relatively brief, objective account, in your own words, of the main ideas in a source passage.

**Summarize to:**

- *Condense the material.* You may have to *condense* or to reduce the source material to draw out the points that relate to your paper.
- *Omit extras from the material.* You may have to *omit* extra information from the source material to focus on the author's main points.
- *Simplify the material.* You may have to *simplify* the most important complex arguments, sentences, or vocabulary in the source material.

A **paraphrase** is a restatement, in your own words, of a passage of text. Its structure reflects the structure of the source passage. Paraphrases are sometimes the same length as the source passage, sometimes shorter. In certain cases--particularly if the source passage is difficult to read--the paraphrase may be even longer than the original. . . . Keep in mind that only an occasional word (but not whole phrases) from the original source appears in the paraphrase, and a paraphrase's sentence structure does not reflect that of the source. **Paraphrase to:**

- *Change the organization of ideas for emphasis.* You may have to change the organization of ideas in source material so that you can emphasize the points that are most related to your paper. You should remember to be faithful to the meaning of the source.
- *Simplify the material.* You may have to *simplify* complex arguments, sentences, or vocabulary.
- *Clarify the material.* You may have to *clarify* technical passages or specialized information into language that is appropriate for your audience.

A **quotation** uses the exact words of the original. Use quotes for:

1. *Accuracy:* You are unable to paraphrase or summarize the source material without changing the author's intent.
2. *Authority:* You may want to use a quote to lend expert authority for your assertion or to provide source material for analysis.
3. *Conciseness:* Your attempts to paraphrase or summarize are awkward or much longer than the source material.
4. *Unforgettable language:* You believe that the words of the author are memorable or remarkable because of their effectiveness or historical flavor. Additionally, the author may have used a unique phrase or sentence, and you want to comment on words or phrases themselves.

Bell, Jim. Summarize, Paraphrase, or Quote. 2000. Learning Skills Center, UNBC. 12 Apr. 2004  
<<http://www.unbc.ca/lsc/writing/Summarize,Paraphrase,orQuote.pdf>>.

Use and Integrate Sources: When to Quote, Paraphrase, and Summarize. Academic Center, University of Houston Victoria. 12 Apr. 2004  
<<http://www.uhv.edu/ac/research/write/quotepdf.pdf>>.



# **REFERENCES & CITATIONS**

(Updated 5/2002)

## **Encyclopedia:**

**Author's Last Name, Author's First Name (if given). "Title of Article." Title of Encyclopedia. Edition Date ed.**

"Mealworm." Encyclopedia Britannica. 1997 ed.

**OR**

Garvey, Lawrence. "El Paso, Illinois." Encyclopedia Americana. 1992 ed.

---

## **Book (Single Author):**

**Author's Last Name, Author's First Name. Book Title. Location of Publication: Publisher's Name, Copyright Date.**

Kassonm, John F. Civilizing the Machine: Technology and Republican Values in America 1776-1900. New York: Penguin, 1976.

---

## **Book (2 or 3 Authors):**

**Author #1's Last Name, Author #1's First Name, Author #2 First and Last Name, Author #3 First and Last Name. Title of the book. City of Publication: Publisher's Name, Copyright Date.**

If the names of editors, or translators, appear on the title page, then a comma should come after the last name to appear in the entry and the proper abbreviation (eds., or trans.).

Grossberg, Lawrence, Cary Nelson, and Paula A. Treichler, eds. Cultural Studies. New York: Routledge, 1992.

---

## **Book (More than 3 Authors):**

**Author #1's Last Name, Author #1's First Name, et al. Title of the Book. City of Publication: Publisher's Name, Copyright Date.**

Hall, Stuart, et al. Policing the Crisis. Basingstoke: Macmillan, 1979.

---

## **CD-ROM Encyclopedia:**

**"Title of Article." Title of Program. Version or Edition. A Descriptive label. Distributor, Year of Publication.**

"Egyptian Pyramids." Encarta Encyclopedia. 3<sup>rd</sup> Edition. CD-ROM. Microsoft, 1999.  
Internet Resources:

**Author/Editor. Full Title of the Web Page. Date of Publication or last revision. Name of Sponsor. Date accessed <URL>.**

Willett, Perry. WWW Resources for English and American Literature. 24 Sep. 1998. Indiana U. Bloomington Lib. 8 Jan. 1999 <<http://www.indiana.edu/~libsalc/pwillett/english-www.html>>.

---

## **Periodicals (including magazines and newspapers):**

**Author's Last Name, Author's First Name. "Article title." Title of Publication. Volume # (Date): Page #.**

Smith, Margaret. "Mummies, Mummies, Mummies." National Geographic. Sept. 1992: 25-28.

---

## **Television and Radio Programs:**

**Title of Program. Narr. Narrator's name. Prod. Producer's name. Station Affiliate. Station Name, City. Date.**

Asian Business Report. Narr. Ressa Jones. Prod. John Hawke. PBS. WEFT, New York. 15 August 1990.

---

## **Interviews:**

### ***Personal Interview:***

**Last Name, First Name. Personal Interview. Date.**

Nelson, Cary. Personal Interview. 15 Sept. 2000.

### ***Published Interview:***

**Last Name, First Name. Interview. Title of Publication. Date of Publication: Volume # - Page #.**

Villalobos, Joaquin. Interview. Mother Jones. July 1992: 8-10.

### ***Radio or Television Interview:***

**Last Name, First Name. Title of Program. Station Name. Location City, State. Date of Interview.**

Rico, Jose. Interview. Afternoon Edition. WILL Public Radio. Urbana, IL. 23 Sept. 1992.

---

## **Videos, Laserdiscs, and DVDs:**

**"Title." Director, Producer, and/or Writers. Medium. Distributor, Year.**

"Monet: Legacy of Light." Writ., dir., and prod. by Michael Miller. Videocassette. WGBH Boston, 1989.

## How to put together your *Works Cited* page

1. Title your paper “Works Cited.” (Remember the Works Cited should have its OWN page.)
2. List all sources in alphabetical order using the first word in the citation. (Remember you should have at least five.)
3. Citations should be typed with a hanging indent (see sample below.)  
In Microsoft Word
  - Highlight the text
  - Format – paragraph
  - Under the indentation section, near the top – SPECIAL
  - Choose hanging by 0.5”
4. Leave an extra space between each citation.

### Works Cited

“Egyptian Pyramids.” Encarta Encyclopedia. 3<sup>rd</sup> Edition. CD-ROM. Microsoft, 1999.

Garvey, Lawrence. “El Paso, Illinois.” Encyclopedia Americana. 1992 ed.

Grossberg, Lawrence, Cary Nelson, and Paula A. Treichler, eds. Cultural Studies. New York: Routledge, 1992.

Kassonm, John F. Civilizing the Machine: Technology and Republican Values in America 1776-1900. New York: Penguin, 1976.

Willett, Perry. WWW Resources for English and American Literature. 24 Sep. 1998. Indiana U. Bloomington Lib. 8 Jan. 1999 <<http://www.indiana.edu/~libsalc/pwillett/english-www.html>>.

# Easybib.com Help Sheet

There is a formal way to list the resources you used for your paper.

<http://www.randomhouse.com/features/garypaulsen/> is a web address NOT a citation. You'll need to choose a website that will help you make a works cited page.

There are numerous cites available to choose from such as:

- Bibliography resources
  - EASYBIB: [www.easybib.com](http://www.easybib.com)
  - CITATION MACHINE: <http://citationmachine.net/>
  - NOODLE BIB EXPRESS: <http://www.noodletools.com/> then click on NoodleBib Express under FREE tools

Here is an example using easylib:

- Choose the type of resource you need to record (Website, book, encyclopedia, etc.).
- Click Next.
- Enter all the information that is available. You will need to return to the web site and LOOK AROUND to find the information such as author, date created, etc. It might not be easy to find. Some of the information may not be available at all. Do your best to find as much as possible.
- Click Finish.
- The website will create a formal MLA citation for you with all the punctuation where it is supposed to be, and everything in the right order!

