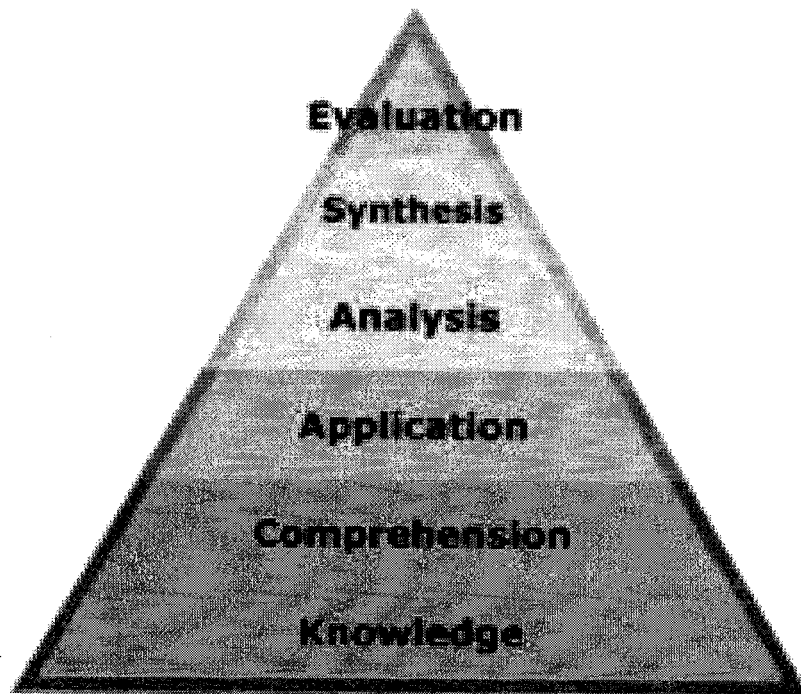


# English Skills

## Handbook

### Mrs. Rosen



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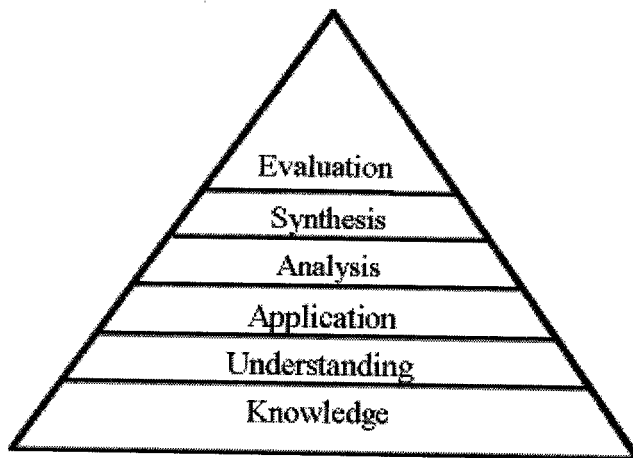
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In 1956, Benjamin Bloom headed a group of educational psychologists who developed a classification of levels of intellectual behavior important in learning. Bloom found that over 95 % of the test questions students encounter require them to think only at the lowest possible level...the recall of information.

Bloom identified six levels within the cognitive domain, from the simple recall or recognition of facts, as the lowest level, through increasingly more complex and abstract mental levels, to the highest order which is classified as evaluation. Verb examples that represent intellectual activity on each level are listed here.

## BLOOM'S TAXONOMY

1. **Knowledge:** arrange, define, duplicate, label, list, memorize, name, order, recognize, relate, recall, repeat, reproduce state.
2. **Comprehension:** classify, describe, discuss, explain, express, identify, indicate, locate, recognize, report, restate, review, select, translate,
3. **Application:** apply, choose, demonstrate, dramatize, employ, illustrate, interpret, operate, practice, schedule, sketch, solve, use, write.
4. **Analysis:** analyze, appraise, calculate, categorize, compare, contrast, criticize, differentiate, discriminate, distinguish, examine, experiment, question, test.
5. **Synthesis:** arrange, assemble, collect, compose, construct, create, design, develop, formulate, manage, organize, plan, prepare, propose, set up, write.
6. **Evaluation:** appraise, argue, assess, attach, choose compare, defend, estimate, judge, predict, rate, core, select, support, value, evaluate.

# I.

# Rubrics

	Level 4 (90-100)	Level 3 (80-89)	Level 2 (70-79)	Level 1 (Below 70)
<b>Effective Communication</b>	<ul style="list-style-type: none"> <li>• Uses language that is stylistically sophisticated</li> <li>• Notable sense of voice</li> <li>• Awareness of audience and purpose</li> <li>• Varies sentence structure to enhance meaning</li> <li>• Uses standard English skillfully</li> <li>• Uses multiple methods of communication</li> <li>• an effective and creative manner</li> <li>• Clearly communicates purpose, style and tone</li> <li>• engages the audience</li> <li>• Effectively uses the writing process to evaluate and revise work.</li> </ul>	<ul style="list-style-type: none"> <li>• Uses language that is fluent</li> <li>• Awareness of audience and purpose</li> <li>• Varies sentence structure for effect.</li> <li>• Demonstrates control of the conventions exhibiting occasional errors</li> <li>• Uses different methods of communication applying rules and conventions</li> <li>• Communicates a clear purpose</li> <li>• Uses the writing process to evaluate and revise work.</li> </ul>	<ul style="list-style-type: none"> <li>• Uses appropriate language</li> <li>• Exhibits attempts to vary sentence structure with uneven success</li> <li>• Demonstrates partial control of the conventions with occasional errors that do not hinder comprehension</li> <li>• Has a purpose and demonstrates awareness of audience</li> <li>• Makes limited uses of writing process</li> </ul>	<ul style="list-style-type: none"> <li>• Uses language that is imprecise or unsuitable for the audience/purpose</li> <li>• Reveals little awareness of how to use language and sentence structure to achieve effect.</li> <li>• Demonstrates errors and lack of control with conventions of standard English.</li> <li>• Communicates ideas in a disorganized, random fashion</li> <li>• Demonstrates no central purpose.</li> </ul>
<b>Critical Reading</b>	<ul style="list-style-type: none"> <li>• Analyzes and interprets a wide variety of texts in an insightful manner.</li> <li>• Derives meaning from challenging texts.</li> <li>• Makes connections between genres, experiences, and/or prior knowledge.</li> <li>• Comprehends and reflects upon author's perspective, purposes, and style.</li> <li>• Evaluates literary merit based on understanding of genre, literary elements and literary traditions.</li> <li>• rethinks and refines ideas in the process of responding to, interpreting and analyzing various texts.</li> </ul>	<ul style="list-style-type: none"> <li>• Makes some connections in order to analyze and interpret texts.</li> <li>• Generally constructs meaning from texts.</li> <li>• Generally makes connections between genres, experiences, and/or prior knowledge.</li> <li>• Frequently comprehends and reflects upon author's perspective, purposes and techniques.</li> <li>• Usually rethinks and refines ideas in the process of responding to, interpreting and analyzing various texts.</li> </ul>	<ul style="list-style-type: none"> <li>• Makes simplistic, superficial and limited connections in order to analyze and interpret texts.</li> <li>• Shows limited ability to make connections meaning in a limited fashion.</li> <li>• Shows limited ability to make connections between genres, experiences, and/or prior knowledge.</li> <li>• Comprehends and reflects upon the author's perspective, purposes and techniques.</li> <li>• Has difficulty rethinking and refining ideas in the process of responding to, interpreting and analyzing various texts.</li> </ul>	<ul style="list-style-type: none"> <li>• Is unable to analyze and interpret texts.</li> <li>• Constructs meaning from texts in a confused and/or inaccurate way.</li> <li>• Is unable to make connections between genres, experiences and/or prior knowledge.</li> <li>• Is unable to fully comprehend and reflect upon author's perspective, purposes and techniques.</li> <li>• Is unable to rethink and refine ideas in the process of responding to, interpreting and analyzing various texts.</li> </ul>
<b>Critical Thinking</b>	<ul style="list-style-type: none"> <li>• Demonstrates insightful analysis and application of information.</li> <li>• Is discriminating in selecting, interpreting, and assessing information.</li> <li>• Is able to synthesize a wide variety of perspectives into a cogent, unified thesis and provide convincing evidence to defend it.</li> <li>• Effectively uses a variety of complex problem-solving techniques.</li> </ul>	<ul style="list-style-type: none"> <li>• Is able to accurately and appropriately analyze and apply information.</li> <li>• Is consistently able to select, interpret, and assess information.</li> <li>• Is able to synthesize a variety of texts into a coherent thesis and adequately defend it.</li> <li>• Is able to draw reasonable conclusions.</li> <li>• Usually demonstrates effective use of problem-solving strategies.</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a basic analysis of information and adequate application of information.</li> <li>• Demonstrates a basic ability to select and interpret information that may reflect some inconsistencies and inaccuracies.</li> <li>• Uses a limited variety of texts to develop a rudimentary thesis with weak support.</li> <li>• Draws superficial conclusions.</li> <li>• Inconsistently applies problem-solving strategies.</li> </ul>	<ul style="list-style-type: none"> <li>• Shows a confused interpretation and analysis of information.</li> <li>• Selects inadequate data and reflects limited interpretation.</li> <li>• Uses insufficient and inappropriate support.</li> <li>• Draws inaccurate conclusions.</li> <li>• Does not apply problem-solving strategies.</li> </ul>
<b>Research Skills</b>	<ul style="list-style-type: none"> <li>• Chooses a thought-provoking, relevant topic.</li> <li>• Searches for answers to well-developed questions.</li> <li>• Has a clear, specific thesis.</li> <li>• Demonstrates skill and independence in locating a wide-variety of resources.</li> <li>• Demonstrates higher level thinking skills.</li> <li>• Follows proper citation format.</li> </ul>	<ul style="list-style-type: none"> <li>• Chooses a relevant topic, but focus may be too broad or too limited</li> <li>• Generally works independently to locate sources.</li> <li>• Resources are appropriate, but limited in scope and/or perspective.</li> <li>• Research addresses essential questions.</li> <li>• Demonstrates critical thinking skills.</li> <li>• Uses proper documentation format.</li> </ul>	<ul style="list-style-type: none"> <li>• Topic chosen is appropriate.</li> <li>• Formulated questions lack focus, depth.</li> <li>• Is able to locate sources but needs help.</li> <li>• Resources are appropriate, but limited in scope and number.</li> <li>• Demonstrates understanding of subject.</li> <li>• Research addresses questions.</li> <li>• Citation format is generally correct.</li> </ul>	<ul style="list-style-type: none"> <li>• Has chosen an appropriate topic, but lacks focus.</li> <li>• Library time not used productively.</li> <li>• Demonstrates inability to locate appropriate sources.</li> <li>• Research does not adequately address essential questions.</li> <li>• Demonstrates superficial understanding.</li> <li>• Citation format is improper.</li> </ul>
<b>Independent Learning</b>	<ul style="list-style-type: none"> <li>• Reflects upon and/or questions established ideas.</li> <li>• Actively investigates new ideas.</li> <li>• Identifies and develops challenging goals.</li> <li>• Takes risks by setting goals that are not easily attainable or limited to individual strengths.</li> <li>• Views oneself responsible for his/her learning.</li> <li>• Reflects and evaluates achievement and goals.</li> </ul>	<ul style="list-style-type: none"> <li>• Develops long-term goals which reinforce individual strengths.</li> <li>• Sets goals that require effort and growth.</li> <li>• Determines steps needed to achieve goals.</li> <li>• Views self responsible for his/her learning.</li> <li>• Reflects and evaluates achievement and goals.</li> </ul>	<ul style="list-style-type: none"> <li>• Identifies short-term goals and, when assisted, develops long term goals.</li> <li>• Sets goals which require little effort.</li> <li>• Develops plan with guidance.</li> <li>• Makes adjustments to plan when directed</li> <li>• Begins to use prior knowledge and skills.</li> <li>• Uses only readily available resources.</li> <li>• Sometimes is reflective about goals and achievement. May need direction.</li> <li>• Begins to view oneself as responsible for his/her learning and future growth.</li> </ul>	<ul style="list-style-type: none"> <li>• Needs direction and support to develop short term goals.</li> <li>• Sets goals that require little to no effort.</li> <li>• Requires frequent direction in designing goals and plans.</li> <li>• Does not evaluate or adjust goals and learning plan.</li> <li>• Has difficulty applying prior knowledge and skills.</li> <li>• Rarely uses external resources.</li> <li>• Rarely reflects on achievement and goals.</li> <li>• Attributes lack of progress to external factors.</li> </ul>

## **SKILL AREAS – PORTFOLIO RUBRIC**

### ***Effective Communication***

- Ability to communicate ideas clearly both in writing and speaking
- Applies conventions of grammar / spelling
- Use of sophisticated language to express ideas; word choice (diction)
- Proofreading / Editing to correct mistakes; evaluates own work (reads teacher comments, rubrics, feedback to improve skills)
- Ability to engage the audience with written and spoken language

### ***Critical Reading***

- Turn reading into meaning
- Read the written form as meaningful language
- Read with independence / competence / fluency
- Develop and answer own questions about what you read
- Derive author's meaning and purpose
- How well do you think about what you read?

### ***Critical Thinking***

- Mental process of analyzing and evaluating information
- Involves the synthesis of information and the development of your own questions about the material
- Ability to develop a thesis about a work
- Ability to draw conclusions about a work, an idea, etc.
- Can apply problem-solving strategies to solve a difficult question / situation / idea

### ***Research Skills***

- Chooses a relevant topic and develops good questions (and thesis) about that topic
- Demonstrates skill and independence in locating valid sources
- Ability to distinguish between valid and invalid sources
- Knowledge and application of MLA citations

### ***Independent Learning***

- Ability to set short- and long-term goals for oneself and determining the steps needed to achieve those goals
- Evaluates achievement and effort
- Views oneself responsible for his/her own learning
- Challenges oneself by setting challenging goals, ones that require effort and growth

# EVIDENCE-BASED WRITING RUBRIC

	HIGH PROFICIENCY	BASIC PROFICIENCY	APPROACHING PROFICIENCY	NOT PROFICIENT
CONTENT AND ANALYSIS	<ul style="list-style-type: none"> <li>Contains a clear, compelling claim.</li> <li>Claim demonstrates insightful comprehension and valid precise inferences.</li> <li>Overall analysis follows logically from the text.</li> </ul>	<ul style="list-style-type: none"> <li>Contains a clear claim.</li> <li>Claim demonstrates sufficient comprehension and valid basic inferences.</li> <li>Overall analysis follows logically from the text.</li> </ul>	<ul style="list-style-type: none"> <li>Contains a claim, but it is not fully articulated.</li> <li>Claim demonstrates basic literal comprehension and significant misinterpretation.</li> <li>Major points of textual analysis are missing or irrelevant to accomplish purpose.</li> </ul>	<ul style="list-style-type: none"> <li>Contains a minimal claim that is not beyond correct literal repetition.</li> <li>Minimal inferential analysis serving no clear purpose.</li> </ul>
COMMAND OF EVIDENCE	<ul style="list-style-type: none"> <li>Central claim is well-supported by textual evidence.</li> <li>Use of relevant evidence is sustained throughout the entire analysis.</li> <li>The core reasoning follows from evidence.</li> </ul>	<ul style="list-style-type: none"> <li>Central claim is well-supported by textual evidence.</li> <li>Use of relevant evidence is generally sustained with some gaps.</li> <li>The core reasoning follows from evidence.</li> </ul>	<ul style="list-style-type: none"> <li>Central claim is only partially supported by textual evidence.</li> <li>Analysis is occasionally supported with significant gaps or misinterpretation.</li> <li>The core reasoning is tangential or invalid with respect to the evidence.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates some comprehension of the idea of evidence, but only supports the claim with minimal evidence which is generally invalid or irrelevant.</li> </ul>
COHERENCE AND ORGANIZATION	<ul style="list-style-type: none"> <li>The organization strengthens the exposition. The introduction establishes context; the organizational strategies are appropriate for the content and purpose.</li> <li>There is a smooth progression of ideas enhanced by proper integration of quotes and paraphrase, effective transitions, sentence variety, and consistent formatting.</li> </ul>	<ul style="list-style-type: none"> <li>The organization supports the exposition. The introduction establishes the context; the organizational strategies are appropriate for the content and purpose.</li> <li>The ideas progress smoothly with appropriate transitions, but evidence is not always integrated properly. Sentences relate relevant information and formatting is consistent.</li> </ul>	<ul style="list-style-type: none"> <li>Some attempt has been made at a sustained organization, but major pieces are missing or inadequate. The introduction does not establish the context; The organizational strategy is unclear and impedes exposition.</li> <li>Paragraphs do contain separate ideas, but the relationships among them are not indicated with transitions. Quotes and paraphrases may be present, but no distinction is made between the two and they are not effectively integrated into the exposition. Sentences are repetitive and fail to develop ideas from one to the next.</li> </ul>	<ul style="list-style-type: none"> <li>There is no sustained organization for the exposition. Organization does not rise above the paragraph level. The essay does contain discrete paragraphs, but the relationships among them are unclear.</li> <li>Ideas do not flow across paragraphs and are often impeded by erroneous sentence structure and paragraph development.</li> </ul>
CONTROL OF LANGUAGE AND GRAMMAR	<ul style="list-style-type: none"> <li>Contains precise and vivid vocabulary, which may include imagery or figurative language and appropriate academic vocabulary. The sentence structure draws attention to key ideas and reinforces relationships among ideas.</li> <li>Successful and consistent stylistic choices have been made that serve the writing purpose.</li> <li>Illustrates consistent command of standard, grade-level-appropriate writing conventions. Errors are so few and so minor that they do not disrupt readability or affect the force of the writing.</li> </ul>	<ul style="list-style-type: none"> <li>Contains appropriate vocabulary that may lack some specificity, including some imagery or figurative language and appropriate academic vocabulary. The sentence structure supports key ideas and relationships among ideas, but may lack some variety and clarity.</li> <li>There is some evidence of stylistic choices that serve the purpose of the essay.</li> <li>Illustrates consistent command of standard, grade-level-appropriate writing conventions. Minor errors do not disrupt readability, but may slightly reduce the force of the writing.</li> </ul>	<ul style="list-style-type: none"> <li>Contains vague, repetitive and often incorrect word choice. Sentence structure is repetitive, simplistic and often incorrect, disrupting the presentation of ideas.</li> <li>There are few or no attempts to develop an appropriate style.</li> <li>Illustrates consistent errors of standard, grade-level-appropriate writing conventions. Errors disrupt readability and undermine the force of the writing.</li> </ul>	<ul style="list-style-type: none"> <li>Contains very limited and often incorrect word choice. Sentence structure is repetitive, simplistic and often incorrect, resulting in a minimal expression of a few simplistic ideas.</li> <li>Illustrates consistent errors of standard, grade-level-appropriate writing conventions. Errors impede readability and comprehension of the writing.</li> </ul>



## II.

# Literary Terms

# **Handbook of Literary Elements, Terms, & Devices**

## **I. ELEMENTS OF FICTION**

### **CHARACTER**

**CHARACTER:** A person (sometimes a group of people, an animal, or a physical force) invented by an author who has an impact on the outcome of the story. Character motivation must be consistent; the character must be convincing and lifelike.

### **CHARACTERIZATION**

- **Direct characterization:** The author directly states a character's traits
- **Indirect characterization:** The author shows a character's personality through his or her actions, thoughts, feelings, words, and appearances or through another character's observations and reactions.

**PROTAGONIST:** the hero, chief character, or force in the work which the reader wants to succeed

**ANTAGONIST:** a force or character opposing the protagonist who tries to stop the protagonist from reaching his desired goal

**FOIL:** a character who serves by contrast to emphasize the qualities of another character

**CONFLICT:** The relationship between the protagonist and the antagonist. The conflict can be threefold: 1) conflict between individuals, 2) between the character and circumstances intervening between him and a goal he has set himself, and 3) conflict of opposing tendencies within a single individual's mind.

There are five basic types of conflict:

- **MAN vs. MAN:** One character in the story has a problem with one or more of the other characters.
- **MAN vs. SOCIETY:** A character has a conflict or problem with some element of society--the school, the law, the accepted way of doing things, and so on.
- **MAN vs. HIMSELF:** A character has trouble deciding what to do in a particular situation.
- **MAN vs. NATURE:** A character has a problem with some natural happening: a snowstorm, an avalanche, the bitter cold, or any of the other elements common to nature.
- **MAN vs. FATE:** 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 the cause of the conflict.

### **TYPES of FICTION**

**ACTION:** any literary narrative which is created in the author's mind

**PROSE:** It is often used as an inclusive term for all discourse, spoken or written, which is not patterned into the lines and rhythms either of metric verse or of free verse.

**SHORT STORY:** A short piece of prose fiction (generally 1-50 pages) which is unified around a single effect; each element of the story-character, plot, theme, setting, tone, imagery, etc.—contributes to that effect.

**NOVELLA (NOVELETTE):** a prose fiction story of medium length (generally 50-125 pages)

**NOVEL:** an extended piece of prose fiction (generally 125+ pages) which usually has many characters and develops complex plot

**CHAPTER:** a major division of the novel

**ALLEGORY:** It is a story in which people, things, and actions represent an idea or generalization about life; allegories often have a strong moral or lesson.