The screenshot shows the Easybib.com website interface. At the top, there's a navigation bar with links like 'about us', 'services', 'advertising', 'partnerships', 'link to our site', and 'contact us'. Below this is the 'easybib.com' logo and a tagline: 'Need to create a bibliography really fast? You've come to the right place.' The main content area is titled 'MyBib: The only Free bibliography service on the Net!'. It shows 'Step 1: Choose a Type' with a dropdown menu for 'Web Site' set to 'Online'. Below this is a list of other options: 'In Print/Electronic', 'Advertisement', 'Anthology/Chapter of Book', and 'Book'. The 'URL of Web Page' field is filled with 'http://www.randomhouse.com/features/garypaulsen/'. The 'Optional Information' section includes 'Web Site Title' (Gary Paulsen), 'Author' (Mitchell, C. E.), 'Institution Associated With' (Random House Publishing), 'Date Created' (12 November 2002), 'Date Accessed' (12 November 2002), and 'Quality of Source' (1). A 'Finish!' button is at the bottom right.

This screenshot shows the Easybib.com website interface. At the top, there's a navigation bar with links like 'about us', 'services', 'advertising', 'partnerships', 'link to our site', and 'contact us'. Below this is the 'easybib.com' logo and a tagline: 'Need to create a bibliography really fast? You've come to the right place.' The main content area is titled 'MyBib: The only Free bibliography service on the Net!'. It shows 'Step 1: Choose a Type' with a dropdown menu for 'Web Site' set to 'Online'. Below this is a list of other options: 'In Print/Electronic', 'Advertisement', 'Anthology/Chapter of Book', and 'Book'. The 'URL of Web Page' field is filled with 'http://www.randomhouse.com/features/garypaulsen/'. The 'Optional Information' section includes 'Web Site Title' (Gary Paulsen), 'Author' (Mitchell, C. E.), 'Institution Associated With' (Random House Publishing), 'Date Created' (12 November 2002), 'Date Accessed' (12 November 2002), and 'Quality of Source' (1). A 'Finish!' button is at the bottom right.

- You may copy and paste the citation into Word OR
- You may use the print button after creating all your sources to print your whole bibliography.

# Basic Forms for Electronic Sources

**If no author is given for a web page or electronic source, start with and alphabetize by the title of the piece and use a shortened version of the title for parenthetical citations.**

## **A web site**

Author(s). Name of Page. Date of Posting/Revision. Name of institution/organization affiliated with the site. Date of Access <electronic address>.

It is necessary to list your date of access because web postings are often updated, and information available at one date may no longer be available later. Be sure to include the complete address for the site. Also, note the use of angled brackets around the electronic address; MLA requires them for clarity.

## ***Web site examples***

Felluga, Dino. Undergraduate Guide to Literary Theory. 17 Dec. 1999. Purdue University. 15 Nov. 2000 <<http://omni.cc.purdue.edu%7Efelluga/theory2.html>>.

Purdue Online Writing Lab. 2003. Purdue University. 10 Feb. 2003 <<http://owl.english.purdue.edu>>.

## **An article on a web site**

It is necessary to list your date of access because web postings are often updated, and information available at one date may no longer be available later. Be sure to include the complete address for the site. Also, note the use of angled brackets around the electronic address; MLA requires them for clarity.

Author(s). "Article Title." Name of web site. Date of posting/revision. Name of institution/organization affiliated with site. Date of access <electronic address>.

## ***Article on a web site examples***

Poland, Dave. "The Hot Button." Roughcut. 26 Oct. 1998. Turner Network Television. 28 Oct. 1998 <<http://www.roughcut.com>>.

"Using Modern Language Association (MLA) Format." Purdue Online Writing Lab. 2003. Purdue University. 6 Feb. 2003 <[http://owl.english.purdue.eduhandouts/research/r\\_mla.html](http://owl.english.purdue.eduhandouts/research/r_mla.html)>.

## **An article in an online journal or magazine**

Author(s). "Title of Article." Title of Journal Volume. Issue (Year): Pages/Paragraphs. Date of Access <electronic address>.

Some electronic journals and magazines provide paragraph or page numbers; include them if available. This format is also appropriate to online magazines; as with a print version, you should provide a complete publication date rather than volume and issue number.

### ***Online journal article example***

Wheelis, Mark. "Investigating Disease Outbreaks Under a Protocol to the Biological and Toxin Weapons Convention." Emerging Infectious Diseases 6.6 (2000): 33 pars. 5 Dec. 2000 <<http://www.cdc.gov/ncidod/eid/vol6no6/wheelis.htm>>.

### **An Online Image or Series of Images**

Artist if available. "Description or title of image." Date of image. Online image. Title of larger site. Date of download. <electronic address>.

### ***Image Example***

Smith, Greg. "Rhesus Monkeys in the Zoo." No date. Online image. Monkey Picture Gallery. 3 May 2003. <<http://monkeys.online.org/rhesus.jpg>>.

### **E-mail (or other personal communications)**

Author. "Title of the message (if any)" E-mail to person's name. Date of the message.

This same format may be used for personal interviews or personal letters. These do not have titles, and the description should be appropriate. Instead of "Email to John Smith," you would have "Personal interview."

### ***E-mail to you example***

Kunka, Andrew. "Re: Modernist Literature." E-mail to the author. 15 Nov. 2000.

### ***Email communication between two parties, not including the author***

Neyhart, David. "Re: Online Tutoring." E-mail to Joe Barbato. 1 Dec. 2000.

### ***A listserv posting***

Author. "Title of Posting." Online posting. Date when material was posted (for example: 18 Mar. 1998). Name of listserv. Date of access <electronic address for retrieval>.

### ***Online Posting***

Karper, Erin. "Welcome!" Online posting. 23 Oct. 2000. Professional Writing Bulletin Board. 12 Nov. 2000 <<http://linnell.english.purdue.edu/ubb/Forum2/HTML/000001.html>>.

### **An article or publication retrieved from an electronic database**

If you're citing an article or a publication that was originally issued in print form but that you retrieved from an online database your library subscribes to, you should provide enough information so that the reader can locate the article either in its original print form or retrieve it from the online database (if they have access).

Provide the following information in your citation:

- Author's Name (if not available, use the article title as the first part of the citation)
- Article Title
- Publication Name
- Publication Date
- Page Number/Range
- Database Name

- Service Name
- Name of the library where service was accessed
- Name of the town/city where service was accessed
- Date of Access
- URL of the service (but not the whole URL for the article, since those are very long and won't be able to be re-used by someone trying to retrieve the information)

**The generic citation form would look like this:**

Author. "Title of Article." Publication Name Volume Number (if necessary) Publication Date: page number-page number. Database name. Service name. Library Name, City, State. Date of access <electronic address of the database>.

***Online article or periodical example***

Smith, Martin. "World Domination for Dummies." Journal of Despotry Feb. 2000: 66-72.  
Expanded Academic ASAP. Gale Group Databases. Purdue University Libraries, West Lafayette, IN. 19 February 2003 <<http://www.infotrac.galegroup.com>>.

***Article in a reference database on CD-ROM***

"World War II." Encarta. CD-ROM. Seattle: Microsoft, 1999.

***Article from a periodically published database on CD-ROM***

Reed, William. "Whites and the Entertainment Industry." Tennessee Tribune 25 Dec. 1996: 28.  
Ethnic NewsWatch. CD-ROM. Data Technologies. Feb. 1997.

## Parenthetical Citation/In-text Citation

Giving credit to the originator of the information in parentheses after the words or ideas borrowed from the source (author's and page number).

Parenthetical citation and in-text citations are the same thing!

### II. Body Paragraph

A. Topic Sentence

B. Supports

1. ----- (author's page number).

2. -----( author's page number).

3. -----( author's page number).

C. Closing sentence

## Bibliography/Works Cited page

### **Bibliography-**

All the sources used for research/or notes which may or may not be cited in an essay.

**Work Cited:** one source listed

**Works Cited:** more than one source

The full citation for the source(s) cited via parenthetical citations in a paper/essay. Only sources cited in the paper/essay are listed. If it is cited via parenthetical citations the complete citation must be found on this page.



# **The Good, The Bad and The Ugly: or, Why It's a Good Idea to Evaluate Web Sources**

## *Evaluation Criteria*

### **I. Authority**

- ☑ Is there an author? Is the page signed?
- ☑ Is the author qualified? An expert?
- ☑ Who is the sponsor?
- ☑ Is the sponsor of the page reputable? How reputable?
- ☑ Is there a link to information about the author or the sponsor?
- ☑ If the page includes neither a signature nor indicates a sponsor, is there any other way to determine its origin?

Look for a header or footer showing affiliation.

Look at the URL. *http://www.fbi.gov*

Look at the domain. *.edu, .com, .ac.uk, .org, .net*

#### **Rationale**

1. Anyone can publish anything on the web.
2. It is often hard to determine a web page's authorship.
3. Even if a page is signed, qualifications are not usually provided.
4. Sponsorship is not always indicated.

### **II. Accuracy**

- ☑ Is the information reliable and error-free?
- ☑ Is there an editor or someone who verifies/checks the information?

#### **Rationale**

1. See number 1 above.
2. Unlike traditional print resources, web resources rarely have editors or fact-checkers.
3. Currently, no web standards exist to ensure accuracy.

### **III. Objectivity**

- ☑ Does the information show a minimum of bias?
- ☑ Is the page designed to sway opinion?
- ☑ Is there any advertising on the page?

## **Rationale**

1. Frequently the goals of the sponsors/authors are not clearly stated.
2. Often the Web serves as a virtual "Hyde Park Corner," a soapbox.

## **IV. Currency**

- ☑ Is the page dated?
- ☑ If so, when was the last update?
- ☑ How current are the links? Have some expired or moved?

## **Rationale**

1. Publication or revision dates are not always provided.
2. If a date is provided, it may have various meanings. For example,

It may indicate when the material was first written.

It may indicate when the material was first placed on the Web.

It may indicate when the material was last revised.

## **V. Coverage**

- ☑ What topics are covered?
- ☑ What does this page offer that is not found elsewhere?
- ☑ What is its intrinsic value?
- ☑ How in-depth is the material?

## **Rationale**

1. Web coverage often differs from print coverage.
2. Frequently, it's difficult to determine the extent of coverage of a topic from a web page. The page may or may not include links to other web pages or print references.
3. Sometimes web information is "just for fun," a hoax, someone's personal expression that may be of interest to no one, or even outright silliness.

# What is plagiarism?

Many people think of plagiarism as copying another's work, or borrowing someone else's original ideas. But terms like "copying" and "borrowing" can disguise the seriousness of the offense.

**According to the Merriam-Webster Online Dictionary, to "plagiarize" means:**

1. to steal and pass off (the ideas or words of another) as one's own
2. to use (another's production) without crediting the source
3. to commit literary theft
4. to present as new and original an idea or product derived from an existing source.

In other words, plagiarism is an act of fraud. It involves both stealing someone else's work and lying about it afterward.

## **But can words and ideas really be stolen?**

According to U.S. law, the answer is yes. The expression of original ideas is considered intellectual property, and is protected by copyright laws, just like original inventions. Almost all forms of expression fall under copyright protection as long as they are recorded in some way (such as a book or a computer file).

## **All of the following are considered plagiarism:**

- turning in someone else's work as your own
- copying words or ideas from someone else without giving credit
- failing to put a quotation in quotation marks
- giving incorrect information about the source of a quotation
- changing words but copying the sentence structure of a source without giving credit
- copying so many words or ideas from a source that it makes up the majority of your work, whether you give credit or not (see our section on "fair use" rules)

Most cases of plagiarism can be avoided, however, by citing sources. Simply acknowledging that certain material has been borrowed, and providing your audience with the information necessary to find that source, is usually enough to prevent plagiarism.



### **Did you know?**

The penalties for plagiarism can be surprisingly severe, ranging from failure of classes and expulsion from academic institutions to heavy fines and jail time!

### **Believe it or not...**

Changing the words of an original source is not sufficient to prevent plagiarism. If you have retained the essential idea of an original source, and have not cited it, then no matter how drastically you may have altered its context or presentation, you have still plagiarized.

Research Resources, 2005. iParadigms. 1 Apr. 2005

<[http://www.turnitin.com/research\\_site/e\\_what\\_is\\_plagiarism.html](http://www.turnitin.com/research_site/e_what_is_plagiarism.html)>.

# The Big Six

## Information Literacy in the Information Age

### **1. Task Definition**

- 1.1 Define the information problem
- 1.2 Identify information needed in order to complete the task (to solve the information problem)

### **2. Information Seeking Strategies**

- 2.1 Determine the range of possible sources (brainstorm)
- 2.2 Evaluate the different possible sources to determine priorities (select the best sources)

### **3. Location and Access**

- 3.1 Locate sources
- 3.2 Find information within sources

### **4. Use of Information**

- 4.1 Engage (e.g., read, hear, view, touch) the information in a source
- 4.2 Extract relevant information from a source

### **5. Synthesis**

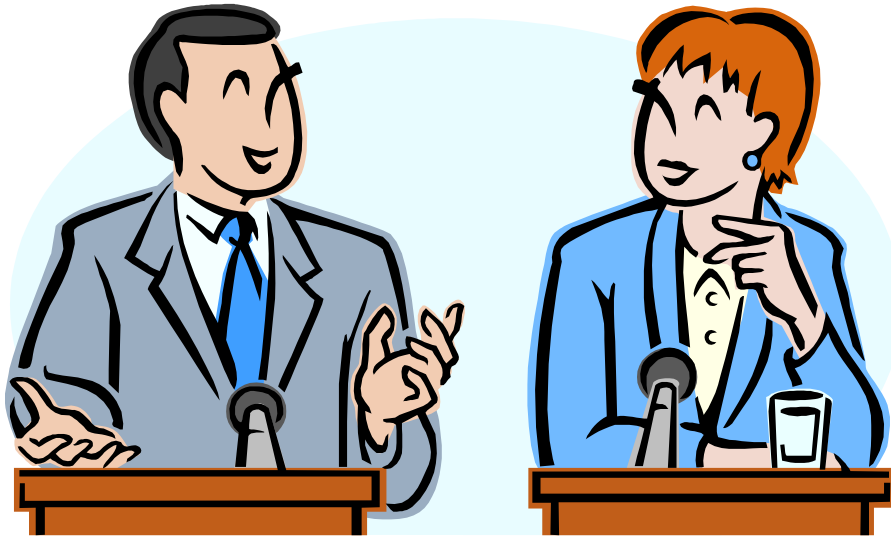
- 5.1 Organize information from multiple sources
- 5.2 Present the information

### **6. Evaluation**

- 6.1 Judge the product (effectiveness)
- 6.2 Judge the information problem-solving process (efficiency)

# *Section 10*

## **Debate**



## Debate – Definitions

Analogy	a comparison to a directly parallel case. When a writer uses an analogy, he argues that a claim reasonable for one case is reasonable for an analogous case.
Authority	support that draws on recognized experts or persons with highly relevant experience.
Example	arguing by example is considered reliable if examples are factual as well as relevant.
Begging the question	often called circular reasoning, begging the question occurs when the believability of the evidence depends on the believability of the claim; e.g., “The reason George is so smart is because he is very intelligent.”
Either-Or reasoning	an argument or issue of two polar opposites ignoring any alternatives; e.g., “Either we abolish cars, or the environment is doomed.”
Non sequitur	Latin for “it does not follow”; when one statement isn’t logically connected to another.
Denotation	dictionary meaning.
Connotation	implied meaning rather than the literal or dictionary meaning.
Cause and effect	one thing results from another.
Straw man	when a writer argues against a claim that nobody actually holds or is universally considered weak; setting up a straw man diverts attention from the real issues.
Red herring	when a writer raises an irrelevant issue to draw attention away from the real issue.
Post hoc, ergo prompter hoc	Latin for “after this, therefore because of this”; implies that because one thing follows another, the first caused the second, but sequence is not the cause; also known as circular reasoning; e.g., “He went to the store to buy shoes, and therefore, the house burned down.”
Logic	to be logically acceptable, support must be appropriate to the claim, believable and consistent.
Generalization	asserts that a claim applies to all instances instead of some; e.g., “Only motivated athletes become champions.”
Emotional appeal	appeals to an audience’s emotions to excite and involve them in argument.
Backing	support or evidence for a claim in an argument.
Ad hominem	Latin for “against the man”; a personal attack rather than attacking the arguments; e.g., “John Smith, can’t tell us anything about the faithfulness of dogs because he has no faith at all in anything.”
Creating a false dilemma	presenting a choice that does not include all possibilities; e.g., “People hate politics because politicians often lie.”
Describing with emotionally charged terminology	vocabulary carrying strong connotative meaning, either positive or negative; often takes the form of name calling (ad hominem); e.g., “Senator Jones is a commie, pinko, bleeding heart liberal who hates his mother, babies, apple pie, and the American way.”