**PARABLE:** a short, descriptive story which illustrate a particular belief or moral

### TECHNIQUE

**FORESHADOWING:** the presentation in a work of literature of hints and clues that tip the reader off as to what is to come later in the work.

**SYMBOL:** a word or object that stands for another word or object. The object or word can be seen with the eye or not visible. For example a dove stands for Peace. The dove can be seen and peace cannot.

**SYMBOLISM:** the practice of representing things by symbols, or of investing things with a symbolic meaning or character.

**IMAGERY:** 1. A set of mental pictures or images. 2. a. The use of vivid or figurative language to represent objects, actions, or ideas (usually based on the five senses—sight, touch, taste, smell, and sound) b. The use of expressive or evocative images in art, literature, or music. c. A group or body of related images, as in a painting or poem.

**TONE** is the author's attitude toward his subject matter. The tone might be solemn, formal, playful, or serious; it is created through word choice and sentence structure.

**MOOD:** It is the feeling a piece of literature evokes in the reader. happy, sad, peaceful, etc.

**ATMOSPHERE:** Created by the tone pervading the literary work, atmosphere shapes the reader's expectations about the plot (whether the events will be happy, sad, disastrous, etc.).

**STREAM OF CONSCIOUSNESS:** a style of writing in which the thoughts and feelings of the writer are recorded as they occur

**VERISIMILITUDE:** an illusion of reality created in a fictional work

### PLOT

**UNITY OF ACTION:** The plot has unity if it is a single, complete, and ordered action in which none of the parts is unnecessary. The parts are so closely connected that without one of the parts the work would be disjointed.

**PLOT** is a system of actions in a purposeful sequence represented in a work. Aristotle defines plot as that which has a beginning, middle, and an end.

**EXPOSITION:** background information on the characters, setting, and situation, usually found at the beginning of a story

**RIISING ACTION:** begins when the conflict between the protagonist and antagonist is set in motion and ends with the climax

**CLIMAX:** the turning point or moment of highest intensity in the work when either the protagonist or antagonist must succeed

**FALLING ACTION (DENOUMENT):** the action which works out the decision made in the climax--the story unravels

**RESOLUTION:** the portion of the play or story where the problem is solved, providing closure

**SUSPENSE:** an anxious uncertainty about what is going to happen to characters with whom the reader has established bonds of sympathy

**SURPRISE:** Surprise occurs when the events that occur in a literary work violate the expectations we have formed. The interplay between suspense and surprise is a prime source of the power of plot

**INTRIGUE:** a scheme set up by a character which depends for its success on the ignorance of the person(s) against whom it is directed

**FLASHBACK;** The writer interrupts the chronological sequence of a story to relate an incident which occurred prior to the beginning of the story.

**FORESHADOWING:** A writer's use of hints or clues to indicate events that will occur later in the story. The use of this technique both creates suspense and prepares the reader for what is to come.

### POINT OF VIEW

**POINT OF VIEW** is the outlook from which the events in a work are told.

The methods of narration are:

- **OMNISCIENT NARRATOR:** The third person narrator is all-knowing and relates the thoughts, feelings and motivations of all the characters.
- **LIMITED OMNISCIENT NARRATOR:** The third person narrator relates the thoughts and feelings of only one character.
- **FIRST PERSON NARRATOR:** A character, often the protagonist, narrates the story in the first person.
- **OBJECTIVE NARRATOR (detached observer):** The third person narrator sees and records the information from a neutral or unemotional viewpoint.

### SETTING

**SETTING:** the time and place in which the action of a literary work occurs

**LOCAL COLOR:** the use of details which are characteristic of a certain region or section of the country

## THEME

THEME: It is a statement about life or universal truth that a particular work is trying to get across to the reader. In stories written for children, the theme is often spelled out clearly at the end when the author says "...and so, the moral of the story is "

*In more complex literature, the theme may not be so moralistic in tone, or at least not so clearly spelled out.*

MOTIF: It is a term for an often-repeated character, incident, idea or image in literature that is used to convey themes.

AMBIGUITY: the deliberate use of a word or expression to convey two or more diverse attitudes or feelings

## II. NONFICTION

NONFICTION is a form of writing that is based on fact and reality; it is not created in the mind of the writer.

### CONTENT

TRUTH is that which conforms to fact and reality. Truth may be either objective or subjective depending upon the person's point of view:

OBJECTIVE TRUTH: The author presents situations or the characters' thoughts, feelings, and actions in a detached, noncommittal manner.

SUBJECTIVE TRUTH: The author incorporates personal experiences into his writing or projects into the narrative his personal disposition, judgments, values, and feelings.

BIAS: Bias occurs when an author prejudices the audience in favor of one side of an issue by not covering the topic fairly. Bias should be avoided in nonfiction writing.

THEME: the idea, universal truth, or commentary on life or people emphasized by a literary work

### TECHNIQUE

EXPOSITION: writing intended to make clear or explain something which might otherwise be difficult to understand

POINT OF VIEW: relative position or angle from which a thing is seen or a question is considered

TONE: the feeling conveyed by the author's attitude toward his subject and by the particular way in which he writes about it

VOICE: a term used in a discussion of style to identify the person or personality speaking in a literary work

ANALOGY: a comparison of two or more similar objects which suggests that if they are alike in certain respects, they will probably be alike in other ways as well

GENERALIZATION : a general principle or conclusion which is drawn from an examination of details

## TYPES

**AUTOBIOGRAPHY:** an account of a person's life written by himself

**BIOGRAPHY:** an account of a person's life written by someone else

**DIARY:** a personal, daily account of an individual's experiences and feelings

**DOCUMENTARY:** an authoritative and artistic (usually film) presentation which depicts the facts about an event or social, historical or cultural phenomenon

**ESSAY:** a fairly short nonfiction selection in which the author expresses his thoughts and feelings on any subject he chooses to discuss

**FORMAL ESSAY:** a relatively impersonal essay in which the author writes as an authority and expounds on the subject in an orderly way

**PERSONAL ESSAY:** the author assumes a tone of intimacy with his audience, tends to deal with everyday things rather than with public affairs or specialized topics, and writes in a relaxed, self-revelatory, and often whimsical fashion

**HISTORY:** a recording of past events, persons and places

**JOURNAL:** a record of experiences, ideas, or reflections kept regularly for private use

**JOURNALISM** records and presents topics of current interest to the public through news media; journalists present facts and describe situations without attempting to interpret them.

**NEWS STORY:** It is a factual recording of current events, persons and places and appears in the newspaper or magazine; it answers the questions, "Who? What? When? Why? Where? How?"

**EDITORIAL:** an article in a newspaper or magazine that gives the editor's or author's point of view.

**MEMOIR:** Taken from a private diary or journal, it is the day-to-day record of events in a person's life, written for personal use and pleasure. It tells of the people and events that the author has known or witnessed.

## III. ELEMENTS OF POETRY

**POETRY** is a patterned form of verbal or written expression of ideas in concentrated, imaginative and rhythmical terms. Poetry often contains rhyme and a specific meter, but not necessarily.

### KEY TERMINOLOGY

**CONCRETE:** a concrete word refers to an object that can be heard, seen, felt, tasted, or smelled

**ABSTRACT:** a word or phrase that refers to an idea rather than a concrete object or thing

**DENOTATION:** the literal or dictionary meaning of a word

**CONNOTATION:** all the emotions or feelings associated with a word

**IMAGERY:** words or phrases which create a certain picture in the reader's mind

**TONE:** The author's attitude toward his audience and characters: serious, humorous, satiric, etc.

**MOOD:** The feeling a piece of literature evokes in the reader. happy, sad, peaceful, etc.

**INVERSION:** 1. a reversal of the normal word order of a sentence; 2. in verse, a reverse in the metrical pattern

**REPETITION:** reiterating a word or phrase within a poem

**REFRAIN:** the repetition of one or more phrases or lines at intervals in a poem, usually at the end of a stanza

### SOUNDS

**EUPHONY:** language which seems to the ear to be smooth, pleasant, and musical

**CACOPHONY:** language which seems to the ear to be harsh, rough, and unmusical

**ALLITERATION:** the repetition of the initial letter or sound in two or more words in a line of verse

**ASSONANCE:** the similarity or repetition of a vowel sound in two or more words in a line of verse

**CONSONANCE:** It is the repetition of consonant sounds within a line of verse. Consonance is similar to alliteration except consonance does not limit the repeated sound to the initial letter of a word; the repetition generally occurs at the ends of syllables.

### STANZAS

**STANZA:** a division of a poem based on thought or form

**COUPLET:** two lines of verse that rhyme

**HEROIC COUPLET:** iambic pentameter with end rhyme

**CLOSED COUPLET:** two lines that form a complete unit of thought

**TRIPLER:** three-line stanza

**QUATRAIN:** four-line stanza

**SPENSERIAN STANZA:** nine-line stanza (first eight in iambic pentameter and the last in iambic hexameter) which rhymes ababbcbcc

**RIME ROYAL:** seven-line stanza, in iambic pentameter, which rhymes ababbcc

**OTTAVA RIMA:** eight-line stanza, in iambic pentameter, which rhymes abababcc

**TERZA RIMA:** consists of linked groups of three rhymes in the following pattern: aba bcb cdc ded

### RHYMES

**RHYME:** The similarity of sound existing between two words.

**RHYME SCHEME:** It is a pattern in end rhyme; the first sound is represented with an "a," the second sound with a "b," etc.

**END RHYME:** Similar sounds which occur at the end of two or more lines of verse.

**INTERNAL RHYME:** Similar sounds which occur between two or more words in the same line of verse (usually at the middle and end of the line).

**PERFECT RHYME:** repetition of two or more words with the same accented vowel sound and all succeeding sounds

**IDENTICAL RHYME:** repetition of two or more words with the same accented vowel sound, preceding consonant sound, and all succeeding sounds.

**APPROXIMATE RHYME (SLANT RHYME):** two words that have some sounds in common but not enough to make them a perfect rhyme; often the words are spelled the same but pronounced differently.

**DOUBLE RHYME:** occurs when the last two syllables of a word rhyme with another word

**TRIPLE RHYME:** occurs when the last three syllables of a word or line rhyme

**ALTERNATING RHYME:** a rhyme scheme in which the last word in every other line rhymes

#### PUNCTUATION OF LINE

**END-STOPPED LINE:** punctuation at the end of a line

**ENJAMBMENT (RUN-ON LINE):** poetic "sentence" which flows over more than one line

**CAESURA:** Punctuation or a phrasal pause in the middle of a line

#### TYPES OF VERSE

**RHYMED VERSE:** lines with end rhyme and regular meter

**BLANK VERSE:** lines of iambic pentameter without end rhyme

**FREE VERSE:** lines with no rhyme or regular meter

#### METER

**METER:** The pattern of stressed (accented) and unstressed (unaccented) syllables established in a line of poetry.

#### *TYPES OF METRICAL FEET:*

**IAMBIC FOOT ( u / ):** two syllable foot--unstressed, stressed

**TROCHAIC FOOT ( / u ):** two syllable foot--stressed, unstressed

**ANAPESTIC FOOT ( u u / ):** three syllables--two unstressed and one stressed

**DACTYLIC FOOT ( / u u ):** three syllables--one stressed and two unstressed



SPONDAIC FOOT (/ /): two syllables--both stressed

*KINDS OF METRICAL LINES:*

- a. monometer. one-foot line
- b. dimeter. two-foot line
- c. trimeter. three-foot line
- d. tetrameter. four-foot line
- e. pentameter. five-foot line
- f. hexameter. six-foot line
- g. heptameter: seven-foot line
- h. octometer. eight-foot line

KEY: u = unstressed / = stressed

FIGURES OF SPEECH

FIGURE OF SPEECH: An expression in which the words are used in a non-literal sense to present a figure, picture or image.

ALLUSION: a reference to some person, place or event that has literary, historical or geographical significance.

ANTITHESIS: opposing words or ideas written in grammatical parallels

APOSTROPHE: addressing someone (dead) or something (an idea), not present, as though present

CONCEIT: a far-fetched and ingenious comparison between two unlike things

HYPERBOLE (OVERSTATEMENT): an exaggeration for the sake of emphasis which is not to be taken literally

LITOTES: an understatement conveyed by stating the opposite of what one means or by stating a fact in the negative

METAPHOR: An implied comparison between two usually unrelated things that suggests one thing is the other; a linking verb is often used to connect the ideas.

METONYMY: the substitution of a word naming an object for another word closely associated with it

ONOMATOPOEIA: the use of a word to represent or imitate natural sounds

PARADOX: a statement, often metaphorical, that seems to be self-contradictory but has valid meaning

PERSONIFICATION: the giving of human characteristics to inanimate objects, ideas or animals.

PUN: a play on words that are identical or similar but have diverse meanings

**SIMILE:** a direct comparison between two usually unrelated things using "like" or "as"

**OXYMORON:** a type of paradox in which two linked words contradict each other (e.g., "jumbo shrimp")

**SYMBOL:** a word or image that signifies something other than what is literally represented; it has both a literal and figurative meaning.

**SYNECDOCHE:** a substitution in which a part is used to represent the whole

**UNDERSTATEMENT:** saying less than one means or saying what one means with less force than the occasion warrants

### KINDS OF POEMS

**BALLAD:** a narrative poem which tells a story, frequently in four-line stanzas

**FOLK:** a sung ballad of unknown origin which is part of oral tradition

**LITERARY:** a ballad by a known author who imitates the folk ballad style

**ELEGY:** a poem that deals with the subject of death

**FABLE:** a short tale that teaches a moral lesson in which the characters are usually (but not always) animals with human qualities and speech.

**LYRIC:** any short, musical poem which expresses the poet's clearly revealed thoughts and feelings

**ODE:** a lyric poem written in an elevated tone about a serious topic

**PASTORAL:** a poem that idealizes rural living and nature

**FIXED FORM:** a traditional pattern that applies to a whole poem

**HAIKU:** It is a three-line Japanese poem, usually about nature. The first line has five syllables, the second has seven syllables, and the third line has five syllables.

**LIMERICK:** a five-line nonsense poem with anapestic meter

**SESTINA:** A sestina is composed of six six-line stanzas followed by a tercet (three-line stanza). The end words used in each line of the first stanza repeat in a rolling pattern in the following stanzas; these same words are used two-to-a-line in the tercet.

### *ELIZABETHAN SONNET (ENGLISH OR SHAKESPEAREAN):*

structure: fourteen lines. iambic pentameter

three quatrains, one couplet

rhyme scheme: abab cdcd efef gg

Usually, a question or theme is posed in the quatrains and answered or resolved in the couplet.

### *ITALIAN SONNET (PETRARCHAN):*

structure: fourteen lines, iambic pentameter

octave and sestet

rhyme scheme: abbaabbacdcdd or abbaabbacdecde Often a question is raised in the octave and answered in the sestet.

VILLANELLE: It consists of five tercets and a quatrain rhyming "aba" (with a variation in the quatrain). The first and third lines of the first tercet alternate as the final lines of the other stanzas; these lines are again repeated as the final two lines of the poem.

#### **IV. ELEMENTS OF DRAMA**

DRAMA:

1. a form of literature consisting of plays
2. a serious play which focuses on the main character's relationship to society rather than on some tragic flaw in his personality.

ACT : An act is a major division of the action of a play. Earlier plays were frequently divided into five acts. Modern plays are commonly divided into three acts.

SCENE: Within acts, another division frequently occurs when there is a change of time or setting. These divisions are called scenes.

#### **ELEMENTS OF DRAMA**

THREE UNITIES: unity of action, unity of place, and unity of time

PLOT: The system of action organized in terms of the play's beginning, middle and end.

DIALOGUE: It is a conversation between two or more characters in a play. Dialogue is the playwright's principal means of expression. It serves many functions.

1. It imparts information.
2. It reveals character.
3. It directs attention to important plot elements.
4. It highlights conflict and complications.
5. It prepares for future happenings.
6. It builds suspense.
7. It reveals themes and ideas of the play.
8. It establishes the tone—comic, serious, farcical or tragic.

OBSTACLES: something--physical, emotional, or mental--which is difficult to overcome

#### **CONVENTIONS**

**DRAMATIC MONOLOGUE:** A single character's speech that indirectly reveals his thoughts to the audience but not to other characters.

**INTERNAL MONOLOGUE:** a technique that reproduces the rhythm of consciousness just as it occurs in a character's mind.

**SOLILOQUY:** a speech delivered by a character when he is alone on stage

**ASIDE:** a stage device in which the character expresses his thoughts or intentions in a short speech which, by convention, is inaudible to the other characters on the stage

**DRAMATIC IRONY:** It occurs when the audience sees a character's mistakes or misunderstandings that the character himself is unable to see.

**COMIC RELIEF:** the introduction of comic characters, speeches, or scenes into a serious or tragic work to reduce tension

**STOCK CHARACTER:** character types that recur repeatedly in a particular literary genre and are recognizable as conventions

**STOCK SITUATION:** often-used incidents or sequences of actions

**CARICATURE:** a picture or imitation of a person's features or mannerisms which is exaggerated to be comic or absurd

**PATHOS:** a scene designed to evoke the feelings of tenderness, pity, or sympathetic sorrow from the audience

**TRAGIC HERO:** A tragic hero is a character who experiences an inner struggle because of some character flaw. The struggle ends in the hero's defeat

**BATHOS:** While striving to be passionate as in pathos, the writer overshoots the mark and drops into the trivial or the ridiculous.

### TYPES OF DRAMA

**COMEDY:** Comedy is literature that presents life situations in a light, humorous, or satiric manner. In comedy, human errors or problems appear funny.

**FARCE:** It is a type of comedy designed to produce a "belly laugh"; to accomplish this, the writer uses exaggerated characters, places them in improbable situations, and makes wide use of verbal humor and physical horseplay.

**MELODRAMA:** It is an exaggerated, sensational form of drama that is intended to appeal to the audience's emotions (e.g., soap operas).

**PARODY:** a literary form which is intended to mock a particular literary work or its style

**ROMANCE:** It is a form of literature that presents life as we would like it to be rather than as it actually is; generally romance deals with adventure, love, and excitement.

**SATIRE:** a literary tone and technique used to ridicule human vice or weakness

**SLAPSTICK:** a form of low comedy which makes its appeal through the use of violent and exaggerated physical actions

**TRAGEDY:** a literary work in which the hero is destroyed by some flaw within his character and by forces which he cannot control

**TRAGICOMEDY:** It was a type of drama that mingled the standard subject matter of both tragedy and comedy; occasionally these plays had double plots: one serious and the other comic.

### MEDIEVAL DRAMA

**MIRACLE (MYSTERY) PLAYS:** These plays depicted either stories from Scripture (Old and New Testament) or the life of a saint. Initially brief dramatizations were used as part of liturgical services, but later these developed into complete plays. In the 14th century, cycles of plays depicting crucial Biblical events were performed on "pageant wagons."

**MORALITY PLAYS:** These plays were dramatized allegories of the Christian quest for salvation. The protagonist represented mankind or "everyman"; the other characters included personifications of virtue and death as well as angels and demons who battled for man's soul.

**INTERLUDES:** short stage entertainments, including secular farces and witty dialogues with a religious or political point

### GREEK DRAMA

**DIONYSUS:** god of wine and fertility

**DIONYSIAN FESTIVAL:** Tragedies were originally written and performed for Dionysus' festival which celebrated the coming of spring.

**TETRALOGY:** Beginning in the 5th century B.C., a playwriting competition would take place at the Dionysian festival. Three authors would each compose a tetralogy--three tragedies and a satyr play.

**HUBRIS:** character flaw of pride

**PERIPETY:** reversal of fortune

**ANAGNORISIS:** a discovery that often leads to a reversal in fortune

**CATHARSIS:** It is a purging of emotion that occurs at the end of a tragedy as the audience feels pity and fear for the tragic hero; it is supposed to inspire the audience members to lead better lives.

**CHORUS:** This group, which sings the odes in the Greek plays, serves as a narrator to comment on the action from the perspective of the common man. Originally the chorus consisted of 12 men; Sophocles expanded it to 15, including the choragos (the chorus leader who interacts directly with other actors).

**STROPHE AND ANTISTROPHE:** verses that correspond with the chorus' movement as it moves first in one direction and then in the other

**EMMELEIA:** the slow, stately dance of the chorus

### *PARTS OF THE GREEK PLAY:*

Prologue: introduced the action of the play

Parados: song that introduced the chorus

Episodion: a passage of dialogue between the characters and the choragos

Stasimon: song by the chorus which alternated with the episodion

Exodus: departure of the chorus and end of the play

### LANGUAGE

MAXIM: a statement of general truth

APHORISM: a pithy (concise, sharp) statement of a general opinion or truth.

EPITHET: a word or phrase used in place of a person's name which is characteristic of that person

EPIGRAM: a brief, witty poem or saying that often deals with its subject in a satirical manner.

EUPHEMISM: the replacement of a blunt, often unpleasant, term with a more vague and roundabout expression.

CLICHE: a word or phrase which is so overused that it is no longer effective in most writing situations

EPITAPH: a short poem or verse written in memory of someone.

PLATITUDE: a trite remark

### TYPES OF LANGUAGE

MALAPROPISM: a play on words that results when two words become jumbled in the speaker's mind.