# Argumentative Structure and Definitions

**Composing an argument is a little like preparing a debate. You should approach the subject carefully defining it from the opposition's perspective. Sometimes it's at this level (definition), that the real controversy is revealed.**

The next step is to offer reasoning and evidence which supports your "side" of the issue. Good evidence can take a variety of forms, but fallacious reasoning is equally abundant. (Analogy, authority and example are all good evidence. Begging the question, either-or reasoning, and non sequitur are common fallacies in argument.) In this stage of the argument, your job is to make clear how and why you arrived at your position. The reader should be able to follow your logic readily and should be able to trust your evidence.

The next step involves covering your opponent's objections. In any argument, two or more positions may exist. Rather than discount your opposition's point of view (since this merely alienates; it does not win arguments), you should make a reasonable effort to deal with the major points of conflict and demonstrate where his argument fails.

Lastly, your argument should offer a solution to the issue's problem(s). No reader likes to read an argument that complains but does not offer alternatives.

## Argument Outline

1. State premise or thesis; define issue(s)
  - a. provide details about the nature of the issue
  - b. articulate how your definition differs from the opposition; analyze their argument carefully
  - c. define by denotation, connotation, example, and/or cause and effect
2. Offer reasoning and evidence
  - a. provide readers with logic that led you to your conclusion
  - b. offer supporting evidence (comparison, analogy, authority, quotation, statistics, etc.)
  - c. check your reasoning and evidence for fallacies
3. Cover the opposition's objectives to your position
4. Offer a solution or alternative

By following this outline you can create reasonable, well-founded argument. Remember, careful analysis of your opponent's argument is the starting point for success. You can also analyze the merits of two arguments and decide which is better using this outline.

# Evaluation Questions For Argument

Ask the following questions of any selection with argumentative elements.

- What is the assertion (proposition or claim) made by the author? State this in your own words.
- What is your initial position on the issue? Do you have any prejudicial attitudes, sentiments, or stereotypes?
- What arguments (logical reasonings) are made? Do they meet the USA AR test (unified, specific, adequate, accurate, and representative?)
  - Does the author represent the important opposing arguments fairly? This is usually mentioned early, then refuted throughout the remainder of the essay by confirmation and amplification.
  - Does the author use specific examples, detailed description, quotations from authorities, facts, statistics, etc. that meet the USA AR test?
  - Does the author's use of amplification (widening of perspectives through analogies, comparisons or other aspects of experience) meet the USA AR test?
  - Are there any omissions?
- What emotional appeals are made?
  - Does the author arouse desires useful to the persuader's purpose and demonstrate how these desires can be satisfied by acceptance of the persuader's assertion (proposition or claim)
  - Does the author's summary include an arousal of indignation for the opponent's view, and an arousal of sympathy for the speaker/writer's view?
  - Be aware of illogical fallacies which are based on appeals to traditions, desires, prejudices, etc.
- What attempts are made to establish the writer's credentials?
  - Does the writer use a reasonable tone, treating the opponent with respect by avoiding such things as illogical statements or inflammatory language?
  - Does the writer seem to have any prejudicial attitudes, sentiments, or stereotypes?
  - Does the writer make an attempt to embody some evidence of personal knowledge of the subject, good evidence of personal knowledge of the subject, good will toward the reader/audience, good sense, perspective, taste in judgment, or disinterest in personal benefit?
  - Note the features of the writer's style: sentences or vocabulary which was effective, too simple, or too difficult. Where was the writing clear? Where was it difficult to track? Where was the language appropriate or inappropriate for the intended audience?
- Did the article change or modify your initial position on the subject?



# The Parts of an Argument

1. **Assertion:** An assertion is what a person is claiming. It is a person's main point.
2. **Evidence:** Evidence is the data, information and knowledge which a historian, social scientist, or any communicator uses to support an argument. It is only when we know the sources of the evidence that we can judge how valid the evidence actually is. There are many sources of evidence. The following are some of the more common sources: statements by witnesses or people close to the scene, written documents, audio recordings, video recordings, objects, artifacts, and relics.  
Four ways to evaluate criteria (**PROP**)
  - **P:** Is it the primary or secondary source? Primary sources are better. Secondary sources are not as valid.
  - **R:** No reason to distort. Does the author have reason to distort, cover up, give false impressions, lie, sensationalize, and manipulate?
  - **O:** Are there other sources of evidence? Having other sources to help verify is better.
  - **P:** Is it a public or private statement. Private is better because it is usually said in confidence.
3. **Words:** Word choice cues the reader to the author's beliefs.
  - *Jargon:* needless use of big words.
  - *Equivocation:* use of key word in two more senses in same argument. "How can we oppose television, since we live in a society where televisions are everywhere?"
  - *Weasel words:* suggest without giving proof. Assists, helps, best, better, improved, people say are all examples. "People say that this new and improved product is better than all other brands."
4. **Reasoning:** Reasoning gets from evidence to conclusion.
  - *Comparison and analogy:* This type of reasoning compares two cases. The cue word "like" identifies comparison reasoning.
  - *Sample or generalization* Argues that what is true for some part or sample of a group will be true for the rest of the group in the same way. Ask yourself how many were sampled.
  - *Cause and effect* Reasoning that argues that something caused, brought about, or will cause something else. Ask yourself if there is a reasonable connection between the cause and the effect? Are there other possible causes for this effect?
5. **Assumptions:** An assumption is something that is not stated but is taken for granted in an argument. Some assumptions are not warranted and should not be accepted. Others are reasonable.
6. **Values:** Values are conditions that a communicator of an argument believes are intrinsically good, or thinks are important or worthwhile. Sentences containing words such as "good," "bad," "right," "justified" usually indicate that a value judgment is being made. How to evaluate a value judgment:
  - isolate the factual part – "Executing criminals will cause criminals to commit fewer crimes." (Statement should be investigated by getting statistics on the number of crimes with or without capital punishment.)
  - state values in general terms – "Something (notice the general word) which causes fewer crimes should be done."
  - Is this solution good in all cases?

# *Section 11*

## **Test-Taking Strategies**



# *Test-Taking Strategies*

## **General Suggestions for All Tests**



### Rule 1:

Arrive early instead of barely on time, so as to be organized and ready instead of in a panic. Try to go into the test alert and calm instead of tense and anxious.

### Rule 2:

Regard a lapse of memory as perfectly normal; do not let it throw you into a panic. If you block on answering one question, leave it for awhile and return to it later.

### Rule 3:

Make certain that you fully understand the test directions before attempting to solve any problems or answer any questions.

### Rule 4:

Plan how you will use your time during the exam. Quickly look over the entire test and divide up your available time as appropriate to the number and type of questions that you find. Then be careful not to mismanage your time so that you find yourself with insufficient time to answer all the questions.

### Rule 5:

Read each question carefully and completely before marking or writing your answer. Re-read if you are at all confused.

### Rule 6:

Ask your instructor for help in interpreting a test questions that is unclear or ambiguous to you. He will probably want to clear up the misunderstanding for everybody if the question really is misleading or confusing.

### Rule 7:

Be careful not to give any impression of cheating.

### Rule 8:

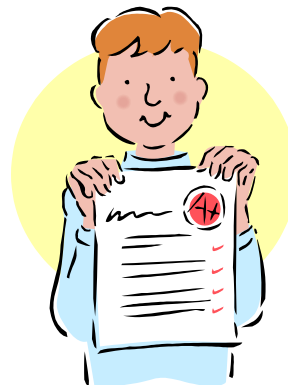
Do not be disturbed about other students finishing before you do. Take your time, don't panic, and you will do much better on the test.

### Rule 9:

If you have any time left over, edit, check, and proofread your answers. Use all the time available to eliminate careless errors and to improve your answers as much as possible.

# Special Suggestions for Essay Tests

- Read all the questions through rapidly, jotting down beside each question any pertinent facts or ideas which occur to you. The best way to ensure that your answers do not overlap each other is to survey the entire test before answering any of the questions.
- Estimate the time that you will have for each question according to the relative difficulty and importance of all questions. Then keep track of your time so that you don't spend too much time on any one question.
- Answer the easiest questions first and concentrate on answering one question at a time. Getting down to work on something you can handle is the surest way to reduce your test anxiety.
- Decide what kind of answer the question requires before you begin writing. Action verbs such as "illustrate," "list," "define," "compare," "trace," "explain," and "identify" require different approaches to answering.
- Before you start writing, make a brief, logical outline for your answer to ensure good organization and prevent careless omissions. It's not how much you say but what you say and how well you say it that counts.
- Get down to business in your first paragraph and avoid long-winded introductions. Your aim in answering most essay questions is to get down the maximum amount of point-earning information in the shortest possible time.
- Where appropriate, include factual details to support your answer. These impress your instructor by giving evidence that you really know what you are talking about.
- Write legible, complete sentences and paragraphs.
- Leave space after each question for additional information which may occur to you later.
- Re-read your answers -- do they say what you intended? Correct all grammar and spelling errors.
- If you run out of time, outline the remaining information.