JOURNALESE: the terse, factual style characteristic of journalists

ANACHRONISM: an error in chronology (such as placing a person or event outside its historical era)

BOMBAST: verbose and inflated diction that is disproportionate to the subject matter

DIDACTIC: writing intended to instruct and inform the reader (often about a moral message)

CIRCUMLOCUTION: the use of an excessive number of words to express an idea

DOUBLESPEAK: language that appears to be earnest and meaningful but in fact is a mixture of sense and nonsense

STYLE is a writer's characteristic manner of expression in prose or verse. Style is shaped by the writer's diction, figures of speech, rhythmic patterns, and sentence structure.

DICTION: the author's choice of words based on their correctness, clearness, or effectiveness

ARCHAISM: words that are old-fashioned and no longer sound natural when used.

**COLLOQUIALISM:** an expression that is usually accepted in informal writing or speaking but not in a formal situation.

**JARGON (technical diction):** the specialized language used by a specific group

**SLANG:** language used by a particular group of people among themselves or language used in fiction and special writing situations to lend color and feeling

**TRITE:** expressions which lack depth or originality, are overworked, or are not worth mentioning in the first place

**FORMAL DICTION:** word choice appropriate for formal writing like analytical essays, speeches, and business letters

**INFORMAL DICTION:** word choice appropriate for personal letters or casual conversations between acquaintances

**SYNTAX:** the study of the way in which sequences of words are ordered into phrases, clauses, and sentences.

#### **SENTENCE STRUCTURE:**

**LOOSE SENTENCE:** a sentence which expresses the main thought near the beginning and adds explanatory material as needed

**BALANCED SENTENCE:** a sentence constructed to emphasize a similarity or contrast between two or more of its parts (words, phrases, or clauses)

**PERIODIC SENTENCE:** a sentence which postpones the crucial or most surprising idea until the end

**CUMULATIVE SENTENCE:** a sentence that places the general idea in the main clause and gives it greater precision with modifying words, phrases, or clauses placed before, after, or in the middle of the main clause.

**PARALLEL SENTENCE:** a sentence in which similar words or ideas are phrased in a similar structure to emphasize the connection between them

#### **STYLE**

**ATMOSPHERE:** The mood pervading a literary work that sets up the reader's expectations as to the course of events, whether happy or disastrous.

**MOOD:** It is the feeling a piece of literature evokes in the reader. happy, sad, peaceful, etc.

**STREAM-OF-CONSCIOUSNESS:** a style of writing in which the thoughts and feelings of the writer are recorded as they occur

**BLANK VERSE:** unrhymed poetry written in iambic pentameter [a line consisting of five iambic feet (u /)]

# EVIDENCE-BASED ARGUMENTATION TERMS

<b>ISSUE</b>	An important aspect of human society for which there are many different opinions about what to think or do. Many issues can be framed as a problem-based question.
<b>RELATIONSHIP TO ISSUE</b>	A person's particular personal involvement with an issue, given his or her experience, education, occupation, socio-economic-geographical status, interests, or other characteristics.
<b>PERSPECTIVE</b>	How someone understands and views an issue based on his/her current relationship to it and analysis of the issue.
<b>POSITION</b>	Someone's stance on what to do or think about a clearly defined issue based on their perspective and understanding of it. When writing argumentative essays, one's position may be expressed as a thesis.
<b>THESIS</b>	Another word for "position" sometimes used when used in writing an argument to support it.
<b>IMPLICATIONS</b>	The practical and logical consequences of a position which has been supported by evidence-based argumentation.
<b>PREMISES</b>	The claims of an argument that are linked together logically using evidence and reasoning to support a position/thesis.
<b>EVIDENCE</b>	The topical and textual facts, events, and ideas from which the premises of an argument arise and are cited to support them.
<b>REASONING</b>	The logical relationships among ideas, including claims/premises and evidence.
<b>CHAIN OF REASONING</b>	The logical relationships linking the premises of an argument that lead to the demonstration and support of a position.
<b>CLAIM</b>	A personal conclusion about a text, topic, event or idea.
<b>EVIDENCE-BASED CLAIM</b>	A personal conclusion that arises from and is supported by textual and/or topical evidence.



# III.

# Writing

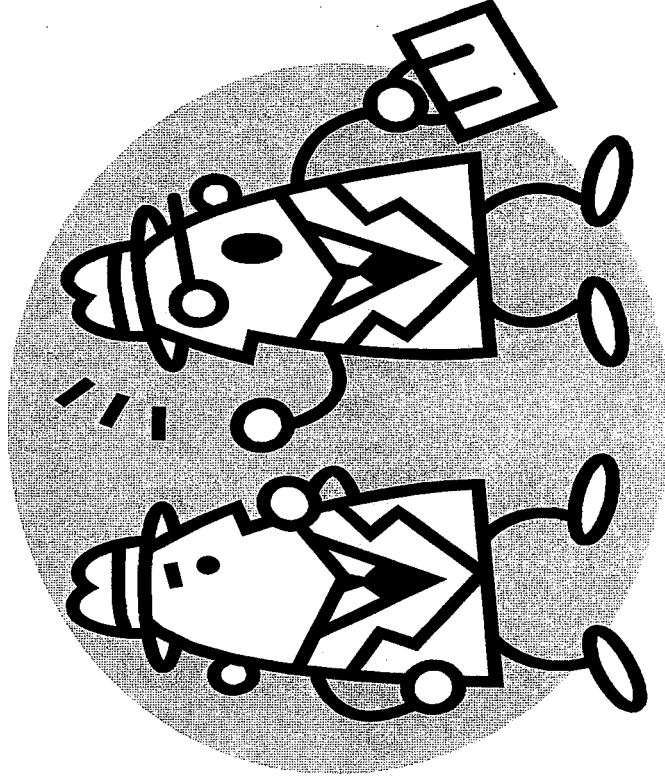


# Essay Writing

A step-by-step guide to building  
a well written essay.

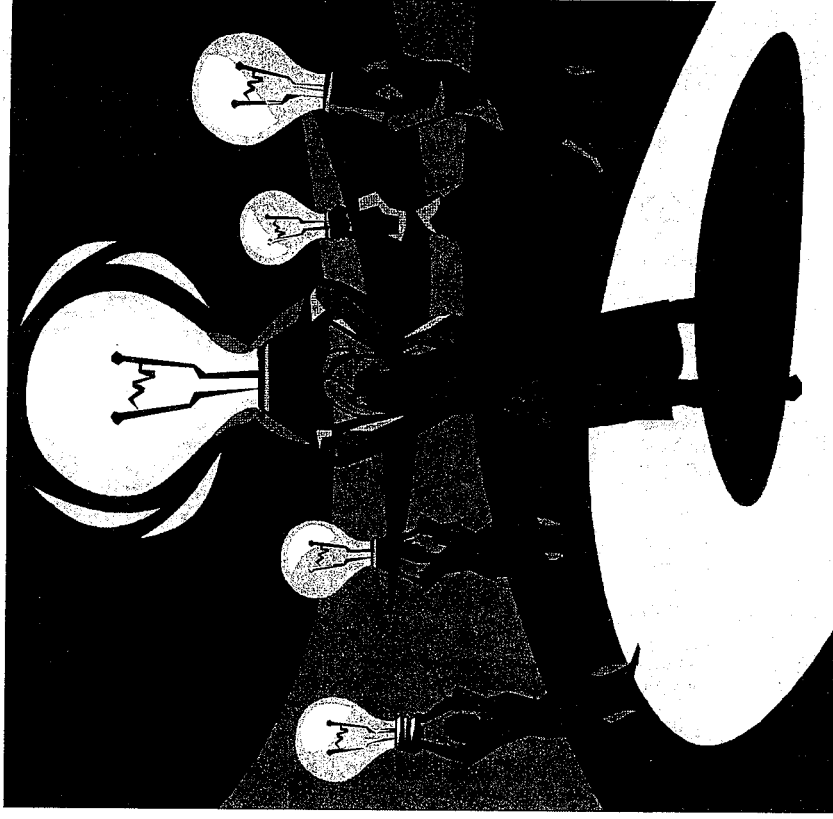
# 1. Understanding the Purpose of an Essay

- Nothing more than a written argument
- The purpose is to persuade
- If you are not arguing a point then you are not writing an essay
- Must be crystal clear in presenting your ideas



## 2. Creating a Basic Thesis Statement

- Thesis = an opinion that you will attempt to prove.
- Usually answers an important question – one that is controversial

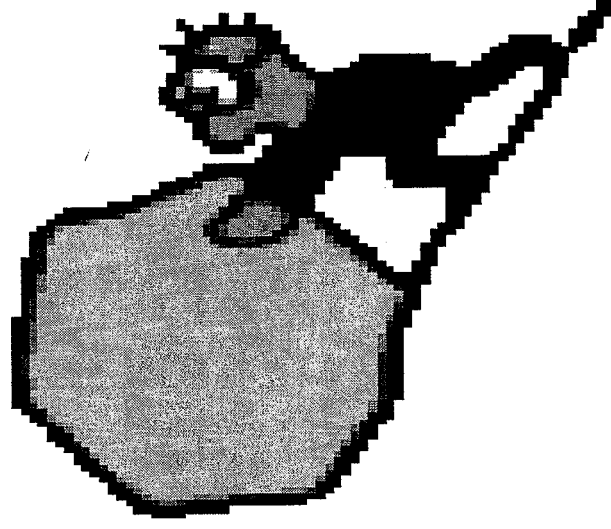


## 2. Thesis: To be or not to be!

- It should be –
  - One sentence
  - Crystal clear for clarity's sake
    - Avoid being overly wordy (verbose)
  - A defensible opinion
  - Think about this:
    - How could you defend the statement that: "Blue is the best color"?
- It should not be –
  - An easily demonstrated fact
    - For example:
      - Teen suicide is a major issue that teenagers face.
      - This is a basic fact that, with a little research, can easily be proven.

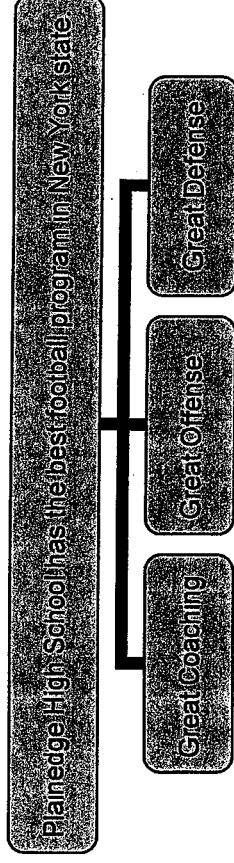
### 3. Determining if the Thesis is solid

- If your thesis is correct, you should have some major reasons why.
- The reasons will then become the topics that you could discuss in detail to show that the thesis is correct



### 3. Sketch it Out!

- Each major point is not a detail, but a category that will contain a lot of evidence supporting that point.
- You should have at least 2 major points; however, 3 is optimal.
- More categories = stronger argument



## 4. Improve Your Thesis

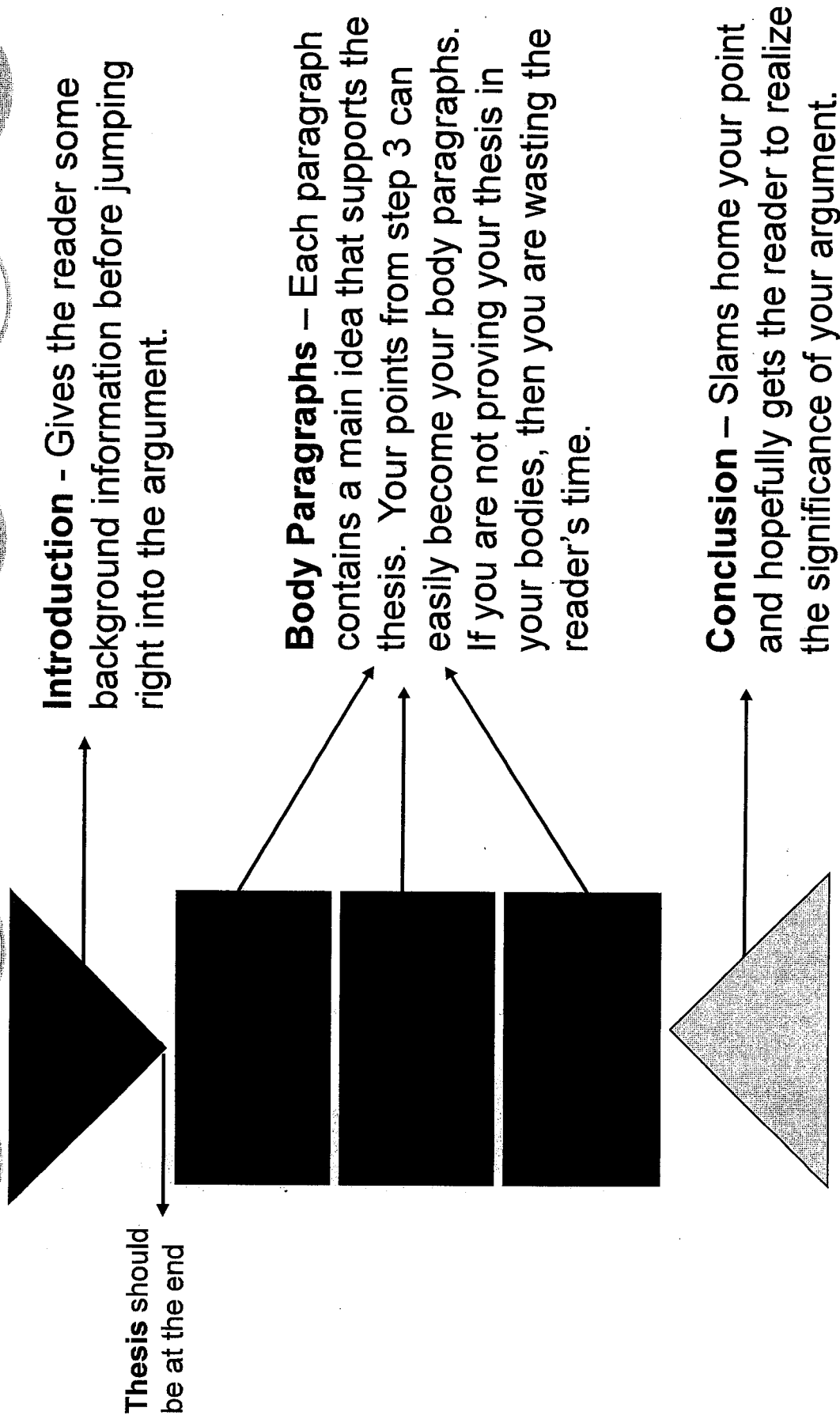
- Now that you know WHY your argument is correct, go back to your original thesis and add a brief mention of those reasons.
- Old thesis: Plainedge High School has the best football program in New York state.
- New Thesis: Due to their combination of great coaching, stellar offensive and unbeatable defense, Plainedge High School has the best football program in New York state.
- Your thesis should always be one sentence!!!



## 4. Why put all of that in there?

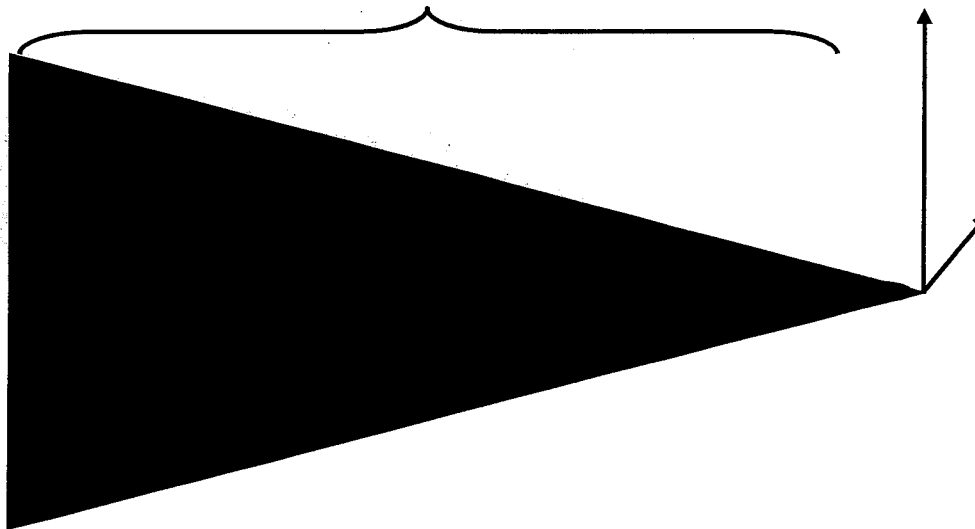
- To hint at what will come in the body paragraphs
- Prepare the reader for your argument.
- Readers want ORDER.
- Hinting at your points shows that you have a plan.

## 5. Organizing the essay in order to prove thesis



# 6. Introduction

- **Background - Act**  
as if your reader has never heard of your topic before.  
Using your intro, get them ready to hear your argument.  
Start with the basics: who? What? Where? When? Why?
- **Thesis – End** with your improved thesis as the entire intro should build up to your argument.



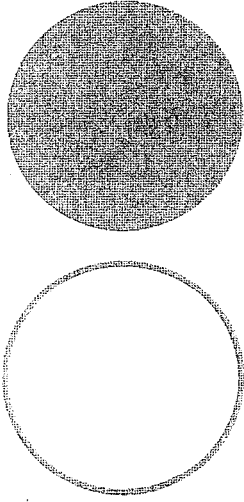
Due to their combination of great coaching, stellar offensive and unbeatable defense, Plainedge High School has the best football program in New York state.

- If you have the opportunity to, try to add a quote or some other interesting hook into the background to catch the reader's attention.
- If you are being timed (i.e. Regents or SAT) skip the hook and add 3-4 sentences of background information.

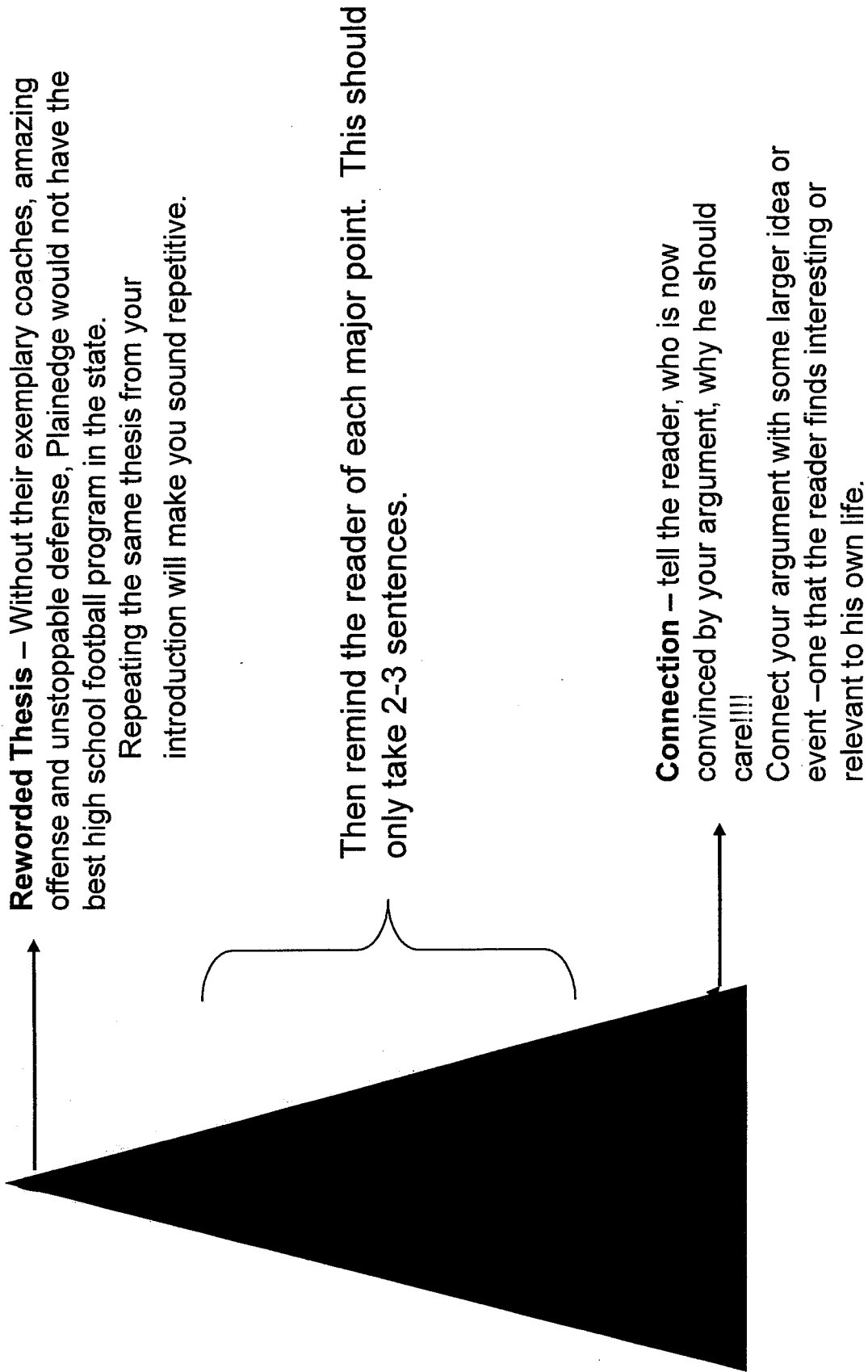
# 7. Body Paragraphs

All bodies include:

1. Topic sentence – introduces the material in this paragraph
2. A complete explanation of what you mean by your topic sentence.
  1. You may include some analysis here (i.e. cause / effect, compare / contrast, interpreting, evaluating)
3. Then you provide some detailed examples to prove your explanation. This is where you develop your thesis.