# Special Suggestions for Objective Tests

- Answer all questions in order without skipping or jumping around. Identify doubtful answers by marking in the margin and recheck these as time permits after all questions have been answered.
- Do not linger too long on any one question. Mark your best guess and move on, returning later if you have sufficient time.
- Reread all questions containing negative wording such as "not" or "least." Be especially alert for the use of double or even triple negatives within a sentence, as these must be read very carefully to assure full understanding.
- Check for qualifying words such as "all-most-some-none," "always-usually-seldom-never," "best-worst," or "smallest-largest." When you see one of these qualifiers, test for truth by substituting the other members of the series. If your substitution makes a better statement, the question is false; if your substitution does not make a better statement, the question is true.
- Watch for modifying or limiting phrases inserted into the true/false questions. Instructors often use inserted names, dates, places, or other details to make a statement inaccurate.
- Be alert for multiple ideas or concepts within the same true/false statement. All parts of the statement must be true or the entire statement is false.
- Be alert for grammatical inconsistencies between the question stem and the answer choices on multiple-choice questions. A choice is almost always wrong if it and the stem do not make a grammatically correct sentence.
- Be cautious about changing your answer to a true-false or multiple-choice question without a good reason. Your first "guess" is more likely to be correct than are subsequent "guesses," so be sure to have a sound reason for changing your answer.
- Apply the same approach to answering both true/false and multiple-choice questions. The same techniques will work equally well for both, since multiple-choice questions are basically true/false questions arranged in groups.
- On matching exercises, work with only one column at a time. Match each item in that column against all items in the second column until you find a proper match, marking through matches about which you are certain, so that it will be easier to match out the rest about which you are unsure.

# *Section 12*

## **Novel Study Guides and Graphic Organizers**



## Short Answer Study Guide Questions - *To Kill A Mockingbird*

### Chapters 1-3

1. Identify Atticus Finch, Jean Louise (Scout) Finch, Jem Finch, Maycomb, Calpurnia, Charles Baker (Dill) Harris, The Radley Place, Stephanie Crawford, Arthur (Boo) Radley, Miss Caroline Fisher, Walter Cunningham, and Burris Ewell.
2. What did Dill dare Jem to do?
3. What was Scout's first "crime" at school?
4. What was Calpurnia's fault?
5. Why did Scout rub Walter Cunningham's nose in the dirt?
6. Scout said, "He ain't company, Cal, he's just a Cunningham." What did she mean by that, and what was Cal's answer?
7. What two mistakes did Miss Caroline make on the first day of school?
8. Why didn't the Ewells have to go to school?

### Chapters 4-7

1. What did Scout and Jem find in the Radleys' tree?
2. Identify Mrs. Dubose.
3. How did Jem get even with Scout for contradicting him about "Hot Steams?"
4. What was the Boo Radley game?
5. Identify Miss Maudie.
6. What does Miss Maudie think of the Radleys?
7. Why do Dill and Jem want to give Boo Radley a note? What does Atticus say when he finds out about their plan?
8. How did Jem lose his pants? What did he find when he went back for them?
9. What else did Jem and Scout find in the Radleys' tree?
10. Why would there be no more surprises in the tree?

### Chapters 8-9

1. What happened to Miss Maudie's house? What was her reaction?
2. Identify Cecil Jacobs.
3. What "disaster" happened at Christmas between Scout and Francis?

### Chapters 10-11

1. What did Scout's Uncle Jack learn from Scout and Atticus?
2. What brave thing does Atticus do in Chapter 10? Why are Scout and Jem shocked?
3. What did Jem do when Mrs. Dubose said Atticus "lawed for niggers?"
4. What was Jem's punishment?
5. What did Jem learn from his encounter with Mrs. Dubose and following her death?

### Chapters 12-14

1. How does Jem change?
2. Identify Lula, Zeebo, and Reverend Sykes.
3. What does Scout learn about Calpurnia?
4. Who was waiting for the children when they came home from the church service? Why had she come?
5. "Aunt Alexandra fitted into the world of Maycomb like a hand in a glove, but never into the world of Jem and me." Explain.
6. Atticus and Alexandra disagree about how to deal with the children. How does Atticus handle the situation?
7. Describe Jem and Scout's relationship through these chapters as Jem matures.
8. Why did Dill run away from home back to Maycomb?

### Chapters 15-17

1. What did Mr. Heck Tate's mob want?
2. What was the purpose of Walter Cunningham's mob?

3. Why did Mr. Cunningham's mob leave?
4. Identify Mr. Dolphus Raymond.
5. Identify Tom Robinson, Mr. Gilmer, Bob Ewell, Mayella Ewell, and Judge Taylor.
6. What was the importance of Mayella's bruises being primarily on the right-hand side of her face?

### **Chapters 18-21**

1. What was Mayella's account of the incident with Tom Robinson?
2. What was Tom's side of the story?
3. What was Tom's handicap? Why was it important to his case?
4. What do Dill and Scout learn from Mr. Raymond?
5. What were Atticus' closing remarks to the jury?
6. What was the jury's verdict?

### **Chapters 22-25**

1. Why did Jem cry?
2. What was "round the back steps" when Calpurnia came in on Monday morning?
3. What was the significance of Maudie's two little cakes and one large one?
4. Describe Bob Ewell's meeting with Atticus at the post office.
5. What is Atticus' reaction to Ewell's threats?
6. Alexandra doesn't want Scout playing with Walter Cunningham. Why not?
7. Jem said, "I think I'm beginning to understand why Boo Radley's stayed shut up in the house all this time . . . it's because he wants to stay inside." Why does he say that?
8. Mrs. Merriweather of the missionary circle complains about her cooks and field hands. What does that tell us about her?
9. What happened to Tom Robinson?
10. What more do we learn about Alexandra after Atticus and Calpurnia leave?
11. What did Mr. Underwood's editorial say?

### **Chapters 26-31**

1. What was Scout's fantasy regarding Arthur (Boo) Radley?
2. What did Scout hear Miss Gates say at the courthouse? In class, Miss Gates said, "That's the difference between America and Germany. We are a democracy and Germany is a dictatorship. . . . We don't believe in persecuting anybody. Persecution comes from people who are prejudiced." What does this tell us about Miss Gates?
3. What happened to Judge Taylor?
4. What happened to Helen Robinson?
5. What was Scout's part in the pageant?
6. Why did Scout and Jem not leave the school until almost everyone else had gone?
7. What happened to Jem and Scout on the way home from the pageant?
8. Who saved Jem and Scout? Who killed Bob Ewell?
9. Why did Heck Tate insist that Bob Ewell fell on his own knife?
10. Scout arranged things so that "if Miss Stephanie Crawford was watching from her upstairs window, she would see Arthur Radley escorting [her] down the sidewalk, as any gentleman would do." Why did she do that?
11. As Scout leaves the Radley porch, she looks out at the neighborhood and recounts the events of the last few years from the Radleys' perspective. Why is that important?



## Study Guide for George Orwell's *1984*

Answer the questions on a separate sheet of paper. Take time to **THINK** about the answer. It is okay to add more information than asked for--it is okay to **think** beyond the question. It is also okay to word process the answers if it is easier for you, but of course it will be in blue or black ink. Please have these questions completed when you have completed the novel. If any great, creative ways for organizing the information come to you, please feel free to provide those for us as well. You never know we might, just might, feel like giving extra credit.