# 8. Conclusion



## **ESSAY CHECKLIST**

### **CONTENT & ORGANIZATION:**

#### *Introduction:*

- \_\_\_ begins with some background information about the topic
- \_\_\_ contains a “narrative hook” – a sentence or idea to capture the reader’s attention
- \_\_\_ contains a thesis statement
  - \_\_\_ thesis statement clearly introduces your argument
  - \_\_\_ thesis statement is clear / well-written
  - \_\_\_ thesis statement contains at least 2-3 valid reasons which support your argument
  - \_\_\_ thesis is at the END of the introduction

#### *Body Paragraphs:*

- \_\_\_ include a topic sentence to introduce the material
- \_\_\_ use specific, relevant examples from the text to support your argument
- \_\_\_ details / examples are sufficiently described
- \_\_\_ contains correct use of MLA citations when citing or paraphrasing text
- \_\_\_ last sentence is a transition sentence

#### *Conclusion:*

- \_\_\_ first sentence is a reworded thesis statement
- \_\_\_ accurately summarizes the main points from the body paragraphs
- \_\_\_ contains an explanation of why / how the topic is important / relevant

### **Essay contains the following STYLE & FORMATTING errors:**

- \_\_\_ spelling errors
- \_\_\_ punctuation errors (commas, colons, semicolons, periods, etc.)
- \_\_\_ errors in apostrophe use
- \_\_\_ errors in capitalization
- \_\_\_ errors in subject-verb agreement
- \_\_\_ misused homonyms (there, their, they’re; to, too, two; threw, through; etc.)
- \_\_\_ didn’t vary sentence structure so the writing uses a mix of sentence types
  - (joins independent clauses with a semicolon; uses complex sentence structure; uses short & long sentences)
- \_\_\_ awkward / unclear writing
- \_\_\_ tense switches (from past tense to present tense and vice versa)
- \_\_\_ repetitive words / phrases / ideas
- \_\_\_ use of 1<sup>st</sup> person point-of-view (“I think”; “I believe”; “In my opinion”; etc.)
- \_\_\_ use of 2<sup>nd</sup> person point-of-view (addressing the audience as “you”)
- \_\_\_ sentence fragments (incomplete sentences)
- \_\_\_ run-on sentences
- \_\_\_ comma splices / fused sentences
- \_\_\_ incorrect MLA in-text citation format

### **Additional Teacher Comments:**

## **Thesis Statement Worksheet**

I. Topic \_\_\_\_\_

II. Your opinion on the topic (don't explain why, and don't say "I think" or "I believe", just state your opinion):

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III. Supporting idea #1:

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Supporting idea #2:

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Supporting idea #3:

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IV. Final Thesis Statement - state your opinion clearly, using your supporting ideas to reinforce your argument—remember, do not refer to yourself in the first person:

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## **Toulmin's Advice for How to Construct an Argument**

**Claim—This is what you believe and what you want your readers to believe.**

*Example:*

I believe that students should be issued laptops instead of textbooks.

**Grounds—Data or facts on which your claim is based.**

*Example:*

Books cannot be updated as easily as online information. Also, the cost of one laptop per student is comparable to seven or eight textbooks over the course of four years.

**Warrant—Connects claim and grounds.**

*Example:*

Schools are concerned with providing up to date education that is cost-effective.

**Counterargument—Addresses what a person may say to the contrary of your argument.**

- 1. Concede—note the potential disagreement/argument against your stance.**
- 2. Refute—minimize the argument against your stance by telling how it is ineffective or how key players might address the issue raised.**

*Example:*

Some might argue that laptops create too much temptation for students to check email or play games rather than focusing on the teacher. [Concede]

However, schools can use software to block distracting sites; besides, students today are drawn to technology and will appreciate teachers' attempts to teach to their learning style. [Refute]

Adapted from [http://changingminds.org/disciplines/argument/making\\_argument/toulmin.htm](http://changingminds.org/disciplines/argument/making_argument/toulmin.htm)

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## **Rotating Argument Organizer**

Topic \_\_\_\_\_

Thesis (include grounds, major claim, and warrant)

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Minor Claim 1

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Minor Claim 2

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Counterargument (concede and refute)

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“Final Knockout Punch” for conclusion

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# CONNECTING IDEAS

## USING TRANSITIONAL WORDS AND PHRASES

Transitional words and phrases create links between your ideas when you are speaking and writing. They help your audience understand the logic of your thoughts. When using transitional words, make sure that it is the right match for what you want to express. And remember, transition words work best when they are connecting two or more strong ideas that are clearly stated. Here is a list of transitional words and phrases that you can use for different purposes:

ADD RELATED INFORMATION	GIVE AN EXAMPLE OR ILLUSTRATE AN IDEA	MAKE SURE YOUR THINKING IS CLEARLY UNDERSTOOD	COMPARE IDEAS OR SHOW HOW IDEAS ARE SIMILAR	CONTRAST IDEAS OR SHOW HOW THEY ARE DIFFERENT
<ul style="list-style-type: none"> <li>furthermore</li> <li>moreover</li> <li>too</li> <li>also</li> <li>again</li> <li>in addition</li> <li>next</li> <li>further</li> <li>finally</li> <li>and, or, nor</li> </ul>	<ul style="list-style-type: none"> <li>to illustrate</li> <li>to demonstrate</li> <li>specifically</li> <li>for instance</li> <li>as an illustration</li> <li>for example</li> </ul>	<ul style="list-style-type: none"> <li>that is to say</li> <li>in other words</li> <li>to explain</li> <li>i.e., (that is)</li> <li>to clarify</li> <li>to rephrase it</li> <li>to put it another way</li> </ul>	<ul style="list-style-type: none"> <li>in the same way</li> <li>by the same token</li> <li>similarly</li> <li>in like manner</li> <li>likewise</li> <li>in similar fashion</li> </ul>	<ul style="list-style-type: none"> <li>nevertheless</li> <li>but</li> <li>however</li> <li>otherwise</li> <li>on the contrary</li> <li>in contrast</li> <li>on the other hand</li> </ul>
EXPLAIN HOW ONE THING CAUSES ANOTHER	EXPLAIN THE EFFECT OR RESULT OF SOMETHING	EXPLAIN YOUR PURPOSE	LIST RELATED INFORMATION	QUALIFY SOMETHING
<ul style="list-style-type: none"> <li>because</li> <li>since</li> <li>on account of</li> <li>for that reason</li> </ul>	<ul style="list-style-type: none"> <li>therefore</li> <li>consequently</li> <li>accordingly</li> <li>thus</li> <li>hence</li> <li>as a result</li> </ul>	<ul style="list-style-type: none"> <li>in order that</li> <li>so that</li> <li>to that end, to this end</li> <li>for this purpose</li> <li>for this reason</li> </ul>	<ul style="list-style-type: none"> <li>First, second, third...</li> <li>First, then, also, finally</li> </ul>	<ul style="list-style-type: none"> <li>almost</li> <li>nearly</li> <li>probably</li> <li>never</li> <li>always</li> <li>frequently</li> <li>perhaps</li> <li>maybe</li> <li>although</li> </ul>

# IV.

# Reading

# READING CLOSELY FOR DETAILS: GUIDING QUESTIONS

## APPROACHING TEXTS

Reading closely begins by considering my specific purposes for reading and important information about a text.

I am aware of my purposes for reading:

- Why am I reading this text?
- In my reading, should I focus on:
  - ⇒ The content and information about the topic?
  - ⇒ The structure and language of the text?
  - ⇒ The author's view?

I take note of information about the text:

- What is the title?
- Who is the author?
- What type of text is it?
- Who published the text?
- When was the text published?

## QUESTIONING TEXTS

Reading closely involves:

- 1) initially questioning a text to focus my attention on its structure, ideas, language and perspective then
- 2) questioning further as I read to sharpen my focus on the specific details in the text.

I begin my reading with questions to help me understand the text and I pose new questions while reading that help me deepen my understanding:

**Structure:**

- How is the text organized?
- How has the author structured the sentences, lines, paragraphs, scenes or stanzas?

**Topic, Information and Ideas:**

- What information/ideas are presented at the beginning of the text?
- What stands out to me as I first examine this text?
- What information/ideas are described in detail?
- What do I learn about the topic as I read?
- How do the ideas relate to what I already know?
- What do I think this text is mainly about?

**Language:**

- What words or phrases stand out to me as I read?
- What words and phrases are powerful or unique?
- What do the author's words cause me to see or feel?
- What words do I need to define to better understand the text?
- What words and phrases are repeated?

**Perspective:**

- Who is the intended audience of the text?
- What is the author's/narrator's stance or attitude about the topic or theme?
- How does the author's language show his/her perspective?
- What is the author's personal relationship to the topic or themes?

## ANALYZING DETAILS

Reading closely involves analyzing and connecting the details I have found through my questioning to determine their meaning, importance, and the ways they help develop ideas across a text.

I analyze the details I find through my questioning:

**Patterns across the text:**

- What does the repetition of words or phrases in the text suggest?
- How do details, information, characters or ideas change across the text?
- How do the text's structure and features influence my reading?

**Meaning of Language:**

- How do specific words or phrases impact the meaning of the text?
- What words or phrases are critical for my understanding of the text?

**Importance:**

- Which details are most important to the overall meaning of the text?
- Which sections are most challenging and require closer reading?

**Relationships among details:**

- How are details in the text related in a way that develops themes or ideas?
- What does the text leave uncertain or unstated? Why?

Name

Text

### APPROACHING THE TEXT

Before reading, I consider what my specific purposes for reading are.

I also take note of key information about the text.

What are my reading purposes?

Title:

Author:

Source/Publisher:

Text Type:

Publication Date:

What do I already understand about the text based on this information?

### QUESTIONING THE TEXT

As I read the text for the first time, I use guiding questions that relate to my reading purpose and focus.  
(*Can be taken from the Guiding Questions handout*).

Guiding questions for my first reading of the text:

AS I READ I MARK DETAILS ON THE TEXT THAT RELATE TO MY GUIDING QUESTIONS.

As I re-read, I use questions I have about specific details that have emerged in my reading to focus my analysis and deepen my understanding.

Text-specific questions to help focus my re-reading of the text:

Name

Text

Reading Purpose:

A question I have about the text:

### SEARCHING FOR DETAILS

I read the text closely and mark words and phrases that help me answer my question.

### SELECTING DETAILS

I select words or phrases from my search that I think are the most important for answering my question.

Detail 1 (Ref.: )

Detail 2 (Ref.: )

Detail 3 (Ref.: )

### ANALYZING DETAILS

I re-read parts of the text and think about the meaning of the details and what they tell me about my question.

What I think about detail 1:

What I think about detail 2:

What I think about detail 3:

### CONNECTING DETAILS

I compare the details and explain the connections I see among them.

How I connect the details:

# FORMING EVIDENCE-BASED CLAIMS

## FINDING DETAILS

I find interesting details that are related and that stand out to me from reading the text closely.

As I read, I notice authors use a lot of details and strategies to develop their points and arguments. I might then ask myself: What details should I look for? How do I know they are important? Below are examples of types of details authors often use in important ways.

Author's Facts and Ideas	Author's Words and Organization	Opinions and Point of View
<ul style="list-style-type: none"> <li>Statistics</li> <li>Examples</li> <li>Vivid Description</li> <li>Characters/Actors</li> <li>Events</li> </ul>	<ul style="list-style-type: none"> <li>Repeated words</li> <li>Strong Language</li> <li>Figurative language</li> <li>Tone</li> <li>Organizational Structure/Phrases</li> </ul>	<ul style="list-style-type: none"> <li>Interpretations</li> <li>Explanation of ideas or events</li> <li>Narration</li> <li>Personal reflection</li> <li>Beliefs</li> </ul>

## CONNECTING THE DETAILS

I re-read and think about the details, and explain the connections I find among them.

By reading closely and thinking about the details that stand out to me, I can make connections among them. Below are some ways details can be connected.

Facts and Ideas	Words and Organization	Opinions and Point of View
<ul style="list-style-type: none"> <li>Authors use hard facts to illustrate or define an idea.</li> <li>Authors use examples to express a belief or point of view.</li> <li>Authors use vivid description to compare or oppose different ideas.</li> <li>Authors describe different actors or characters to illustrate a comparison or contrast.</li> <li>Authors use a sequence of events to arrive at a conclusion.</li> </ul>	<ul style="list-style-type: none"> <li>Authors repeat specific words or structures to emphasize meaning or tone.</li> <li>Authors use language or tone to establish a mood.</li> <li>Authors use figurative language to infer emotion or embellish meaning.</li> <li>Authors use a specific organization to enhance a point or add meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Authors compare or contrast evidence to help define his or her point of view.</li> <li>Authors offer their explanation of ideas or events to support their beliefs.</li> <li>Authors tell their own story to develop their point of view.</li> <li>Authors use language to reveal an opinion or feeling about a topic.</li> </ul>

## MAKING A CLAIM

I state a conclusion that I have come to and can support with evidence from the text after reading and thinking about it closely.

As I group and connect my details, I can come to a conclusion and form a statement about the text.

Name

Text

A question I have about the text:

## SEARCHING FOR DETAILS

I read the text closely and mark words and phrases that help me answer my question.

### SELECTING DETAILS

I select words or phrases from my search that I think are the most important for answering my question. I write the reference next to each detail.

Detail 1 (Ref.: )

Detail 2 (Ref.: )

Detail 3 (Ref.: )

### ANALYZING DETAILS

I re-read parts of the texts and think about the meaning of the details and what they tell me about my question. Then I compare the details and explain the connections I see among them.

What I think about detail 1:

What I think about detail 2:

What I think about detail 3:

### CONNECTING DETAILS

How I connect the details:

I compare the details and explain the connections I see among them.

### MAKING A CLAIM

I state a conclusion I have come to and can support with evidence from the text after reading it closely.

My claim about the text:

ODELL

EDUCATION



FORMING EVIDENCE-BASED CLAIMS





Name \_\_\_\_\_

Text \_\_\_\_\_

## FINDING DETAILS

I find interesting details that are related and that stand out to me from reading the text closely.

Detail 1 (Ref.: \_\_\_\_\_)

Detail 2 (Ref.: \_\_\_\_\_)

Detail 3 (Ref.: \_\_\_\_\_)

## CONNECTING THE DETAILS

I re-read and think about the details, and explain the connections I find among them.

What I think about detail 1:

What I think about detail 2:

What I think about detail 3:

How I connect the details:

## MAKING A CLAIM

I state a conclusion that I have come to and can support with evidence from the text after reading and thinking about it closely.

My claim about the text:

CLAIM:		
Supporting Evidence	Supporting Evidence	Supporting Evidence
(Reference: )	(Reference: )	(Reference: )

CLAIM:		
Supporting Evidence	Supporting Evidence	Supporting Evidence
(Reference: )	(Reference: )	(Reference: )



Name

Text

CLAIM:	
Point 1	Point 2
<div>A Supporting Evidence</div> <div>(Reference: ) (Reference: )</div> <div>C Supporting Evidence</div> <div>(Reference: ) (Reference: )</div>	<div>B Supporting Evidence</div> <div>(Reference: ) (Reference: )</div> <div>D Supporting Evidence</div> <div>(Reference: ) (Reference: )</div>



Name

Text

CLAIM:

Point 1

Point 2

Point 3

A

Supporting Evidence

(Reference: )

B

Supporting Evidence

(Reference: )

C

Supporting Evidence

(Reference: )

A

Supporting Evidence

(Reference: )

B

Supporting Evidence

(Reference: )

C

Supporting Evidence

(Reference: )

A

Supporting Evidence

(Reference: )

B

Supporting Evidence

(Reference: )

C

Supporting Evidence

(Reference: )

## English - Independent Reading (SSR)

1. Select a level and school appropriate book to read with 2-3 other people. Selections are due on \_\_\_\_\_ for a homework grade.

2. Divide your book up into 5 sections. This is what you will need to read each week. Here are the weekly due dates:

- a) Section 1 - \_\_\_\_\_
- b) Section 2 - \_\_\_\_\_
- c) Section 3 - \_\_\_\_\_
- d) Section 4 - \_\_\_\_\_
- e) Section 5 - \_\_\_\_\_

3. As you read each section, take note of motifs and how they are developed into themes, specific literary devices, character development, important quotes that hold relevance to major motifs and themes, and at least 3 discussion questions and answers for the current section.

4. At the end of each class period on the above dates, you will submit a report of the section. You only need to submit one report per group. See the reverse side of this sheet for a format.

5. As a group, you will create a PREZI, where you will offer a book review and presentation. The goal is to try and "sell" the book to the class (be as spoiler-free as possible). You will work on this both inside and outside of class.

## English - Independent Reading Report Sheet

Group \_\_\_\_\_ Title \_\_\_\_\_

Section/pages \_\_\_\_\_

1. Discuss the specific motifs that you notice. What are they and how do they present themselves (through other elements such as symbolism, imagery, characterization, etc.). What themes do the motifs develop into and how do those themes present themselves?

2. Identify three specific quotes for this section and discuss their importance / relevance to the rest of the book.

3. Create and answer at least three book talk / discussion questions for this section. These are not yes/no questions nor should they be reading comprehension questions. These should elicit conversation and discussion; they should be open-ended in order to encourage multiple answers / analyses.

## How to Annotate a Poem

We annotate texts and poems in order to understand them. An annotation requires many readings of the poem. You must make time to seriously consider each word and its place within the poem as a whole. What is the author saying through this particular speaker/persona? What is the natural progression of the poem? What is its purpose? What is the tone and style of the poem? Seriously consider the following elements:

Structure of the poem which explains its progression along with the major turning points

Language that denotes regionality, education of speaker, rhetorical purpose, etc. Is it conversational, colloquial or does the speaker fall back on formal language?

Tone: Is the poem celebratory, depressed, confused? Does it shift or change?

Speaker/Persona: What does the poem reveal about the speaker?

Imagery: What images does the poem use to create meaning or set the mood?

Symbolism: What images become symbolic?

Any other characteristics that are specific to your poem--

Every poem is different.

As you research, you will discover that particular poets are known for certain techniques or styles. If this poem follows that trend or veers from it is important to your understanding of the poem.

Example of an annotated poem:

Tone: Celebratory  
Admiration

Form: ~~Freeform~~

Language: technical

Colloquial

Conversational  
monosyllables

Pen fat  
with what?

## Digging

opening - coming to terms with self? home  
Between my finger and my thumb  
The squat pen rests; as snug as a gun.

### Memory #1

his  
window -  
ownership  
threshold to  
his heritage

In rhythm =  
In touch with  
In agreement with

Under my window a clean rasping sound  
When the spade sinks into gravelly ground:  
My father, digging. I look down - remembering / to look down on has negative con.

Till his straining rump among the flowerbeds  
Bends low, comes up twenty years away - connections with the past, former survival  
Stooping in rhythm through potato drills  
Where he was digging. generations, traditions

The coarse boot nestled on the lug, the shaft  
Against the inside knee was levered firmly. - in control, precise  
He rooted out tall tops, buried the bright edge deep  
To scatter new potatoes that we picked  
Loving their cool hardness in our hands.

Admiration  
Colloquial  
language

### Transition

By God, the old man could handle a spade,  
Just like his old man.

### Memory #2

My grandfather could cut more turf in a day  
Than any other man on Toner's bog.  
Once I carried him milk in a bottle  
Corked sloppily with paper. He straightened up  
To drink it, then fell to right away  
Nicking and slicing neatly, heaving sods  
Over his shoulder, digging down and down  
For the good turf. Digging.

worked hard - work ethics  
Strength - technique

Turning  
Point  
heritage

The cold smell of potato mold, the squelch and slap  
Of soggy peat, the curt cuts of an edge  
Through living roots awaken in my head.  
But I've no spade to follow men like them.

- negative images  
traditions / livelihoods destroyed  
no longer available

### Closure - Acceptance

Between my finger and my thumb  
The squat pen rests.  
I'll dig with it.

an awakening  
of what?

Follow in what way?

Seamus Heaney

Follows tradition of fathers  
using the tools available  
to him.

Reminders of home  
+ hearth

rests, snug,  
nestled

2 separate memories:

Father digging potatoes

Grand father digging turf - peat bogs

The pen is mightier than the sword.

Onomatopoeia

rasping  
gravelly  
squelch  
slap



# V. Research

## The “Big 6” Steps of Research

### 1. Task Definition

- a. Define the information problem
- b. Identify information needed to complete the task (to solve the information problem)

### 2. Information-Seeking Strategies

- a. Determine the range of possible sources (brainstorm)
- b. Evaluate the different possible sources to determine priorities (select the best sources)

### 3. Location and Access

- a. Locate sources (intellectually and physically)
- b. Find information within sources

### 4. Use of Information

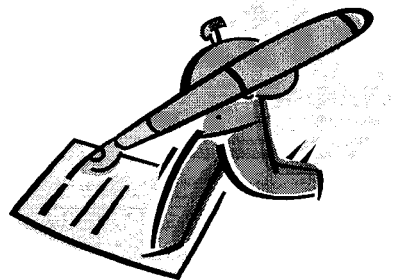
- a. Engage (e.g., read, hear, view) the information within a source
- b. Extract relevant information from a source

### 5. Synthesis

- a. Organize information from different sources
- b. Present the information

### 6. Evaluation (Rubrics)

- a. Judge the product (effectiveness)
- b. Judge the information problem-solving process (efficiency)



# ASSESSING SOURCES

## ASSESSING A SOURCE TEXT'S CREDIBILITY

Look at the information you can find about the text in the areas below, and consider the following questions to assess a source text's credibility:

PUBLISHER	DATE	AUTHOR	TYPE
<ul style="list-style-type: none"> <li>What is the publisher's relationship to the topic area?</li> <li>What economic stake might the publisher have in the topic area?</li> <li>What political stake might the publisher have in the topic area?</li> </ul>	<ul style="list-style-type: none"> <li>When was the text first published?</li> <li>How current is the information on the topic?</li> <li>How does the publishing date relate to the history of the topic?</li> </ul>	<ul style="list-style-type: none"> <li>What are the author's qualifications/credentials relative to the topic area?</li> <li>What is the author's personal relationship to the topic area?</li> <li>What economic/political stakes might the author have in the topic area?</li> </ul>	<ul style="list-style-type: none"> <li>What type of text is it: explanation, informational article, feature, research study, op/ed, essay, argument, other?</li> <li>What is the purpose of the text with respect to the topic area?</li> </ul>

## ASSESSING A SOURCE TEXT'S ACCESSIBILITY AND INTEREST LEVEL

Consider your initial experience in reading the text, how well you understand it, and whether it seems interesting to you:

ACCESSIBILITY TO YOU AS A READER	INTEREST AND MEANING FOR YOU AS A READER
<ul style="list-style-type: none"> <li>Am I able to read and comprehend the text easily?</li> <li>How do the text's structure and formatting either help or hinder me in reading it?</li> <li>Do I have adequate background knowledge to understand the terminology, information, and ideas in the text?</li> </ul>	<ul style="list-style-type: none"> <li>Does the text present ideas or information that I find interesting?</li> <li>Which of my Inquiry Paths will the text provide information for?</li> <li>Which inquiry questions does the text help me answer? How?</li> </ul>

## ASSESSING A SOURCE TEXT'S RELEVANCE AND RICHNESS

Using your Research Frame as a reference, answer the following questions:

RELEVANCE TO TOPIC & PURPOSE	RELEVANCE TO AREA OF INVESTIGATION	SCOPE AND RICHNESS
<ul style="list-style-type: none"> <li>What information does the text provide on the topic?</li> <li>How might the text help me accomplish the purpose for my research?</li> <li>Does the text provide accurate information?</li> </ul>	<ul style="list-style-type: none"> <li>How is the text related to the specific area I am investigating?</li> <li>Which of my paths of inquiry might the text provide information for?</li> <li>Which inquiry questions might the text help me address? How?</li> </ul>	<ul style="list-style-type: none"> <li>How long is the text and what is the scope of the topic areas it addresses?</li> <li>How extensive and supported is the information it provides?</li> <li>How does the information in the text relate to other texts?</li> </ul>



Name Topic

Area of Investigation

<b>SOURCE</b>		Title:		Location:	
#	Author:	Text Type:		Publication Date:	
General Content / Key Ideas / Personal Comments:					
Credibility: [ ] High [ ] Medium [ ] Low		Relevance/Richness: [ ] High [ ] Medium [ ] Low		Accessibility/Interest: [ ] High [ ] Medium [ ] Low	
				Connection to Inquiry Paths:	

<b>SOURCE</b>		Title:		Location:	
#	Author:	Text Type:		Publication Date:	
General Content / Key Ideas / Personal Comments:					
Credibility: [ ] High [ ] Medium [ ] Low		Relevance/Richness: [ ] High [ ] Medium [ ] Low		Accessibility/Interest: [ ] High [ ] Medium [ ] Low	
				Connection to Inquiry Paths:	

<b>SOURCE</b>		Title:		Location:	
#	Author:	Text Type:		Publication Date:	
General Content / Key Ideas / Personal Comments:					
Credibility: [ ] High [ ] Medium [ ] Low		Relevance/Richness: [ ] High [ ] Medium [ ] Low		Accessibility/Interest: [ ] High [ ] Medium [ ] Low	
				Connection to Inquiry Paths:	

**LOGGING ONTO THE DATABASES>** Go to [www.plainedgeschools.org](http://www.plainedgeschools.org)  
> Click Plainedge High School  
> Click Library Media Center  
> Go to Links & Click Databases

Database	URL (For database links > go to Plainedge website > Staff Info > Plainedge School District Libraries > Databases)	Type of Information
SIRS	<a href="http://sks.sirs.com">http://sks.sirs.com</a> username - NY0062H password - 22657	Articles on debatable topics with pro/con & questions for each issue (controversial topics)
Opposing Viewpoints (Novel)	<a href="http://galesupport.com/novelGeo/novelGeoLink.php?loc=nysl_li_plainhs&amp;db=OVIC">http://galesupport.com/novelGeo/novelGeoLink.php?loc=nysl_li_plainhs&amp;db=OVIC</a> **you can listen to articles on this database	Covers many hot topics & social issues – includes topic overview, pro/con views, academic articles, and more
CQ Researcher	<a href="http://library.cqpress.com/cqresearcher">http://library.cqpress.com/cqresearcher</a> username – plainedge101 password – cqel	Reports on leading issues (20-30 pages)
Facts on File	<a href="http://www.facts.com">http://www.facts.com</a> Issues & Controversies / Today's Science login – plainedge password - L1brary	Mini reports (4-5 pages) & articles
NewsBank	<a href="http://infoweb.newsbank.com">http://infoweb.newsbank.com</a> username – 6433 password – 6433	Newspaper articles (from the U.S. & world)
JSTOR	<a href="http://www.jstor.org/token/tn4MyknIsk7AYXEag8ta/plainedgehs.org">http://www.jstor.org/token/tn4MyknIsk7AYXEag8ta/plainedgehs.org</a> (first link – use this link to register & create login & password) ----- <a href="http://www.jstor.org/">http://www.jstor.org/</a> (second link – use this link after you register)	Scholarly articles JSTOR
Infotrac	<a href="http://infotrac.galegroup.com/itweb/plainedgehs">http://infotrac.galegroup.com/itweb/plainedgehs</a> username – plainedgehs password – plainedge	Articles
Gale (Novel)	<a href="http://infotrac.galegroup.com/itweb/nysl_li_plainhs">infotrac.galegroup.com/itweb/nysl_li_plainhs</a> login (if prompted) - nysl_li_plainhs password - empirelink	Articles
ProQuest (Novel)	<a href="http://proquest.umi.com/login">http://proquest.umi.com/login</a> login - 4JM3RR6X2F password - welcome	Articles – Novel database
World Book	<a href="http://www.worldbookonline.com">http://www.worldbookonline.com</a> username – plainedgehs password - plainedge	Online encyclopedia
Grolier (Novel)	<a href="http://go.grolier.com">http://go.grolier.com</a> login from home - nystate831 password from home - novelhome	Encyclopedia, articles, video

**PLAINEDGE PUBLIC LIBRARY**  
**ACCESSING LIBRARY-RELATED DATABASES FROM HOME OR SCHOOL**

Plainedge Public Library cardholders in good standing who have Internet access through any service provider can use the following databases online:

**Ebsco/Ebsco Espanol:** Search for general magazine and newspaper articles. Contains full text and/or abstracts.

**Facts On File:** Search for articles on current events.

**Reference USA:** Search for people and companies (Your password is the barcode on the reverse-side of your library card.)

**SIRS (Social Issues Resource Series)** (Your customer # is NY0211H and Password is 11758) A general reference database containing thousands of full-text articles on social issues, such as Family, Health, Human Relations, etc.

**Grolier Online:** Search the world's most respected online encyclopedia and reference sources.

**Grovemusic.com:** Search for information on all aspects of music.

**Groveart.com:** Search for information on all aspects of art.

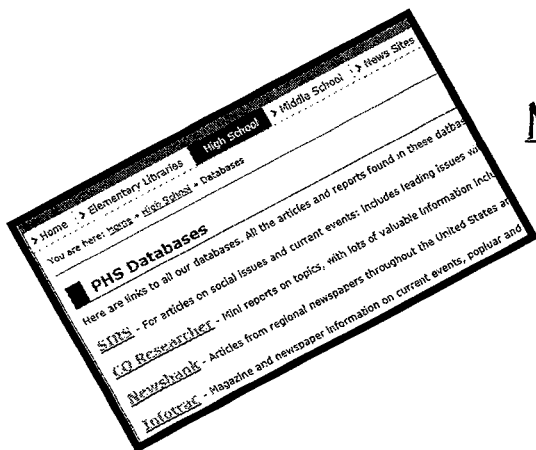
**Learn-A-Test.com:** Your leading source for interactive practice exams and test preparation materials including academic, civil service and other assorted exams. Site also includes educational courses.

**Heritage Quest:** Search the most comprehensive collection of genealogical information available anywhere.

Here's how to do it:

- Start your web browser and type in the address field:  
<http://www.plainedgeinfo.org/live/> then press enter.
- Under **databases**, click on **"Adult/Young Adult"**
- Choose a database category
- At "Enter network password", enter "Public" at "User Name" and first 5 digits of your library card number in "Password" box.
- Select database of your choice.

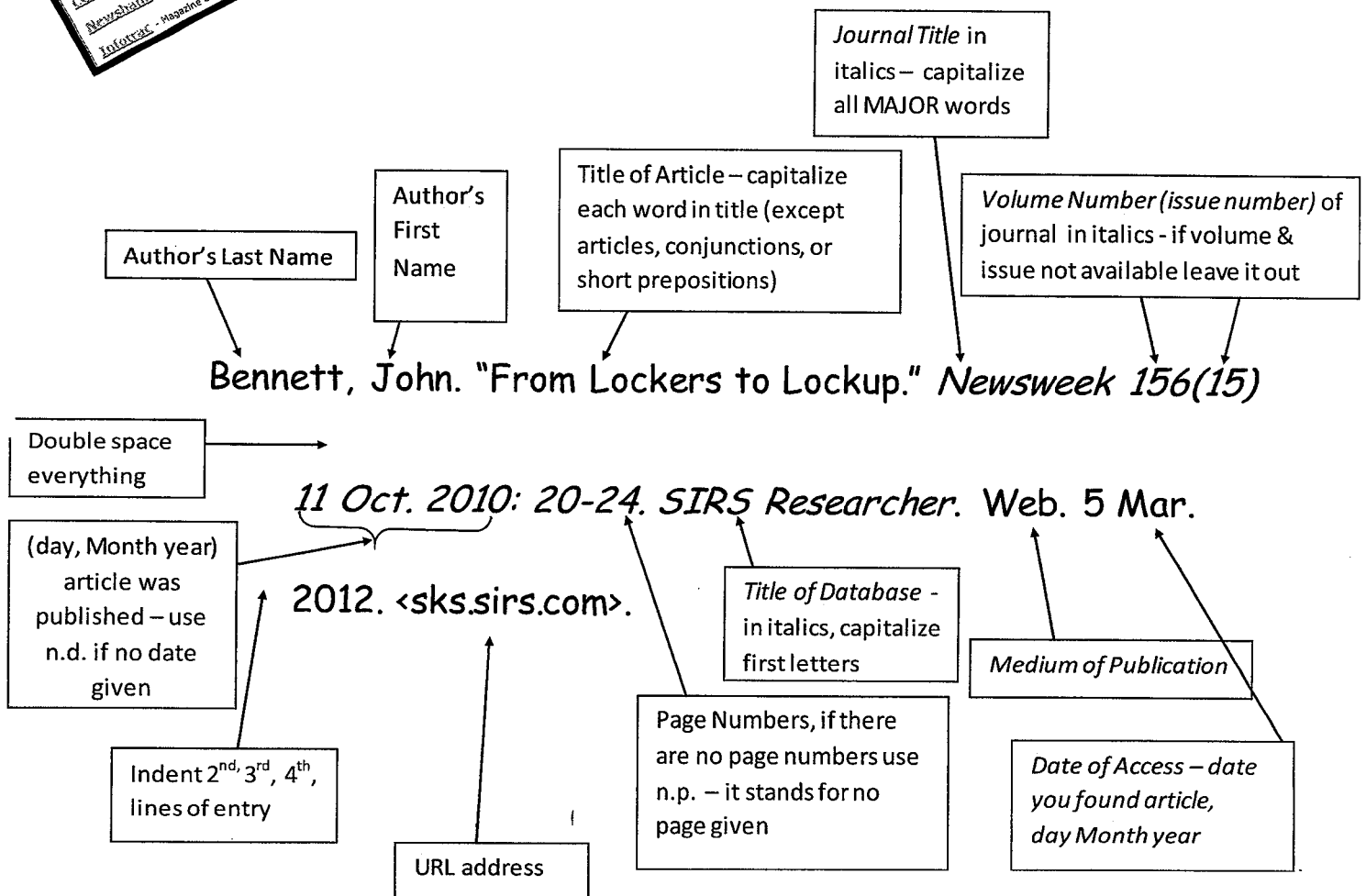
If you have a public library card you can borrow materials from any library in Nassau County, through Interlibrary Loan. To search the Nassau County Library System for books or others materials go to: [www.alisweb.org](http://www.alisweb.org)  
The advanced search tab allows you to limit your search to a particular library or type of information.

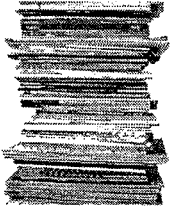


## MLA Referencesheet - Database Article

### Format for an article from a Database

Example: Database article with one author

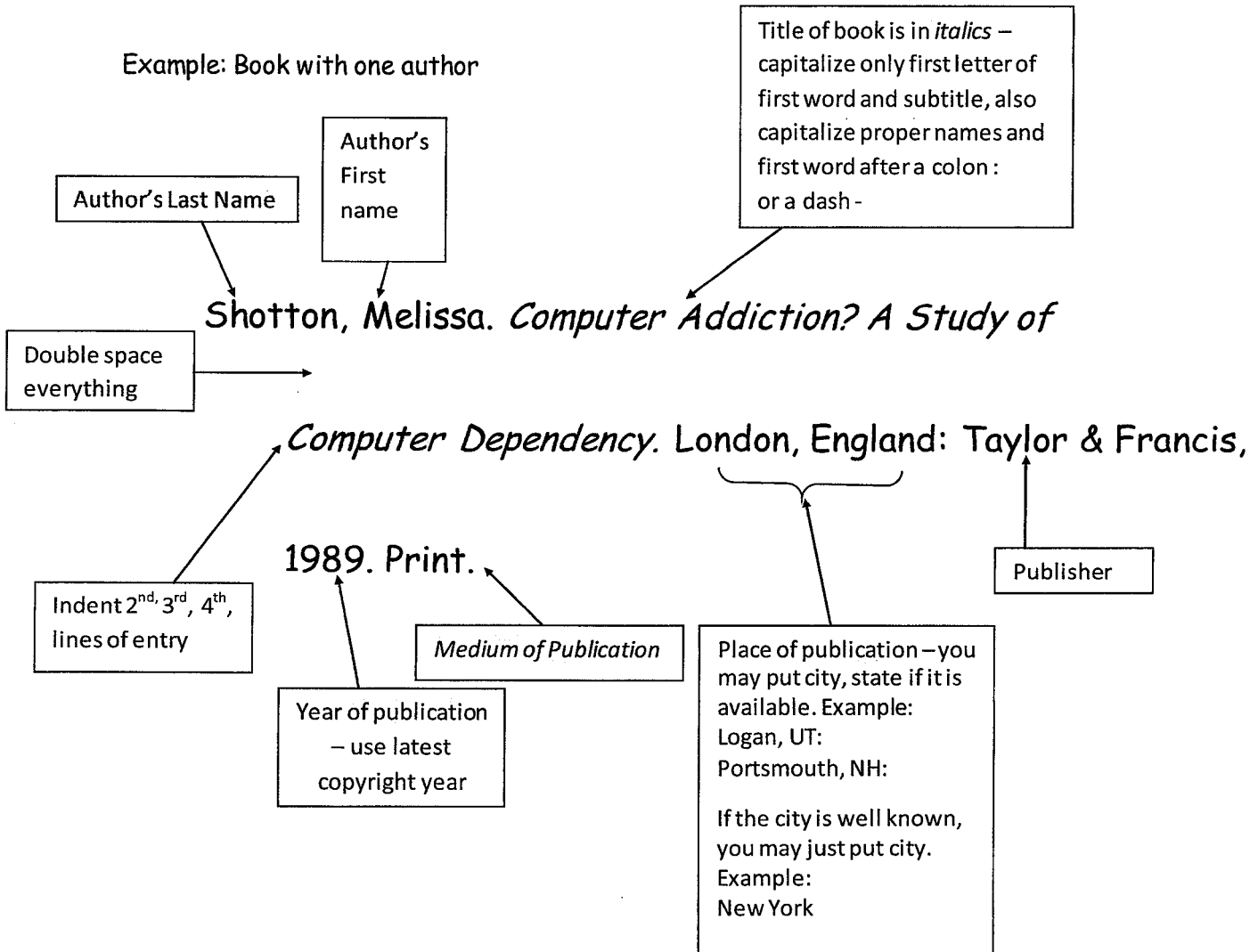




## MLA Reference sheet - Book 1 author

### Format for a Book source

Example: Book with one author

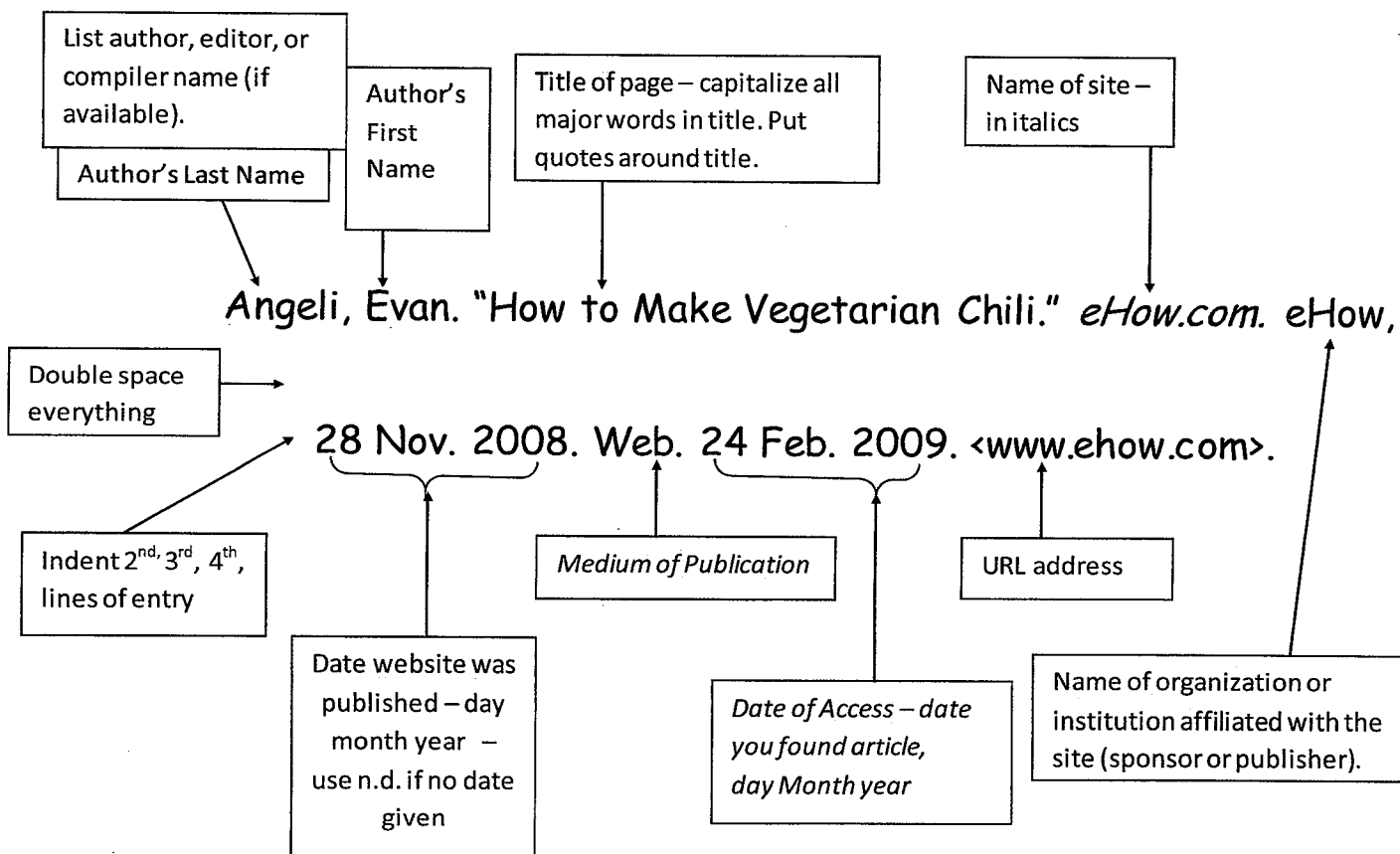






## MLA Reference sheet - Website

### Format for a page from a website



# 2012-2013 MLA Works Cited

Courtesy of: <http://owl.english.purdue.edu>

- Alphabetize each entry by first letter
- Put quotation marks around the titles of poems, short stories, and articles
- Indent the 2<sup>nd</sup> line, the 3<sup>rd</sup> line, and all subsequent lines of each citation

Type of Citation	Correct Citation
Album – entire	Album names are italicized. Provide the name of the recording manufacturer followed by the publication date (or <i>n.d.</i> , if date is unknown). List the appropriate medium at the end of the entry (e.g. CD, LP, Audiocassette).  Foo Fighters. <i>In Your Honor</i> . RCA, 2005. CD.
Article - magazine	Author(s). "Title of Article." <i>Title of Periodical</i> Day Month Year: pages. Medium of publication.  Poniewozik, James. "TV Makes a Too-Close Call." <i>Time</i> 20 Nov. 2000: 70-71. Print.
Article – newspaper signed	Cite a newspaper article as you would a magazine article, but note the different pagination in a newspaper. If there is more than one edition available for that date (as in an early and late edition of a newspaper), identify the edition following the date (e.g., 17 May 1987, late ed.).  Brubaker, Bill. "New Health Center Targets County's Uninsured Patients." <i>Washington Post</i> 24 May 2007: LZ01. Print.  If the newspaper is a less well-known or local publication, include the city name and state in brackets after the title of the newspaper.  Behre, Robert. "Presidential Hopefuls Get Final Crack at Core of S.C. Democrats." <i>Post and Courier</i> [Charleston, SC] 29 Apr. 2007: A11. Print.
Article – newspaper unsigned	Cite the article title first, and finish the citation as you would any other for that kind of periodical.  "Aging: Women Expect to Care for Aging Parents but Seldom Prepare." <i>Washington Post</i> 10 May 2007: 18. Print.
Article - reference book	For entries in encyclopedias, dictionaries, and other reference works, cite the piece as you would any other work in a collection but do not include the publisher information. Also, if the reference book is organized alphabetically, as most are, do not list the volume or the page number of the article or item.  "Ideology." <i>The American Heritage Dictionary</i> . 3rd ed. 1997. Print.
Article – scholarly journal (print)	Author(s). "Title of Article." <i>Title of Journal</i> Volume. Issue (Year): pages. Medium of publication.  Bagchi, Alaknanda. "Conflicting Nationalisms: The Voice of the Subaltern in Mahasweta Devi's <i>Bashai Tudu</i> ." <i>Tulsa Studies in Women's Literature</i> 15.1 (1996): 41-50. Print.