### Book Two, Chapter 9, Goldstein's Book

1. Why does Orwell include detailed passages from Goldstein's Book in 1984?
2. Notice that Orwell repeats the first paragraph of The Book on p. 152 and p. 166. (In some copies this will be different pages.) Why would Orwell repeat himself in that way? What is the purpose?
3. What three classes of people have always existed?
4. In what ways have these three classes changed?
5. What is the purpose of war in the world of 1984?
6. What are the two aims of the Party?
7. What are the two problems with which the Party is concerned?
8. Why do all three superpowers forbid their citizens from associating with foreigners?
9. The governments of the three superpowers are alike in essence even though their forms of government have different names. Identify these similarities and explain why they exist?
10. What is the real "war" (p. 164) fought in each of the three governments? Your answer will explain the party slogan, "War is Peace."
11. What are the aims of the three groups? (pp. 166-167)
12. What changes in the pattern occurred in the nineteenth century?
13. How did socialism change in the twentieth century?
14. Why are the rulers in the twentieth century better at maintaining power than earlier tyrants?
15. What are the four ways an elite group falls from power? (pp. 170-171)
16. How does the Inner Party make certain it will not fall from power? (pp. 171-172)
17. How is a person's class determined in the 1984 world?
18. What is doublethink and what is its purpose to the ruling class?
19. Why is the mutability of the past important to the ruling class?
20. Why will this ruling class live on while earlier tyrants fell?
21. What other significant points do you notice?
22. Explain what an Oligarchy is? Why does the party believe it uses a form of this?
23. At the end of The Book Goldstein says the entire philosophy for the party is **Doublethink**. Explain multiple ways in which the novel shows this. Explain why Goldstein feels it is necessary. See questions at the end of this assignment if you want some help!

### Book Three, Chapter 1

1. Where is Winston? How is he treated there and why?
2. Which of Winston's acquaintances is in the same place and why?
3. What happens between the starving man and the chinless man?
4. What effect to the words "Room 101" have on the skull-faced man?
5. Who truly is O'Brien? What do he and Charrington have in common?

## **Book Three, Chapter 2**

1. What sort of treatment does Winston receive at the beginning of Ch. 2?
2. What is O'Brien attempting to teach Winston? (pp.201-207) Denotatively and Connotatively
3. On pp. 209—211, O'Brien explains how the Inner Party avoids the mistakes of past totalitarian governments. State in your own words what O'Brien means.
4. What effect does the (painless) shock treatment have on Winston? (pp. 212-213)
5. What questions does Winston ask O'Brien and what are the responses?

## **Book Three, Chapter 3**

1. According to O'Brien, what are the three stages in Winston's re-integration, and which stage is he about to enter?
2. Who wrote Goldstein's book? Is what the book says true? (Notice the answer in its entirety, p. 215-216)
3. Why does the Inner Party seek power and how does this reason differ from the reasons of the Soviet Communists under Stalin and the Nazis?
4. Explain the slogan, "Freedom is Slavery."
5. How does one person assert their power over another?
6. How will Oceania differ from all traditional utopias? (pp. 220)
7. Why does Winston feel he is morally superior to O'Brien and how does O'Brien prove that Winston is wrong?
8. How does Winston's physical appearance affect him?
9. What good thing can Winston say about himself at the end of this chapter?
10. How does Winston feel about O'Brien? Why?
11. What final question does Winston ask O'Brien? (p. 225-226)

## **Book Three, Chapter 4**

1. How has Winston's environment changed? What does he do with his time? How does he show his obedience to the Inner Party?
2. How does Winston show that he is not entirely true to Big Brother?
3. How does Winston feel about Big Brother?

## **Book Three, Chapter 5**

1. What happens in Room 101 and how does this "cure" Winston?

## **Book Three, Chapter 6**

1. What is the setting?
2. What is Winston's job? (Look up "sinecure" if you don't know it)
3. How did his meeting with Julia go?
4. How is it evident that Winston really is a different person?
5. What is happening in the last two paragraphs of the book?
6. O'Brien informs Winston that they will not kill him until he believes in Big Brother. Do you think Winston does believe? Why or why not?
7. Based on your answer to question #7 that Winston does/doesn't believe, the last sentence for the second to last paragraph of the book--is Winston actually killed? Did the bullet get him, or is that a metaphor? Support your answer.

**Use words, charts, webs, diagrams, and/or comparisons to show examples of how the symbols in 1984 are also symbols for Doublethink.** Orwell uses lots of symbols and references that we have talked about in class. In the nature of true Doublethink there are many symbols that are what we could consider “irony”- the opposite is happening compared to what it means. An example would be the Diary. Allow me to explain using words.

In the beginning the diary represents Winston’s courage, his rebellion to the Party. The reader is proud of Winston for writing down the past, taking a stand for what he believes. To Winston the diary will represent a past which the party can not alter (or so Winston thought). The Party can change history, but he will have the power because he will know the truth, he will not question his own memories because the truth is written in his diary. As the story progresses we realize his brave act for personal freedom is not freedom at all. Winston feels a sense of freedom for having betrayed B.B. by purchasing the diary yet he can not share that with anyone but himself, later with Julia. He gives himself the freedom to write, yet he is still unable to speak or act on his actions. Is the diary a symbol for Doublethink? Yes... he has a sense of freedom yet at the same time he is a slave to himself and his own thoughts. The diary does not give him any more freedom than he had before; nothing changes in Winston’s life. He is still a slave to the party.

There are other symbols which are really doublethink once you analyze them. Explore and explain how the following are examples of doublethink.

- The Proles Part of town. In class we talked about how this was hope for Winston.
- The paperweight is a symbol for hope as well. What is it really?
- Winston is impressed with Julia and her sexual freedom. How is this ironic/doublethink?

Explain the importance of the other symbols in the novel. Can they be linked to doublethink as well????

- St. Clements Church
- The Telescreens
- The place where there is no darkness
- The Golden Country
- The parole woman outside the apartment window
- Big Brother

# Romeo and Juliet Journal/Discussion Questions



## A1S1

1. What information does the prologue give?
2. What is the difference between Benvolio and Tybalt?
3. What is Lady Capulet's comment to her husband?
4. What is your impression of the Prince's influence?
5. How would you describe Romeo at this stage?

## A1S2

1. What is Capulet's attitude to the marriage with Paris?
2. What is Romeo's attitude to Rosaline?

## A1S3

1. How old is Juliet and how do we know?
2. 'I was your mother' - Explain lady Capulet's comment'
3. What is Juliet's reaction to the suggestion of marriage?

## A1S4

1. What are the ideas of love discussed at the beginning of the scene?
2. What has Queen Mab to do with love?

## A1S5

1. How is Capulet's age brought out?
2. How does Romeo react to the sight of Juliet?
3. What does Tybalt do?
4. What does Juliet think about her love?
5. What are the major difficulties in staging this scene?

## A2S1 and S2

1. What do Mercutio and Benvolio think of Romeo's love? Do they realize his new love for Juliet?
2. Discuss Romeo's comments of Juliet at her appearance. What images of lightness and darkness can be seen?
3. What type of questions does Juliet ask?
4. Why does she regret saying so much?
5. Describe their final lengthy goodbye?

## A2S3

1. What is Friar Laurence doing?
2. Why does he mention Rosaline?
3. Why does he approve of this marriage?

## A2S4

1. Summarize Mercutio's description of Tybalt?
2. In this scene what impressions do you get of Mercutio's character?
3. What is the function of the witty interchanges between Mercutio and Romeo?
4. What does the nurse plan with Romeo? What glimpses do you get of her character?

## A2S5

1. Why doesn't the nurse tell Juliet of the arrangements right away?

## A2S6

1. 'These violent delights have violent ends. What other notes of foreboding have there been?

**A3S1**

1. Why does Benvolio try to restrain Mercutio?
2. Why does Tybalt seek to quarrel with Romeo?
3. "Whose name I tender as dearly as my own." Explain.
4. "A plague on both your houses." Explain Mercutio's words.
5. "I am fortunes fool." Why does Romeo say this?
6. This is the second appearance of the prince. Is he effective?

**A3S2**

1. Comment on the language of Juliet's first speech.
2. Why is the nurse's news doubly distressing?
3. "Shall I speak ill of him that is my husband"? Comment on Juliet's speeches on pp. 156 and 157.

**A3S3**

1. How does Romeo react to the banishment?
2. What advice does the Friar have?
3. What news does the nurse bring?

**A3S4**

1. What arrangements are made for the wedding?

**A3S5**

1. What images mark the speeches of Romeo and Juliet as they wake?
2. Discuss the double talk by Juliet about Romeo to her mother.
3. How does Juliet react to the suggestion of the wedding?
4. Why is Tybalt mentioned again?
5. What advice has the nurse? What does Juliet think of it?

**A4S1**

1. What is Paris's explanation for Capulet's wanting to hasten the marriage?
2. What threat does Juliet make and what does the Friar do?
3. What is the Friar's plan?