Article – scholarly journal (online)	<p>MLA requires a page range for articles that appear in Scholarly Journals. If the journal you are citing appears exclusively in an online format (i.e. there is no corresponding print publication) that does not make use of page numbers, use the abbreviation <i>n. pag.</i> to denote that there is no pagination for the publication.</p> <p>Dolby, Nadine. "Research in Youth Culture and Policy: Current Conditions and Future Directions." <i>Social Work and Society: The International Online-Only Journal</i> 6.2 (2008): n. pag. Web. 20 May 2009. &lt;urladdress&gt;.</p> <p>Cite articles in online scholarly journals that also appear in print as you would a scholarly journal in print, including the page range of the article. Provide the medium of publication that you used (in this case, <i>Web</i>) and the date of access</p> <p>Wheelis, Mark. "Investigating Disease Outbreaks Under a Protocol to the Biological and Toxin Weapons Convention." <i>Emerging Infectious Diseases</i> 6.6 (2000): 595-600. Web. 8 Feb. 2009. &lt;urladdress&gt;.</p>
Article – web magazine	<p>Provide the author name, article name in quotation marks, title of the Web magazine in italics, publisher name, publication date, medium of publication, the date of access, and the URL address. Remember to use <i>n.p.</i> if no publisher name is available and <i>n.d.</i> if not publishing date is given.</p> <p>Bernstein, Mark. "10 Tips on Writing the Living Web." <i>A List Apart: For People Who Make Websites</i>. A List Apart Mag., 16 Aug. 2002. Web. 4 May 2009. &lt;urladdress&gt;.</p>
Bible	<p>Give the name of the specific edition you are using, any editor(s) associated with it, followed by the publication information.</p> <p><i>The New Jerusalem Bible</i>. Ed. Susan Jones. New York: Doubleday, 1985. Print.</p>
Book – corporate author	<p>A corporate author may include a commission, a committee, or a group that does not identify individual members on the title page. List the names of corporate authors in the place where an author's name typically appears at the beginning of the entry.</p> <p>American Allergy Association. <i>Allergies in Children</i>. New York: Random, 1998. Print.</p>
Book – no author	<p>List by title of the book. Incorporate these entries alphabetically just as you would with works that include an author name.</p> <p><i>Encyclopedia of Indiana</i>. New York: Somerset, 1993. Print.</p>
Book – one author	<p>Lastname, Firstname. Title of Book. Place of Publication: Publisher, Year of Publication. Medium of Publication.</p> <p>Gleick, James. <i>Chaos: Making a New Science</i>. New York: Penguin, 1987. Print.</p>
Book – one editor	<p>Cite the book as you normally would, but add the editor after the title.</p> <p>Bronte, Charlotte. <i>Jane Eyre</i>. Ed. Margaret Smith. Oxford: Oxford UP, 1998. Print.</p>
Book – republished	<p>Books may be republished due to popularity without becoming a new edition. New editions are typically revisions of the original work. For books that originally appeared at an earlier date and that have been republished at a later one, insert the original publication date before the publication information.</p> <p>Butler, Judith. <i>Gender Trouble</i>. 1990. New York: Routledge, 1999. Print.</p>
Book – single work from an anthology	<p>Lastname, First name. "Title of Essay." <i>Title of Collection</i>. Ed. Editor's Name(s). Place of Publication: Publisher, Year. Page range of entry. Medium of Publication.</p> <p>Harris, Muriel. "Talk to Me: Engaging Reluctant Writers." <i>A Tutor's Guide: Helping Writers One to One</i>. Ed. Ben Rafoth. Portsmouth, NH: Heinemann, 2000. 24-34. Print.</p>

Book – subsequent edition	<p>Cite the book as you normally would, but add the number of the edition after the title.</p> <p>Crowley, Sharon, and Debra Hawhee. <i>Ancient Rhetorics for Contemporary Students</i>. 3rd ed. New York: Pearson/Longman, 2004. Print.</p>
Book – three or more authors	<p>If there are more than three authors, you may choose to list only the first author followed by the phrase et al. (Latin for "and others") in place of the subsequent authors' names, or you may list all the authors in the order in which their names appear on the title page. (Note that there is a period after "al" in "et al." Also note that there is never a period after the "et" in "et al.").</p> <p>Wysocki, Anne Frances, et al. <i>Writing New Media: Theory and Applications for Expanding the Teaching of Composition</i>. Logan, UT: Utah State UP, 2004. Print.</p>
Book – three or more editors	<p>Cite the book as you normally would, but add the editors after the title.</p> <p>Carlson, David et al., eds. <i>Encyclopedia of Animal Life</i>. Boston: Houghton Mifflin Co., 1985. Print.</p>
Book – translated	<p>Cite as you would any other book. Add "Trans."—the abbreviation for translated by—and follow with the name(s) of the translator(s).</p> <p>Foucault, Michel. <i>Madness and Civilization: A History of Insanity in the Age of Reason</i>. Trans. Richard Howard. New York: Vintage-Random House, 1988. Print.</p>
Book – two authors	<p>The first given name appears in last name, first name format; subsequent author names appear in first name last name format.</p> <p>Gillespie, Paula, and Neal Lerner. <i>The Allyn and Bacon Guide to Peer Tutoring</i>. Boston: Allyn, 2000. Print.</p>
Book – two editors	<p>Cite the book as you normally would, but add the editors after the title.</p> <p>Lockhard, David J. and Charles Heimler, eds. <i>The Oregon Trail</i>. New York: Bonanza Books, 1992. Print.</p>
Book – two or more by the same author	<p>List works alphabetically by title. (Remember to ignore articles like A, An, and The.) Provide the author's name in last name, first name format for the first entry only. For each subsequent entry by the same author, use three hyphens and a period.</p> <p>Palmer, William J. <i>Dickens and New Historicism</i>. New York: St. Martin's, 1997. Print.</p> <p>---. <i>The Films of the Eighties: A Social History</i>. Carbondale: Southern Illinois UP, 1993. Print.</p>
Database	<p>Cite articles from online databases (e.g. LexisNexis, ProQuest, JSTOR, Science Direct) and other subscription services just as you would print sources. Since these articles usually come from periodicals, be sure to consult the appropriate sections of the Works Cited: Periodicals page, which you can access via its link at the bottom of this page. In addition to this information, provide the title of the database italicized, the medium of publication, and the date of access.</p> <p>Junge, Wolfgang, and Nathan Nelson. "Nature's Rotary Electromotors." <i>Science</i> 29 Apr. 2005: 642-44. <i>SIRS Researcher</i>. Web. 5 Mar. 2009. &lt;sks.sirs.com&gt;.</p> <p>Langhamer, Claire. "Love and Courtship in Mid-Twentieth-Century England." <i>Historical Journal</i> 50.1 (2007): 173-96. <i>ProQuest</i>. Web. 27 May 2009. &lt;www.proquest.com&gt;.</p>

Editorial	<p>Cite as you would any article in a periodical, but include the designators "Editorial" or "Letter" to identify the type of work it is.</p> <p>"Of Mines and Men." Editorial. <i>Wall Street Journal</i> east. ed. 24 Oct. 2003: A14. Print.</p>
E-mail	<p>Give the author of the message, followed by the subject line in quotation marks. State to whom the message was sent, the date the message was sent, and the medium of publication.</p> <p>Kunka, Andrew. "Re: Modernist Literature." Message to the author. 15 Nov. 2000. E-mail.</p> <p>Neyhart, David. "Re: Online Tutoring." Message to Joe Barbato. 1 Dec. 2000. E-mail.</p>
Film – in theater	<p>List films (in theaters or not yet on DVD or video) by their title. Include the name of the director, the film studio or distributor, and the release year. If relevant, list performer names after the director's name. Use the abbreviation <i>perf.</i> to head the list. List film as the medium of publication.</p> <p><i>The Usual Suspects</i>. Dir. Bryan Singer. Perf. Kevin Spacey, Gabriel Byrne, Chazz Palminteri, Stephen Baldwin, and Benecio del Toro. Polygram, 1995. Film.</p>
Film – DVD or video	<p>List films by their title. Include the name of the director, the distributor, and the release year. If relevant, list performer names after the director's name. Use the abbreviation <i>perf.</i> to head the list. End the entry with the appropriate medium of publication (e.g. DVD, VHS, Laser disc).</p> <p><i>Ed Wood</i>. Dir. Tim Burton. Perf. Johnny Depp, Martin Landau, Sarah Jessica Parker, Patricia Arquette. Touchstone, 1994. DVD.</p>
Government Publication	<p>Cite the author of the publication if the author is identified. Otherwise, start with the name of the national government, followed by the agency (including any subdivisions or agencies) that serves as the organizational author. For congressional documents, be sure to include the number of the Congress and the session when the hearing was held or resolution passed. US government documents are typically published by the Government Printing Office, which MLA abbreviates as GPO.</p> <p>United States. Cong. Senate. Committee on Energy and Natural Resources. <i>Hearing on the Geopolitics of Oil</i>. 110th Cong, 1st sess. Washington: GPO, 2007. Print.</p> <p>United States. Government Accountability Office. <i>Climate Change: EPA and DOE Should Do More to Encourage Progress Under Two Voluntary Programs</i>. Washington: GPO, 2006. Print.</p>
Image – painting sculpture, photograph	<p>Provide the artist's name, the work of art italicized, the date of creation, the institution and city where the work is housed. Follow this initial entry with the name of the Website in italics, the medium of publication, the date of access, and the URL link.</p> <p>Goya, Francisco. <i>The Family of Charles IV</i>. 1800. Museo Nacional del Prado, Madrid. <i>Museo Nacional del Prado</i>. Web. 22 May 2006. &lt;urladdress&gt;.</p>
Individual Song	<p>Citations begin with the artist name. They might also be listed by composers (<i>comp.</i>) or performers (<i>perf.</i>). Otherwise, list composer and performer information after the album title. Use the appropriate abbreviation after the person's name and a comma, when needed. Put individual song titles in quotation marks. Album names are italicized. Provide the name of the recording manufacturer followed by the publication date (or <i>n.d.</i>, if date is unknown). List the appropriate medium at the end of the entry (e.g. CD, LP, Audiocassette).</p> <p>Nirvana. "Smells Like Teen Spirit." <i>Nevermind</i>. Geffen, 1991. Audiocassette.</p>
Interview – personal	<p>Personal interviews refer to those interviews that you conduct yourself. List the interview by the name of the interviewee. Include the descriptor Personal interview and the date of the interview.</p> <p>Purdue, Pete. Personal interview. 1 Dec. 2000.</p>

Interview – published	<p>List the interview by the name of the interviewee. If the name of the interview is part of a larger work like a book, a television program, or a film series, place the title of the interview in quotation marks. Place the title of the larger work in italics. If the interview appears as an independent title, italicize it. Determine the medium of publication (e.g. print, Web, DVD) and fill in the rest of the entry with the information required by that medium. For books, include the author or editor name after the book title.</p> <p>Gaitskill, Mary. Interview with Charles Bock. <i>Mississippi Review</i> 27.3 (1999): 129-50. Print.</p>
Introduction, Preface, Foreword, or Afterword	<p>When citing an introduction, a preface, a forward, or an afterword, write the name of the author(s) of the piece you are citing. Then give the name of the part being cited, which should not be italicized or enclosed in quotation marks.</p> <p>Farrell, Thomas B. Introduction. <i>Norms of Rhetorical Culture</i>. By Farrell. New Haven: Yale UP, 1993. 1-13. Print.</p> <p>If the writer of the piece is different from the author of the complete work, then write the full name of the principal work's author after the word "By."</p> <p>Duncan, Hugh Dalziel. Introduction. <i>Permanence and Change: An Anatomy of Purpose</i>. By Kenneth Burke. 1935. 3rd ed. Berkeley: U of California P, 1984. xiii-xliv. Print.</p>
Lecture	<p>Provide the speaker's name. Then, give the title of the speech (if any) in quotation marks. Follow with the name of the meeting and organization, the location of the occasion, and the date. Use the descriptor that appropriately expresses the type of presentation (e.g. Address, Lecture, Reading, Keynote speech, Guest Lecture). Remember to use the abbreviation <i>n.p.</i> if the publisher is not known; use <i>n.d.</i> if the date is not known.</p> <p>Stein, Bob. <i>Computers and Writing Conference</i>. Purdue University. Union Club Hotel, West Lafayette, IN. 23 May 2003. Keynote address.</p>
Multivolume Work – citing one volume	<p>When citing only one volume of a multivolume work, include the volume number after the work's title, or after the work's editor or translator.</p> <p>Harris, Muriel. "Talk to Me: Engaging Reluctant Writers." <i>A Tutor's Guide: Helping Writers One to One</i>. Ed. Ben Rafoth. Portsmouth, NH: Heinemann, 2000. 24-34. Print.</p>
Multivolume Work – multiple volumes	<p>When citing more than one volume of a multivolume work, cite the total number of volumes in the work.</p> <p>Quintilian. <i>Institutio Oratoria</i>. Trans. H. E. Butler. 4 vols. Cambridge: Loeb-Harvard UP, 1980. Print.</p>
Painting, Sculpture, or Photograph	<p>Include the artist's name. Give the title of the artwork in italics. Provide the date of composition. If the date of composition is unknown, place the abbreviation <i>n.d.</i> in place of the date. Finally, provide the name of the institution that houses the artwork followed by the location of the institution.</p> <p>Goya, Francisco. <i>The Family of Charles IV</i>. 1800. <i>Museo del Prado</i>, Madrid.</p>
Pamphlet	<p>Cite the title and publication information for the pamphlet just as you would a book without an author. Pamphlets and promotional materials commonly feature corporate authors (commissions, committees, or other groups that does not provide individual group member names). If the pamphlet you are citing has no author, cite as directed below. If your pamphlet has an author or a corporate author, put the name of the author (last name, first name format) or corporate author in the place where the author name typically appears at the beginning of the entry.</p> <p><i>Women's Health: Problems of the Digestive System</i>. Washington: American College of Obstetricians and Gynecologists, 2006. Print.</p> <p><i>Your Rights Under California Welfare Programs</i>. Sacramento, CA: California Dept. of Social Services, 2007. Print.</p>

Poem	<p>Lastname, Firstname. "Title of Poem." <i>Title of Collection</i>. Ed. Editor's Name(s). Place of Publication: Publisher, Year. Page range of entry. Medium of Publication.</p> <p>Burns, Robert. "Red, Red Rose." <i>100 Best-Loved Poems</i>. Ed. Philip Smith. New York: Dover, 1995. 26. Print.</p> <p>Whitman, Walt. "I Sing the Body Electric." <i>Selected Poems</i>. New York: Dover, 1991. 12-19. Print.</p>
Short Story in an Anthology	<p>Lastname, Firstname. "Title of Short Story." <i>Title of Collection</i>. Ed. Editor's Name(s). Place of Publication: Publisher, Year. Page range of entry. Medium of Publication.</p> <p>Kincaid, Jamaica. "Girl." <i>The Vintage Book of Contemporary American Short Stories</i>. Ed. Tobias Wolff. New York: Vintage, 1994. 306-07. Print.</p> <p>Carter, Angela. "The Tiger's Bride." <i>Burning Your Boats: The Collected Stories</i>. New York: Penguin, 1995. 154-69. Print.</p>
Television or Radio (live)	<p>Begin with the title of the episode in quotation marks. Provide the name of the series or program in italics. Also include the network name, call letters of the station followed by the city, and the date of broadcast. End with the publication medium (e.g. <i>Television, Radio</i>).</p> <p>"The Blessing Way." <i>The X-Files</i>. Fox. WXIA, Atlanta. 19 Jul. 1998. Television.</p>
Television – recorded	<p>Cite recorded television episodes like films. Begin with the episode name in quotation marks. Follow with the series name in italics. When the title of the collection of recordings is different than the original series (e.g., the show <i>Friends</i> is in DVD release under the title <i>Friends: The Complete Sixth Season</i>), list the title that would help researchers locate the recording. Give the distributor name followed by the date of distribution. End with the medium of publication (e.g. <i>DVD, Videocassette, Laser disc</i>).</p> <p>"The One Where Chandler Can't Cry." <i>Friends: The Complete Sixth Season</i>. Writ. Andrew Reich and Ted Cohen. Dir. Kevin Bright. Warner Brothers, 2004. DVD.</p>
Web Site – department	<p>Give the instructor name. Then list the title of the course (or the school catalog designation for the course) in italics. Give appropriate department and school names as well, following the course title. Remember to use n.d. if no publishing date is given.</p> <p>Felluga, Dino. <i>Survey of the Literature of England</i>. Purdue U, Aug. 2006. Web. 31 May 2007. &lt;www.purdue.edu&gt;.</p> <p><i>English Department</i>. Purdue U, 14 May 2009. Web. 20 Apr. 2009.</p>
Web Site – entire	<p>Editor, author, or compiler name (if available). <i>Name of Site</i>. Version number. Name of institution/organization affiliated with the site (sponsor or publisher), date of resource creation (if available). Medium of publication. Date of access. &lt;URL&gt;.</p> <p>Felluga, Dino. <i>Guide to Literary and Critical Theory</i>. Purdue U, 28 Nov. 2003. Web. 10 May 2006. &lt;www.purdue.edu&gt;.</p>
Web Site – page	<p>For an individual page on a Web site, list the author or alias if known, followed by the information covered above for entire Web sites. Remember to use n.p. if no publisher name is available and n.d. if no publishing date is given.</p> <p>"How to Make Vegetarian Chili." <i>eHow.com</i>. eHow, n.d. Web. 24 Feb. 2009. &lt;www.ehow.com&gt;.</p>

## *Annotated Bibliographies*

(Source: <http://owl.english.purdue.edu>)

### Definitions

A **bibliography** is a list of sources (books, journals, websites, periodicals, etc.) one has used for researching a topic. Bibliographies are sometimes called "references" or "works cited" depending on the style format you are using. A bibliography usually just includes the bibliographic information (i.e., the author, title, publisher, etc.).

An **annotation** is a summary and/or evaluation.

Therefore, an **annotated bibliography** includes a summary and/or evaluation of each of the sources. Depending on your project or the assignment, your annotations may do one or more of the following:

- **Summarize:** Some annotations merely summarize the source. What are the main arguments? What is the point of this book or article? What topics are covered? If someone asked what this article/book is about, what would you say? The length of your annotations will determine how detailed your summary is.
- **Assess:** After summarizing a source, it may be helpful to evaluate it. Is it a useful source? How does it compare with other sources in your bibliography? Is the information reliable? Is it this source biased or objective? What is the goal of this source?
- **Reflect:** Once you've summarized and assessed a source, you need to ask how it fits into your research. Was this source helpful to you? How does it help you shape your argument? How can you use this source in your research project? Has it changed how you think about your topic?