**A4S2 and 3**

1. "Henceforward I am ever ruled by you." Explain.
2. The wedding is advanced from Thursday to Wednesday. What is Lady Capulet's main concern?
3. What thoughts are on Juliet's mind as she prepares to take the drug?

**A4S4**

1. "And with my child my joys are buried." Explain.
2. Read the last few lines of this scene? What is their purpose?

**A5S1**

1. What are Romeo's thoughts as the scene begins?
2. "Then I defy you stars." Explain.
3. What does Romeo say about the apothecary?

**A5S2**

1. Why did Friar John not take the message to Romeo?

**A5S3**

1. Does Paris really love Juliet? Evidence?
2. Why does Romeo threaten Balthasar?
3. "And shake the yoke of inauspicious stars?" Explain.
4. "We still have known thee for a holy man." What does this mean, and why would he say it?
5. "Some shall be pardoned, some punished." Who for example?

## ACT I: Romeo and Juliet Character Graphic Organizer

Accurately complete as you can as you read the play. This is due at the end of EACH ACT.

ACT/ SCENE	JULIET	ROMEO	MERCUTIO	TYBALT	Lord/Lady Capulet	BENVOLIO	Lord/Lady Montague	Prince	Nurse
ACT I, i									
ACT I, ii									
ACT I, iii									
ACT, I, iv									
ACT I, v									

## ACT 2: Romeo and Juliet Character Graphic Organizer

Accurately complete as you can as you read the play. This is due at the end of EACH ACT.

ACT/ SCENE	JULIET	ROMEO	MERCUTIO	Friar	Nurse	BENVOLIO
ACT II, i						
ACT II, ii						
ACT II, iii						
ACT, II, iv						
ACT II, v						
ACT II, vi						

### ACT 3: Romeo and Juliet Character Graphic Organizer

Accurately complete as you can as you read the play. This is due at the end of EACH ACT.

ACT/ SCENE	JULIET	ROMEO	MERCUTIO	TYBALT	Lord/Lady Capulet	BENVOLIO	Lord/Lady Montague	PARIS	Nurse	FRIAR
ACT III, i										
ACT III, ii										
ACT III, iii										
ACT, III, iv										
ACT III, v										



## ACT 4: Romeo and Juliet Character Graphic Organizer

Accurately complete as you can as you read the play. This is due at the end of EACH ACT.

ACT/ SCENE	JULIET	ROMEO	NURSE	FRIAR	Lord/Lady Capulet	PETER	PARIS
ACT IV, i							
ACT IV, ii							
ACT IV, iii							
ACT, IV, iv							
ACT IV, v							

## ACT 5: Romeo and Juliet Character Graphic Organizer

Accurately complete as you can as you read the play. This is due at the end of EACH ACT.

ACT/ SCENE	JULIET	ROMEO	NURSE	ar John	Friar Lawrence	Lord/Lady Capulet	Apothecary	Prince	Lord/Lady Montague	PARIS
ACT Vi,										
ACT V, ii										
ACT V, iii										

# The Literary Analysis Essay

## Shakespeare's Romeo and Juliet

As you move further into your high school career, and then later when you find yourself in college English/Literature courses, you will find that conducting literary analysis will be asked of you often. A literary analysis essay may also be referred to as a comparative analysis or an analytic essay. The following is a breakdown.

AUDIENCE: your colleagues in this class, an informed audience who has read and studied Romeo and Juliet

PURPOSE: to analyze some aspect of the play to expose a deeper understanding of the play

### **Analysis: Personal Interpretation**

All you are doing in a literary analysis, is a formal, structured, revised, expanded Timed Writing. You are taking a selection of literature, say a scene from Romeo and Juliet, and breaking it apart, looking closely at small, specific elements of that scene to understand the deeper meaning behind the WHAT is happening in that scene. How you analyze a piece of literature largely depends on your point of view, your experiences, since they shape how you interpret the world. That is all there is to it -- an analysis is YOUR interpretation of what is going on between characters, within a scene, or what message you think the author was trying to make by writing the piece of literature. In this sense, conducting literary analysis is personal -- you are in the driver's seat. It is like a dance between you, the reader, and the writer, and sometimes even you and the characters. REMEMBER: ANALYSIS IS NOT SUMMARY.

### **Is it Just an Opinion?**

Literary analysis involves more than opinion (remember, we replaced the word opinion with the concept position). Just as with the persuasive essays you wrote last quarter, literary analysis requires you to back up your interpretations/position of a scene with examples from the scene. For example, if you were to write an essay that Romeo and Juliet were not in love, you would need to locate specific examples from scenes in the play where you have support for that position.

Romeo has not spent enough time with Juliet to develop a true love. There are several examples in the play of Romeo focusing his attention on other women, and not on Juliet. In Act I, i Romeo is spending all night alone in the woods and all day alone in his room crying over his lost love, Rosaline. With no time to end that relationship, he automatically transfers his feelings on to Juliet without knowing her. In fact, through out the play there are only two scenes where Romeo and Juliet actually spend time together. Friar Lawrence tries to reason with Romeo and explains that he has not known Juliet, and in fact was just sobbing to the Friar about his broken heart over Rosaline. The Friar wants Romeo to comprehend that this is not true love. Because of the fact Romeo was clearly distraught over Rosaline, as exemplified by his behavior and observed by others close to Romeo it is not possible for the couple to have had enough time to develop a true love.

This passage provides specific examples of things Romeo said and examples of how those around him responded to him to support the idea that Romeo and Juliet are not in true love. Perhaps you think they were in love,, or perhaps you call it something else. Maybe you think it is the greatest, most romantic love story. GREAT! !! You have a different position, a different perspective, a different interpretation! The beautiful, liberating thing about analyzing literature is that THERE IS NO RIGHT OR WRONG ANSWER. The only wrong answer would be when you try to make an interpretation and fail to back it up with evidence. Remember: SUPPORT YOUR INTERPRETATIONS WITH EVIDENCE -- EXAMPLES FROM THE PLAY. Claim, Data, Warrant should be coming into your brain about now...

### **The Format/Structure of this Essay**

Yes, like all essays there is a standard format to a literary analysis essay. For quick references, however, remember this:

**INTRO:** Introduce the idea of the essay and get your reader wanting to read on. You will present your **thesis statement** as the last statement in your introduction (which may or may not be just one paragraph). *Make sure you put your thesis in ITALICS!*

**BODY:** You will present at least four ideas, which support your thesis.

You may have to briefly summarize the places in the play to which you are pointing as examples to get your reader on board with where in the play you are referring, but remember your purpose IS NOT TO SUMMARIZE, it is to ANALYZE. So once you have set the scene, then tear it apart and interpret it for us.

**CONCLUSION:**

What last thoughts can you leave us with to tie together what you have already said. DO NOT JUST REVIEW THE MAIN POINTS YOU ALREADY COVERED . . . . B - O - R - I - N - G ! ! ! !

### **Just Some Other Things To Remember**

- Because you are writing for an informed audience, you do not need to retell much of the story -- your reader will catch on quickly to where you are referring when you are giving background summary
- A literary analysis is a formal piece of writing -- it is not a personal essay. Therefore, you will **not use first or second person**:

#### **Bad example:**

I really thought Mercutio was cool because he was so crazy with the way he talked on and on about his dreams. You kind of get the idea he is sort of out there.

**Good example:**

The reader is introduced to what may be Shakespeare's most eccentric character in the play, Romeo and Juliet. The demonstrative way in which Mercutio carries himself, naturally grabs the reader's attention.

- It is helpful at times to use direct quotes or passages from the play to illustrate your points/interpretations. There is a correct way to do this! Use your Writers Inc. book. DO NOT OVER QUOTE or let the words speak for you. Be sure if you use any words directly from the play that you indicate so, and that you finish with a discussion of the relevance of that quote/passage to your interpretation. What did the passage mean?
- Titles of books, plays, movies are underlined: Romeo and Juliet  
Titles of short stories and poems are in quotations "Sonnet 154"
- Do not submit your final draft in a report cover. Staple your essay in the upper left hand corner of the essay. Include a correctly formatted title page.
- All essays must be typed and double spaced and MUST INCLUDE A CREATIVE TITLE. All papers must be spell-checked.
- Don't forget the writing process which we have spent so much time on -- use it here. Share drafts with your colleagues in your groups and get feedback from them.
- DO NOT USE ANY BABY WORDS! You know what these are: got, get, go, going, put, putting, said, etc, things, stuff, getting and any other word that I have told you NOT to use in FORMAL writing!

**Follow this format. Until you are in college, you do not have the skills to organize your papers; regardless of what skills you think you might have. Keep a formal VOICE!!!**

**I. INTRODUCTION**

- Opening statement -- be bold and get your reader's attention
- A few sentences to back up your opening statement
- This is the only place for denotative comments about your character (excluding evidence supporting connotative claims)
- Close with your thesis statement (of course in ITALICS)

**To Develop a Thesis Statement**

1. What is your essay topic?
2. Place your essay topic into a question format.
3. Answer the question.

Answer = thesis statement

Example:

1. The themes of romance and tragedy.
2. How are the themes of romance and tragedy a part of the play?
3. *The contrasting themes of romance and tragedy are represented by the contrasting characters in the play Romeo and Juliet.* (Thesis statement)

## II. BODY

- ❑ Be ready to provide at least FOUR thoroughly explored û from all angles -- examples of how the thesis statement is true

This will be set up much like timed writings, CLAIM (a statement you make which breaks down your thesis)

- ❑ Your discussion (**EVIDENCE**) should be using specific examples from the play to illustrate what you are trying to say about the thesis statement.
- ❑ Don't be skimpy. In literature analysis the more you can say to support your points, the better -- it shows a deep careful analysis.
- ❑ End with a WARRANT! Make sure you connect your final thoughts, which connect your claim and evidence to your THESIS!

## III. CONCLUSION

- ❑ DO NOT just retell what you already told in your body.
- ❑ DO NOT introduce something you haven't explored at all in the essay.
- ❑ DO try to tie together what you have said about the thesis statement in some final way.
- ❑ What "fresh" idea can you leave your reader with?

Example:

Perhaps we could not have seen the true tragedy in the play Romeo and Juliet without the comical character of Mercutio. Perhaps the play was not about romance at all.

## IDEAS FOR ESSAY TOPICS

### Comparative Analysis

- Compare two or three characters
- Compare two or three scenes
- Compare events or actions  
(i.e., how do the scenes which take place at night differ from the scenes that take place in the day time?)

### In-Depth Analysis

- How is the use of irony apparent in *Romeo and Juliet*?
- How is the use of sarcasm apparent in *Romeo and Juliet*?
- What is the theme of *Romeo and Juliet* and how is it apparent in *Romeo and Juliet*?
- How is humor significant in the play?
- Why does the play have to end the way it does? What makes it a necessary ending?

# **Formal *Romeo and Juliet* Paper**

You will choose ONE of these to complete for a final paper. We will spend some time in the computer lab so you can edit and revise.

## **Key Features of the Character**

**This is a short but detailed character analysis that will be completed after reading the play.**

- (1) The sort of person the character was at the beginning of the play? What were they like at the end? What caused the changes? Can you point to a key turning point?
- (2) What was the moral low point, the moral high point for this character?
- (3) To what degree was the character responsible for this tragedy?
- (4) What should this character have done differently?
- (5) How would this character dress? What general style of clothing would suit? What colors would best represent the character and why?
- (6) Agree upon one hand prop (e.g., sword, wine goblet, piece of jewelry) which you would have this character use often or be associated with in a production of the play.

## **Theme Analysis**

**What part does chance and fate have in the play? List the events in which good and bad luck are influential to the outcome of the play. This is short theme analysis that will be completed after reading the play.**

How much were Romeo and Juliet in control of their own fate? What other factors beside fate influenced the outcome of the play?

Look back at these speeches and decide if you can on Shakespeare's views on the influence of fate?

- The prologue
- Romeo (I,iv 106-113) "I fear, too early; for my mind misgives..."
- Romeo (III,i 138 "I am fortune' fool"
- Juliet (III,v 60-65) "O Fortune, Fortune!...."
- Romeo (V,i 24) "Is it e'en so?...." Friar (II iii 1-30) "The gray-eyed morn ...."

If you were able to re-write the plot what elements of fate would you include; which would you exclude? Why? Defend your statement

## **Plot Analysis**

**This is short plot analysis that will be completed after reading the play.**

Romeo and Juliet is about:

- |   |  |
|---|--|
| 1. The impetuousness of youth                       | 6. The problems the younger generation inherit from the older generation |
| 2. Bad luck   | 7. A bad postal system   |
| 3. An irresponsible Friar                           | 8. Lust overcoming common sense  |
| 4. What happens when children disobey their parents | 9. The lunacy of old age   |
| 5. The beauty of true love                          | 10. Other - your choice  |

## Romeo and Juliet: Comprehension and Retrieval Aide

Introduction		
Denotative	<i>Huh??</i>	<i>Connotative</i>
Elements That Promote Initial Learning		
Denotative	<i>Huh??</i>	<i>Connotative</i>
Other Factors That Influence Transfer		
Facts	<i>Questions</i>	<i>Responses</i>
Learning as Transfer from Previous Experiences		
Facts	<i>Questions</i>	<i>Responses</i>
Summary and Conclusion		
Facts	<i>Questions</i>	<i>Responses</i>



# Journal Questions for *The Odyssey*

## Question 1 – Choose one (1/2 page)

1. Describe what the term HERO means to you. Name a hero and describe why you consider them a hero.
2. Tell about a journey you once took. What made it a *journey* (instead of a *trip*)?
3. What obstacles do people today have to overcome? What kinds of things do they need to do to get over the obstacles?

## Question 2

In a multi-paragraph essay answer: How accurate is Homer's description of the Trojan War? Use at least four examples from the video "Unsolved History: The Trojan Horse."

## Question 3 - Choose one (1/2 page)

1. #1 page 648 - What is your first impression of Odysseus? Which of the qualities and values seem most admirable to you?
2. #1 page 650 – Have you ever been diverted from achieving an important goal by something that temporarily seemed more attractive? What did you need to overcome the distraction? Explain.

## Question 4 - Choose one (1/2 page)

1. What do you think of Odysseus' plan for escaping from Polyphemus? How else could he have escaped?
2. Draw a picture of the Cyclops and his surroundings?

## Question 5 - Choose TWO

1. Why do you think that Homer decided to only let Odysseus hear the *Siren's song*?
2. Do *Tiresias'* predictions and advice seem reasonable to you? Explain.

OR

3. Compare and Contrast the perils of the *Lotus-Eaters* and the *Sirens*.

## Question 6

Compare and Contrast Telemachus (his son) and Odysseus.


## Question 7

Why doesn't Odysseus reveal himself to his wife?

## Question 8

Why do you think that Odysseus is one of the most famous epic heroes?

## Odyssey of Life Reflective Essay

 As we read Homer's epic poem, The Odyssey we are looking at the parallels between the ancient Greek story of Odysseus and our own lives. Like us, Odysseus undertakes a sometimes exciting, sometimes treacherous journey over a long period of time. But because the story of Odysseus was so long ago, we sometimes have to look a little closer at the story to make those important connections.

We will continue to explore these connections from The Odyssey with future stories we read in class.

However, for now a major stage of our classroom journey involves what could be the challenge that tests you the most. Using what you have learned during the unit, **write a 2-3 page reflective essay about our Odyssey unit.**

Use your essay to answer the following questions:

- In what ways is the story of The Odyssey like a journey of life?
- How are some of the challenges, obstacles and/or choices encountered by Odysseus similar to ones you have faced or expect to face in the future? How are they different?
- What part of Homer's epic is the most important for us to understand today? Why?

You must use specific examples from both your life and The Odyssey.

Unlike Odysseus, who did not have a map to get him through his numerous challenges, you are fortunate enough to have guidelines and instructions to see you safely home. Use the following "essay map" to write your piece.

- ⇒ **First paragraph:** Explains basic ideas of how Odyssey is like a journey with brief explanation why. This includes, as part of a larger introduction, a **one-sentence thesis statement** that includes at least two specific reasons why The Odyssey is like a journey of life.
- ⇒ **Second paragraph and Third paragraph:** Provides more detail on the reasons given in paragraph one along with **specific examples from Odysseus' journey** to back them up.
- ⇒ **Fourth paragraph:** Make the connection to the journey of life by including **specific examples from your own life** – or how you expect your future life's journey to be – similar or dissimilar to The Odyssey.
- ⇒ **Fifth paragraph:** Explain what part of The Odyssey **is the most important for us to understand today and why**. Your discussion could include references to ideas mentioned in previous paragraphs

Thanks to: <http://www.branford.k12.ct.us/user/site/staff/cmiller/wdocs/OdyJournLife.htm>