*Note: Your annotated bibliography may include some of these, all of these, or even others.*

### Why should I write an annotated bibliography?

**To learn about your topic:** Writing an annotated bibliography is excellent preparation for a research project. Just collecting sources for a bibliography is useful, but when you have to write annotations for each source, you're forced to read each source more carefully. You begin to read more critically instead of just collecting information. At the professional level, annotated bibliographies allow you to see what has been done in the literature and where your own research or scholarship can fit. To help you formulate a thesis: Every good research paper is an argument. The purpose of research is to state and support a thesis. So a very important part of research is developing a thesis that is debatable, interesting, and current. Writing an annotated bibliography can help you gain a good perspective on what is being said about your topic. By reading and responding to a variety of sources on a topic, you'll start to see what the issues are, what people are arguing about, and you'll then be able to develop your own point of view.

**To help other researchers:** Extensive and scholarly annotated bibliographies are sometimes published. They provide a comprehensive overview of everything important that has been and



is being said about that topic. You may not ever get your annotated bibliography published, but as a researcher, you might want to look for one that has been published about your topic.

### **MLA Format for Annotated Bibliographies**

For an annotated bibliography, use standard MLA format for the citations, then add a brief abstract for each entry, including:

2 to 4 sentences to summarize the main idea(s) of the item, and

1 or 2 sentences to relate the article to your research topic, your personal experience, or your future goals (if part of your assignment) or to add a critical description.

### **Basic MLA Style Format for an Annotated Bibliography**

Format your citations in the same manner as for a normal reference list, then follow these instructions for adding an annotation.

1. **Hanging Indents** are required for citations in the bibliography. That is, the first line of the citation starts at the left margin. Subsequent lines are indented 4 spaces.
2. As with every other part of an MLA formatted essay, the bibliography is double spaced, both within the citation and between them. Do not add an extra line between the citations. The annotation is a continuation of the citation. Do not drop down to the next line to start the annotation.
3. The right margin is the normal right margin of your document.
4. *In a long bibliography, organize your entries by topic.* Otherwise, ALPHABETIZE your entries.
5. To view these annotations with correct formatting, set your preferences so that the **font size is 12, Times New Roman type.**

Name

Topic/Task

### Sample Annotated Bibliography

Kerr, Frances. "Feeling Half-Feminine: Modernism and the Politics of

Emotion in *The Great Gatsby*." *American Literature* 68 (1996): 405-31.

A brilliant analysis of the homoeroticism in the novel--Nick's attraction to McKee and to Gatsby. Kerr thinks the tennis girl with sweat on her lip is Jordan (which I think is wrong); she notes that Jordan has more control over her emotions than the other women in the novel (Daisy and Myrtle). Kerr argues that Nick's narrative about his dumping her "leads the reader to believe that it is Jordan's indifference, shallowness, and dishonesty that prompt his move. The psychological subtext of *Gatsby*, however, suggests a motivation entirely different. Nick Carraway identifies with and feels most romantically drawn not to 'masculine' women but to 'feminine' men" (418).

Mandel, Jerome. "The Grotesque Rose: Medieval Romance

and *The Great Gatsby*." *Modern Fiction Studies* 34 (1988): 541-558.

Mandel argues that *Gatsby* follows many of the conventions of medieval romance, and analyzes East and West Egg as competing courts, Buchanan as a prince/Lord with Daisy as unattainable queen/fair lady. Gatsby and Nick are both construed as knights; Jordan is only mentioned in passing as a sort of attendant figure on Queen Daisy. This whole analysis seems somewhat farfetched.

## **PREZI Shortcuts**

Prezi offers a non-linear, visually oriented, and easy to learn platform for your multimedia presentations. It allows you to have all your information in one place, and liberates you from traditional narrative structures as you navigate through it. In other words, you can maneuver your information and make comparisons without having to go back and forth through numerous slides, which adds a degree of fluidity and continuity to your delivery. You can guide your audience through your desired points by focusing on specifics, but they can also literally see "the big picture." And it gives you the ability to easily manipulate your information in response to spontaneous conversation.

Your project will be laid out as a sort of conceptual and visual "mind map," offering flexibility in its layout and organization as well as in its presentation. Prezi lends itself well to certain thought processes and content, and is particularly useful for sharing high resolution photographic images; you can zoom in and out of pictures to view details.

In some senses Prezi requires a little more design effort than, say, PowerPoint. But it doesn't need to be complicated, and it permits you much more freedom in how you show your information. After logging into [the Prezi website](#), simply click the "New Prezi" button. You will be asked to choose a template, and though you'll probably want the "blank" one, the others will provide you with a number of ready-made elements you can customize as desired once you're familiar with Prezi's tools.

Use the following link for a more in-depth description on how to use Prezi's many features: <http://dml.wikis.bgc.bard.edu/prezi-how-to>

### **1. Navigating the Prezi Bubble Menu**

The main Prezi interface is called the Bubble Menu, which consists of five main items. Knowing how to navigate the Prezi Bubble Menu helps you to create exciting presentations. Once you start to use the menus, you'll see how quickly you're able to produce professional presentations. Here are the main Bubble items:

<b>Use this bubble:</b>	<b>To do this:</b>
Write	Type in text, add Web links, and access the Transformation Zebra that moves, resizes, and rotates content.
Insert	Upload media files and add Shapes—an Arrow, Free-form line, or

	Highlighter.
Frame	Add "containers" around content to group it. The available containers are Bracket, Circle, Rectangle, and Hidden.
Path	Set up the navigation views one by one, capture a specific view within a Frame (container), or delete your entire path and start over.
Colors and Fonts	Apply styles. Each style has fonts and color choices within them.

## 2. Quick Keyboard Shortcuts for Prezi

Using Prezi presentation software isn't difficult, and its keyboard shortcuts save some time. Make quick work out of creating great Prezi presentations by getting to know these easy-to-remember keyboard shortcuts:

To Do This:	Use This Shortcut:
Open an edit text box	Double-click on the canvas
Toggle between edit and show modes	Press the space bar
Go forward and back in the path from Show mode	Use the left and right arrow keys
Zoom in and back out from Show mode	Use the up and down arrow keys
Save	Press Ctrl+S
Undo	Press Ctrl+Z
Escape from full screen in Show Mode	Press Esc key

## 3. Handy Shortcuts in Prezi's Show Mode

Prezi has two different modes of operation: Edit Mode, in which you create your presentation, and Show Mode, in which you present your creations. In Show Mode, use these handy shortcuts to make your presentation go even more smoothly. Use this as a practice checklist before you start:

Use This Function:	To Do This:
Full Screen Mode	To accommodate a projector or for wider screen viewing.
Timing Intervals	This allows you to set specific amounts of time for each screen to be seen. There are settings for 4, 10 and 20 seconds between screens. After you set them up, you can run Auto Play.

Zoom in	By clicking the (+) sign, you zoom in to the screen.
Zoom out	By clicking the (-) sign, you zoom out from the content.

#### 4. Media Formats to Use with Prezi

With Prezi, you have the opportunity to include a variety of media that to make your presentations really stand out from the usual boring slide shows. You can use custom video you have created, audio, or photos and sketches. There are no limits. Here's a list of the media formats you can upload to Prezi:

- **Any image in a Vector, JPG, PNG or GIF format:** Maximum size for an uploaded image is 2880 x 2880.
- **Text with a different font and color:** Create text using a graphics program and upload it to Prezi.
- **Video:** File formats in Flash — FLV or F4V are supported.
- **Audio:** You need to convert your audio file into an FLV format.
- **Images, charts, spreadsheets, graphs and any content that can be converted to a PDF and uploaded to Prezi:** For example, you can take an Excel spreadsheet and convert it to a PDF and upload it.
- **Digital images from stock photo sites, your own personal photos, and other photo sites.**
- **Graphics and images you created from drawing software like Adobe Photoshop:** Just convert them to PDFs first.
- **YouTube Videos:** Cut and paste the URL of the video into a text box from the Write Bubble and the video will play within Prezi as long as you are connected to the Internet.

#### 5. How to Use the Prezi Path Tool

Prezi has a Path tool that you use to set up and follow your storyline. Specifically, the tool helps you set up Path numbers that move your presentation from element to element regardless of proximity. That way you never lose your place. In addition, with a set Path you can send your Prezi to be viewed without a presenter and be assured it will be seen as you planned it.

To use the Path tool do the following:

1. **Click the Path bubble from the Prezi menu**

Three smaller bubbles — 1-2-3 Add, Capture View, and Delete All — open.

**2. To set up your path, click the 1-2-3-Add bubble.**

To start the path, click on the text or graphic you want to show first. It might be the title you created. Once you click it, the number 1 appears in a circle on top of the element you clicked. This represents the first area of the screen that will be shown.

**3. To set up the next area you want it to move to, click on that object.**

A circle with a 2 in it is placed on top of that area, and a line connects you from number 1 to number 2 so you can follow it. Continue clicking on objects until you have the path set up the way you want it. If you want the view to be the center of a grouping of objects, click the center of the Frame.

# MLA Parenthetical Citations and Paraphrasing

**PROSE – 3 lines or less** (add two quotation marks on either side of the text and add the author's last name and page number in parenthesis before the period.)

- If the author's name is mentioned in the text simply place the page number in parenthesis.

*Branscomb argues that "it's a good idea to lurk for a few weeks to ensure that you don't break any of the rules of etiquette" (7) when joining a listserv.*

- If the author's name isn't mentioned in the text, add the author's last name and page number after the quotation. REMINDER: there is no comma between the author's last name and the page number.

*When joining a listserv, "it's a good idea to lurk for a few weeks to ensure that you don't break any of the rules of etiquette" (Branscomb 7).*

- If there are three or less lines of text being quoted, add the quotation directly into the paragraph and continue writing after the citation.

*Stanley and Stella's relationship is based on fighting, violence, and make-up sex. "She backs out of sight and disappears. There is the sound of a blow. Stella cries out" (Williams 57). He can tell that he has hit a nerve when "Her face expresses a faint shock" (Williams 77).*

**PROSE – 4 lines or more** (do not use quotation marks! Place a colon before you insert the text, skip to the next line, type your text in block formation (indenting on both sides), and place the author's last name and page number in parenthesis after the period.)

- If the author's name is mentioned in the text simply place the page number in parenthesis.

*Bolles argues that the most effective job hunting method is what he calls  
the creative job hunting approach:*

*figuring out your best skills, and favorite knowledges, and then  
researching any employer that interests you, before approaching  
that organization and arranging, through your contacts, to see the  
person there who has the power to hire you for the position you  
are interested in. This method, faithfully followed, leads to a job for  
86 out of every 100 job-hunters who try it. (57)*

- If the author's name isn't mentioned in the text, add the author's last name and page number after the quotation. REMINDER: there is no comma between the author's last name and the page number AND this information goes after the period.

*The most effective job hunting method is the creative job hunting approach:*

*figuring out your best skills, and favorite knowledges, and then*

researching any employer that interests you, before approaching that organization and arranging, through your contacts, to see the person there who has the power to hire you for the position you are interested in. This method, faithfully followed, leads to a job for 86 out of every 100 job-hunters who try it. (Bolles 57)

- If the author is unknown, give the citation by title:

*"The council members adopted several new policies during a recent meeting" ("New American Politics" 16).*

**PLAYS – dialogue of one character** (place 3 quotation marks around the dialogue and the author's last name and page number in parenthesis before the period.)

- In quoting from a play, include the act, scene, and line numbers; unless the play is very brief, in which case just cite the line numbers.

*In The Tempest, Prospero's character says what many critics believe is his retirement wish to his fans, "Be free, and fare thou well!" (Shakespeare 5.1.319).*

**PLAYS – dialogue between two or more characters**

- When quoting between two or more characters, use a colon before the citation, label the characters' names, place a period after their name, skip lines, place a period after the last sentence, and then place the page numbers in parentheses.

*Early in Thornton Wilder's Our Town he uses dialogue to establish his characters' traits:*

*Rebecca.       Mama, do you know what I love most in the world—do you?—Money.*

*Mrs. Gibbs.    Eat your breakfast.  
(182-184)*

- If it is a full length play with no act, scene, and line numbers, simply use the author's last name and page number.

*In this Hell, Inez informs the other characters that, "...each of us will act as torturer of the other two" (Sartre 16). For instance, Garcin is trapped in Hell with two women. When he was alive, he treated women poorly, so now he is stuck with them for all eternity. Estelle never had any trouble getting the attention of men and now in Hell, she cannot attract Garcin. The only one who has eyes for her is the lesbian, Inez:*

*Estelle.        Are you really – attracted by me?*

*Inez.            Very much indeed.  
(Sartre 21)*

*Finally, Inez never had trouble stealing women away from their men on earth. She was able to take her cousin's lover away from him. In Hell, she cannot gain the affection of Estelle who is attracted to Garcin. The torture is that each of them wants something that they cannot have and they will continue wanting it forever. Garcin wants peace and quiet, Estelle wants Garcin, and Inez wants Estelle.*



## POETRY

- Cite poetry by the line and section number rather than by page number. For poems without numbered lines, cite by title. You can cite up to three lines this way, with quotation marks, as long as you separate the lines with a slash mark with a space on each side.

*Shakespeare concludes with the line "I never writ, nor no man ever loved" (14).*

*The poem is concluded with the line "I never writ, nor no man ever loved" (Shakespeare14).*

*Emily Dickinson explains that "God made a little gentian; / It tried to be a rose /And failed, and all the summer laughed" (1-3).*

*The author explains that "God made a little gentian; / It tried to be a rose /And failed, and all the summer laughed" (Dickinson 1-3).*

- To cite a longer section of poetry, start your quotation on a new line, indent, and do not add quotation marks.

*Emily Dickinson's poem, "XLVI," plays on seasonal symbolism, as its speaker seeks to determine the time of year:*

*It can't be summer,—that got through;  
It's early yet for spring;  
There's that long town of white to cross  
Before the blackbirds sing.*

*It can't be dying,—it's too rouge,—  
The dead shall go in white.  
So sunset shuts my question down  
With clasps of chrysolite. (1-8)*

## PARAPHRASING – placing it in your own words

The original passage:

*Students frequently overuse direct quotation in taking notes, and as a result they overuse quotations in the final [research] paper. Probably only about 10% of your final manuscript should appear as directly quoted matter. Therefore, you should strive to limit the amount of exact transcribing of source materials while taking notes. Lester, James D. Writing Research Papers. 2nd ed. (1976): 46-47.*

A legitimate paraphrase:

*In research papers students often quote excessively, failing to keep quoted material down to a desirable level. Since the problem usually originates during note taking, it is essential to minimize the material recorded verbatim (Lester 46-47).*

A plagiarized version:

*Students often use too many direct quotations when they take notes, resulting in too many of them in the final research paper. In fact, probably only about 10% of the final copy should consist of directly quoted material. So it is important to limit the amount of source material copied while taking notes.*

VI.

10 Honors  
Supplemental  
Materials

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## What Do Students Need to Know About Rhetoric?

Hepzibah Roskelly

University of North Carolina

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The AP Language and Composition Exam places strong emphasis on students' ability to analyze texts rhetorically and to use rhetoric effectively as they compose essay responses. It's an important question for teachers, therefore, to consider what students need to know about this often misunderstood term in order to write confidently and skillfully.

The traditional definition of rhetoric, first proposed by Aristotle, and embellished over the centuries by scholars and teachers, is that rhetoric is the art of observing in any given case the "available means of persuasion."

"The whole process of education for me was learning to put names to things I already knew." That's a line spoken by Kinsey Millhone, Sue Grafton's private investigator in one of her series of alphabet mystery novels, *C is for Corpse*. When I began a graduate program that specialized in rhetoric, I wasn't quite sure what that word meant. But once I was introduced to it, I realized rhetoric was something I had always known about.

Any of these opening paragraphs might be a suitable way to begin an essay on what students need to know as they begin a course of study that emphasizes rhetoric and prepares them for the AP English Language Exam. The first acknowledges that the question teachers ask about teaching rhetoric is a valid one. The second establishes a working definition and suggests that the writer will rely on classical rhetoric to propose answers to the question. And the third? Perhaps it tells more about the writer than about the subject. She likes mysteries; she knows that many people (including herself when she was a student) don't know much about the term. But that third opening is the one I choose to begin with. It's a *rhetorical* decision, based on what I know of myself, of the subject, and of you. I want you to know something of me, and I'd like to begin a conversation with you. I also want to establish my purpose right away, and Millhone's line states that purpose nicely. Rhetoric is all about giving a name to something we already know a great deal about, and teachers who understand that are well on their way to teaching rhetoric effectively in their classes.

The first thing that students need to know about rhetoric, then, is that it's all around us in conversation, in movies, in advertisements and books, in body language, and in art. We employ rhetoric whether we're conscious of it or not, but becoming conscious of how rhetoric works can transform speaking, reading, and writing, making us more successful and able communicators and more discerning audiences. The very *ordinariness* of rhetoric is the single most important tool for teachers to use to help students understand its dynamics and practice them.

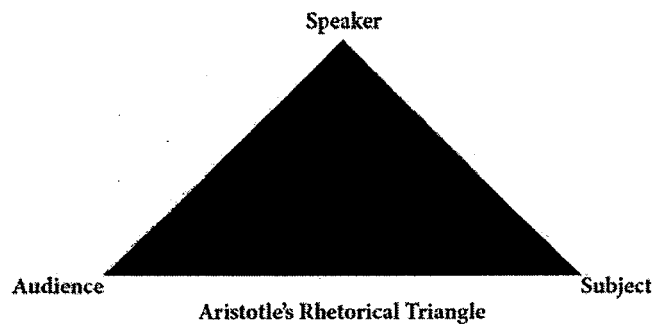
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Exploring several writers' definitions of rhetoric will, I hope, reinforce this truth about the commonness of rhetorical practice and provide some useful terms for students as they analyze texts and write their own. The first is Aristotle's, whose work on rhetoric has been employed by scholars and teachers for centuries, and who teachers still rely on for basic understandings about the rhetorical transaction.

### **The Rhetorical Triangle: Subject, Audience, Speaker's Persona**

Rhetoric may be defined as the faculty of observing in any given case the available means of persuasion.  
—Aristotle

Aristotle believed that from the world around them, speakers could observe how communication happens and use that understanding to develop sound and convincing arguments. In order to do that, speakers needed to look at three elements, graphically represented by what we now call the rhetorical triangle:



Aristotle said that when a *rhetor* or speaker begins to consider how to compose a speech—that is, begins the process of invention—the speaker must take into account three elements: the *subject*, the *audience*, and the *speaker*. The three elements are connected and interdependent; hence, the triangle.

Considering the *subject* means that the writer/speaker evaluates what he or she knows already and needs to know, investigates perspectives, and determines kinds of evidence or proofs that seem most useful. Students are often taught how to conduct research into a subject and how to support claims with appropriate evidence, and it is the subject point of the triangle that students are most aware of and feel most confident about. But, as Aristotle shows, knowing a subject—the theme of a novel, literary or rhetorical terms, reasons for the Civil War—is only one facet of composing.

Considering the *audience* means speculating about the reader's expectations, knowledge, and disposition with regard to the subject writers explore. When students respond to an assignment given by a teacher, they have the advantage of knowing a bit of what their

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audience expects from them because it is often spelled out. “Five to seven pages of error-free prose.” “State your thesis clearly and early.” “Use two outside sources.” “Have fun.” All of these instructions suggest to a student writer what the reader expects and will look for; in fact, pointing out directly the rhetoric of assignments we make as teachers is a good way to develop students’ rhetorical understanding. When there is no assignment, writers imagine their readers, and if they follow Aristotle’s definition, they will use their own experience and observation to help them decide on how to communicate with readers.

The use of experience and observation brings Aristotle to the *speaker* point of the triangle. Writers use who they are, what they know and feel, and what they’ve seen and done to find their attitudes toward a subject and their understanding of a reader. Decisions about formal and informal language, the use of narrative or quotations, the tone of familiarity or objectivity, come as a result of writers considering their speaking voices on the page. My opening paragraph, the *exordium*, attempts to give readers insight into me as well as into the subject, and it comes from my experience as a reader who responds to the personal voice. The creation of that voice Aristotle called the *persona*, the character the speaker creates as he or she writes.

Many teachers use the triangle to help students envision the rhetorical situation. Aristotle saw these rhetorical elements coming from lived experience. Speakers knew how to communicate because they spoke and listened, studied, and conversed in the world. Exercises that ask students to observe carefully and comment on rhetorical situations in action—the cover of a magazine, a conversation in the lunchroom, the principal’s address to the student body—reinforce observation and experience as crucial skills for budding rhetoricians as well as help students transfer skills to their writing and interpreting of literary and other texts.

### **Appeals to Logos, Pathos, and Ethos**

In order to make the rhetorical relationship—speakers to hearers, hearers to subjects, speakers to subjects—most successful, writers use what Aristotle and his descendants called the *appeals*: logos, ethos, and pathos.

They appeal to a reader’s sense of *logos* when they offer clear, reasonable premises and proofs, when they develop ideas with appropriate details, and when they make sure readers can follow the progression of ideas. The logical thinking that informs speakers’ decisions and readers’ responses forms a large part of the kind of writing students accomplish in school.

Writers use *ethos* when they demonstrate that they are credible, good-willed, and knowledgeable about their subjects, and when they connect their thinking to readers’ own ethical or moral beliefs. Quintilian, a Roman rhetorician and theorist, wrote that the

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speaker should be the “good man speaking well.” This emphasis on *good* character meant that audiences and speakers could assume the best intentions and the most thoughtful search for truths about an issue. Students’ use of research and quotations is often as much an ethical as a logical appeal, demonstrating to their teachers that their character is thoughtful, meticulous, and hardworking.

When writers draw on the emotions and interests of readers, and highlight them, they use *pathos*, the most powerful appeal and the most immediate—hence its dominance in advertisements. Students foreground this appeal when they use personal stories or observations, sometimes even within the context of analytical writing, where it can work dramatically well to provoke readers’ sympathetic reaction. Figurative language is often used by writers to heighten the emotional connections readers make to the subject. Emily Dickinson’s poem that begins with the metaphor “My life had stood—a loaded gun,” for example, provokes readers’ reactions of fear or dread as they begin to read.

As most teachers teach the appeals, they make sure to note how intertwined the three are. John F. Kennedy’s famous line (an example of the rhetorical trope of *antimetabole*, by the way), “Ask not what your country can do for you—ask what you can do for your country,” calls attention to the ethical qualities of both speaker and hearer, begins to propose a solution to some of the country’s ills by enlisting the direct help of its citizens, and calls forth an emotional patriotism toward the country that has already done so much for individuals. Asking students to investigate how appeals work in their own writing highlights the way the elements of diction, imagery, and syntax work to produce persuasive effects, and often makes students conscious of the way they’re unconsciously exercising rhetorical control.

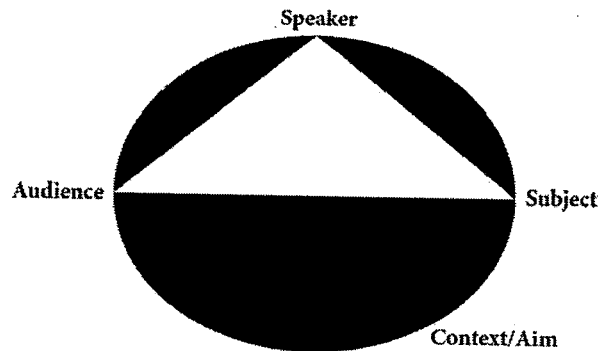
Any text students read can be useful for teachers in teaching these elements of classical rhetoric. Speeches, because they’re immediate in connecting speaker and hearer, provide good illustrations of how rhetorical relationships work. In Shakespeare’s *Julius Caesar*, Marc Antony’s speech allows readers to see clearly how appeals intertwine, how a speaker’s persona is established, how aim or purpose controls examples. Sojourner Truth’s repetition of the phrase “Ain’t I a Woman?” shows students the power of repetition and balance in writing as well as the power of gesture (Truth’s gestures to the audience are usually included in texts of the speech). Asking students to look for rhetorical transactions in novels, in poems, in plays, and in nonfiction will expose how rhetorical *all* writing is.

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## Context and Purpose

Rhetoric is what we have instead of omniscience.  
—Ann Berthoff

It's important to note that Aristotle omitted—or confronted only indirectly—two other elements of the rhetorical situation, the *context* in which writing or speaking occurs and the emerging aim or *purpose* that underlies many of the writer's decisions. In part, Aristotle and other classical rhetoricians could assume context and aim since all speakers and most hearers were male, upper class, and concerned with addressing important civic, public issues of the day. But these two considerations affect every element of the rhetorical triangle. Some teachers add circles around the triangle or write inside of it to show the importance of these two elements to rhetorical understanding.



Ann Berthoff's statement suggests the importance of context, the situation in which writing and reading occur, and the way that an exploration of that situation, a rhetorical analysis, can lead to understanding of what underlies writers' choices. We can't know for sure what writers mean, Berthoff argues, but we have rhetoric to help us interpret.

The importance of context is especially obvious in comedy and political writing, where controlling ideas are often, maybe even usually, topical, concerned with current events and ideas. One reason comedy is difficult to teach sometimes is that the events alluded to are no longer current for readers and the humor is missed. Teachers who have taught Jonathan Swift's "A Modest Proposal," for example, have to fill in the context of the Irish famine and the consequent mind-numbing deprivation in order to have students react appropriately to the black humor of Swift's solutions to the problem. But using humorist David Sedaris's essays or Mort Sahl's political humor or Dorothy Parker's wry social commentary provides a fine opportunity to ask students to do research on the context in which these pieces were written. Students who understand context learn how and why they write differently in history class and English or biology. And giving students real

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contexts to write in—letters to the editor, proposals for school reforms, study notes for other students— highlights how context can alter rhetorical choices in form and content.

## **Intention**

Rhetoric . . . should be a study of misunderstandings and their remedies.  
—I. A. Richards

Richards's statement reveals how key *intention* or aim is to rhetorical effectiveness. Words and forms carry writers' intentions, but, as Richards indicates, those aims can be miscommunicated. Investigating how readers perceive intentions exposes where and how communication happens or is lost. For Richards, rhetoric is the way to connect intentions with responses, the way to reconcile readers and writers. Intention is sometimes embodied in a thesis statement; certainly, students get lots of practice making those statements clear. *But intention is carried out throughout a piece, and it often changes.* Writing workshops where writers articulate intentions and readers suggest where they perceive them or lose them give students a way to realize intentions more fully.

Many texts students read can illuminate how intentions may be misperceived as well as communicated effectively. "A Modest Proposal," for example, is sometimes perceived as horrific by student readers rather than anguished. Jane Addams's "Bayonet Charge" speech, delivered just before America's entrance into World War I, provoked a storm of protest when it seemed to many that she was impugning the bravery of fighting soldiers who had to be drugged before they could engage in the mutilation of the bayonet charge. Although she kept restating her intention in later documents, her career was nearly ruined, and her reputation suffered for decades. I use that example (in part because you may not be familiar with it) to show that students can find much to discuss when they examine texts from the perspective of misunderstandings and their remedies.

## **Visual Rhetoric**

One way to explore rhetoric in all its pervasiveness and complexity is to make use of the visual. Students are expert rhetoricians when it comes to symbolic gesture, graphic design, and action shots in film. What does Donald Trump's hand gesture accompanying his straightforward "You're fired" on the recent "reality" television program *The Apprentice* signal? (Notice the topical context I'm using here: perhaps when you read this, this show will no longer be around.) Why does Picasso use color and action in the way he does in his painting *Guernica*? Why are so many Internet sites organized in columns that sometimes compete for attention? Linking the visual to the linguistic, students gain confidence and control as they analyze and produce rhetoric.



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## Conclusion

So what do students need to know about rhetoric? Not so much the names of its tropes and figures, although students often like to hunt for examples of asyndeton or periphrasis, and it is also true that if they can identify them in texts they read they can in turn practice them in their own writing, often to great effect. (If you're interested in having students do some work with figures of speech and the tropes of classical rhetoric, visit the fine Web site at Brigham Young University developed by Professor Gideon Burton called *Silva Rhetoricae*, literally "the forest of rhetoric": [humanities.byu.edu/rhetoric/silva.htm](http://humanities.byu.edu/rhetoric/silva.htm). That site provides hundreds of terms and definitions of rhetorical figures.) However, it's more important to recognize how figures of speech affect readers and be able to use them effectively to persuade and communicate than it is to identify them, and the exam itself places little emphasis on an ability to name *zeugma* (a figure where one item in a series of parallel constructions in a sentence is governed by a single word), but great emphasis on a student's ability to write a sentence that shows an awareness of how parallel constructions affect readers' responses.

Students don't need to memorize the five canons of classical rhetoric either—invention, arrangement, style, memory, and delivery—although studying what each of those canons might mean for the composing processes of today's student writers might initiate provocative conversation about paragraph length, sentence structure, use of repetition, and format of final product.

What students need to know about rhetoric is in many ways what they know already about the way they interact with others and with the world. Teaching the connections between the words they work with in the classroom and the world outside it can challenge and engage students in powerful ways as they find out how much they can use what they know of the available means of persuasion to learn more.

### Some useful books on rhetoric:

Crowley, Sharon, and Debra Hawhee. *Ancient Rhetorics for Contemporary Students*. 3rd Ed. New York: Pearson/Longman, 2004.

Covino, William A., and David A. Jolliffe. *Rhetoric: Concepts, Definitions, Boundaries*. Boston: Allyn and Bacon, 1995.

Lunsford, Andrea A., John J. Ruszkiewicz, and Keith Walters. *Everything's an Argument*. 3rd Ed. New York: Bedford, St. Martin's, 2004.

Mailloux, Steven. *Rhetorical Power*. Ithaca, New York: Cornell University Press, 1989.

## **AP Language & Composition Overview**

The AP English Language and Composition Exam is approximately 3 hours and 15 minutes long and has two parts — multiple choice questions and free response questions.

### **Multiple Choice Section**

This section has **50-55 questions** which are drawn from 4-5 passages; it requires to critical reading, paying special attention to how and why authors use language. The multiple choice section lasts one hour.

### **Essay**

There are three separate essays in this section: synthesis, analysis, and persuasion.

- **Synthesis:** Take a position on a subject and support it using evidence from the 6-7 sources that the exam provides.
- **Rhetorical:** Identify and analyze the rhetorical strategies used by the author in a given passage. Rhetoric modes include exposition, description, narration, and argumentation
- **Persuasion:** Take a position on a controversial issue or idea. As no sources are provided, you must use personal knowledge and/or experience to support your argument.

### **Scoring**

Multiple choice accounts for 45% of your total score while essays comprise the remaining 55%. Essays are graded on a scale of 1 to 9, with 9 being the best. Like all other AP Exams, the AP English scores are combined together on a scale of 1-5, with 5 being the best. You generally want to shoot for a 4 or 5 to ensure that you will receive college credit for the course.

### **Terms & Rhetorical Devices:**

The following are brief definitions of grammatical, literary, and rhetorical terms that have appeared on the multiple-choice and essay portions of the AP English Language and Composition exam.

**Ad Hominem** - an argument based on the failings of an adversary rather than on the merits of the case; a logical fallacy that involves a personal attack.

**Adjective** - The part of speech (or word class) that modifies a noun or a pronoun.

**Adverb** - The part of speech (or word class) that modifies a verb, adjective, or other adverb.

**Allegory** - Extending a metaphor so that objects, persons, and actions in a text are equated with meanings that lie outside the text.

**Alliteration** - The repetition of an initial consonant sound.

**Allusion** - A brief, usually indirect reference to a person, place, or event--real or fictional.

**Ambiguity** - The presence of two or more possible meanings in any passage.

**Analogy** - Reasoning or arguing from parallel cases.

**Anaphora** - The repetition of the same word or phrase at the beginning of successive clauses or verses.

**Antecedent** - The noun or noun phrase referred to by a pronoun.

**Antithesis** - The juxtaposition of contrasting ideas in balanced phrases.

**Aphorism** -

(1) A tersely phrased statement of a truth or opinion.

(2) A brief statement of a principle.

**Apostrophe** - A rhetorical term for breaking off discourse to address some absent person or thing.

**Appeal to Authority** - A fallacy in which a speaker or writer seeks to persuade not by giving evidence but by appealing to the respect people have for a famous person or institution.

**Appeal to Ignorance** - A fallacy that uses an opponent's inability to disprove a conclusion as proof of the conclusion's correctness.

**Argument** - A course of reasoning aimed at demonstrating truth or falsehood.

**Assonance** - The identity or similarity in sound between internal vowels in neighboring words.

**Asyndeton** - The omission of conjunctions between words, phrases, or clauses (opposite of polysyndeton).

**Character** - An individual (usually a person) in a narrative (usually a work of fiction or creative nonfiction).

**Chiasmus** - A verbal pattern in which the second half of an expression is balanced against the first but with the parts reversed.

**Circular Argument** - An argument that commits the logical fallacy of assuming what it is attempting to prove.

**Claim** - An arguable statement, which may be a claim of fact, value, or policy.

**Clause** - A group of words that contains a subject and a predicate.

*Climax* - Mounting by degrees through words or sentences of increasing weight and in parallel construction with an emphasis on the high point or culmination of a series of events.

**Colloquial** - Characteristic of writing that seeks the effect of informal spoken language as distinct from formal or literary English.

*Comparison* - A rhetorical strategy in which a writer examines similarities and/or differences between two people, places, ideas, or objects.

*Complement* - A word or word group that completes the predicate in a sentence.

*Concession* - An argumentative strategy by which a speaker or writer acknowledges the validity of an opponent's point.

*Confirmation* - The main part of a text in which logical arguments in support of a position are elaborated.

*Conjunction* - The part of speech (or word class) that serves to connect words, phrases, clauses, or sentences.

*Connotation* - The emotional implications and associations that a word may carry.

*Coordination* - The grammatical connection of two or more ideas to give them equal emphasis and importance. Contrast with subordination.

*Deduction* - A method of reasoning in which a conclusion follows necessarily from the stated premises.

**Denotation** - The direct or dictionary meaning of a word, in contrast to its figurative or associated meanings.

*Dialect* - A regional or social variety of a language distinguished by pronunciation, grammar, and/or vocabulary.

## **Diction** -

(1) The choice and use of words in speech or writing.

(2) A way of speaking, usually assessed in terms of prevailing standards of pronunciation and elocution.

**Didactic** - Intended or inclined to teach or instruct, often excessively.

*Encomium* - A tribute or eulogy in prose or verse glorifying people, objects, ideas, or events.

*Epiphora* - The repetition of a word or phrase at the end of several clauses. (Also known as epistrophe.)

*Epitaph* -

(1) A short inscription in prose or verse on a tombstone or monument.

(2) A statement or speech commemorating someone who has died: a funeral oration.

**Pronoun** - A word (a part of speech or word class) that takes the place of a noun.

**Prose** - Ordinary writing (both fiction and nonfiction) as distinguished from verse.

**Refutation** - The part of an argument wherein a speaker or writer anticipates and counters opposing points of view.

**Repetition** - An instance of using a word, phrase, or clause more than once in a short passage--dwelling on a point.

**Rhetoric** - The study and practice of effective communication.

**Rhetorical Question** - A question asked merely for effect with no answer expected.

**Running Style** - Sentence style that appears to follow the mind as it worries a problem through, mimicking the "rambling, associative syntax of conversation"--the opposite of periodic sentence style.

**Sarcasm** - A mocking, often ironic or satirical remark.

**Satire** - A text or performance that uses irony, derision, or wit to expose or attack human vice, foolishness, or stupidity.

**Simile** - A figure of speech in which two fundamentally unlike things are explicitly compared, usually in a phrase introduced by "like" or "as."

**Style** - Narrowly interpreted as those figures that ornament speech or writing; broadly, as representing a manifestation of the person speaking or writing.

**Subject** - The part of a sentence or clause that indicates what it is about.

**Syllogism** - A form of deductive reasoning consisting of a major premise, a minor premise, and a conclusion.

**Subordination** - Words, phrases, and clauses that make one element of a sentence dependent on (or subordinate to) another. Contrast with coordination.

**Symbol** - A person, place, action, or thing that (by association, resemblance, or convention) represents something other than itself.

**Synecdoche** - A figure of speech in which a part is used to represent the whole or the whole for a part.

### **Syntax** -

(1) The study of the rules that govern the way words combine to form phrases, clauses, and sentences.

(2) The arrangement of words in a sentence.

**Thesis** - The main idea of an essay or report, often written as a single declarative sentence.

**Tone** - A writer's attitude toward the subject and audience. Tone is primarily conveyed through diction, point of view, syntax, and level of formality.

*Transition* - The connection between two parts of a piece of writing, contributing to coherence.

**Understatement** - A figure of speech in which a writer deliberately makes a situation seem less important or serious than it is.

*Verb* - The part of speech (or word class) that describes an action or occurrence or indicates a state of being.

*Voice* -

(1) The quality of a verb that indicates whether its subject acts (active voice) or is acted upon (passive voice).

(2) The distinctive style or manner of expression of an author or narrator.

**Zeugma** - The use of a word to modify or govern two or more words although its use may be grammatically or logically correct with only one.

## AP Language Essay Tips

With an average time of only 40 minutes per essay for your AP English Language and Composition exam, you should divide your time as follows.

Spend about 10 minutes reading the topic and the passage carefully and planning your essay. This organizational time is crucial to producing a high-scoring essay. Consider following these steps:

- Read the topic's question carefully so that you know exactly what you're being asked to do.
- Read the passage carefully, noting what ideas, evidence, and rhetorical devices are relevant to the specific essay prompt.
- Conceive your thesis statement, which will go in your introductory paragraph.
- Organize your body paragraphs, deciding what evidence from the passage you'll include (using multiple passages in the synthesis essay) or what appropriate examples you'll use from your knowledge of the world.
- Take about 25 minutes to write the essay. If you've planned well, your writing should be fluent and continuous; avoid stopping to reread what you've written. In general, most high-scoring essays are at least two full pages of writing.
- Save about 5 minutes to proofread your essay. This allows you time to catch the "honest mistakes" that can be corrected easily, such as a misspelled word or punctuation error. In addition, this time lets you set the essay to rest, knowing what you've written, so that you can go on to the next topic and give it your full attention.

### Writing the Essay

A traditional essay includes an introduction, body, and conclusion. The body should be made up of several paragraphs, but the introduction and conclusion require only one paragraph each.

In your introduction, make sure that you include a strong, analytical thesis statement, a sentence that explains your paper's idea and defines the scope of your essay. Also, be sure that the introduction lets the reader know that you're on topic; use key phrases from the question if necessary. The introductory paragraph should be brief—only a few sentences are necessary to state your thesis. Definitely try to avoid merely repeating the topic in your thesis; instead, let the thesis present what it is that you will specifically analyze.

The body paragraphs are the heart of the essay. Each should be guided by a topic sentence that is a relevant part of the introductory thesis statement. For rhetorical analysis essays, always supply a great deal of relevant evidence from the passage to support your ideas; feel free to quote the passage liberally. In your argument essays, provide appropriate and sufficient evidence from the passage(s) and your knowledge of the world. Prove that you are capable of intelligent "civil

discourse," a discussion of important ideas. However, always be sure to connect your ideas to the thesis. Explain exactly how the evidence presented leads to your thesis. Avoid obvious commentary. A medium- to low-scoring paper merely reports what's in the passage. A high-scoring paper makes relevant, insightful, analytical points about the passage. Remember to stay on topic.

Your conclusion, like your introduction, shouldn't be longwinded or elaborate. Do attempt, however, to provide more than mere summary; try to make a point beyond the obvious, which will indicate your essay's superiority. In other words, try to address the essay's greater importance in your conclusion. Of course, you should also keep in mind that a conclusion is not absolutely necessary in order to receive a high score. Never forget that your body paragraphs are more important than the conclusion, so don't slight them merely to add a conclusion.

Remember to save a few minutes to proofread and to correct misspelled words, revise punctuation errors, and replace an occasional word or phrase with a more dynamic one. Do not make major editing changes at this time. Trust your original planning of organization and ideas, and only correct any obvious errors that you spot.

#### Considering Different Essay Types

In your argumentation essays, which include the synthesis essay based on multiple passages and argument essay based on one passage, you want to show that you understand the author's point(s) and can respond intelligently. Comprehending the author's point involves a three-step process: (1) clarifying the claim the author makes, (2) examining the data and evidence the author uses, and (3) understanding the underlying assumptions behind the argument. The first two steps are usually directly stated or clearly implied; understanding what the author must believe, or what the author thinks the audience believes, is a bit harder. To intelligently respond to the author's ideas, keep in mind that the AP readers and college professors are impressed by the student who can conduct "civil discourse," a discussion that fully understands all sides before taking a stand. Avoid oversimplification and remember that judgment stops discussion. Let the reader watch your ideas develop instead of jumping to a conclusion and then spending the whole essay trying to justify it. Also be aware that you don't have to take only one side in an issue. Frequently, a very good essay demonstrates understanding of multiple sides of an issue and presents a "qualifying argument" that appreciates these many sides. Show awareness of culture, history, philosophy, and politics. Prove that you are in touch with your society and the world around you. The topics give you the opportunity to intelligently discuss issues; seize that opportunity and take advantage of it.

In your rhetorical analysis essays, be sure to accurately identify rhetorical and literary devices the author employs, and then examine how they create effects and help build the author's point. Intelligent analysis explores the depth of the author's ideas and how the author's presentation enhances those ideas. Be sure you understand the author's rhetorical purpose: Is it to persuade? To satirize some fault in society? To express ideas? Then dive into the depth of the author's thoughts and enjoy how good writing enhances interesting ideas. Like the argument essays, you'll want to liberally use the text, both implicitly and explicitly. A sophisticated writer embeds phrases from the text into his or her own sentences during discussion. Avoid copying complete



sentences from the text; choose just the exact word or phrase that suits your purpose and analyze it within your own sentences.

### Question Types

In general, AP English Language and Composition test questions tend to fall into just a few categories. By becoming familiar with these areas, you can more quickly understand what you're being asked. Also, you'll be more comfortable with the test format and able to work faster. As with all testing strategies, it is essential to practice recognizing the question types before the test.

A brief analysis of these questions types follows.

#### Questions about Rhetoric

Most of the questions on the test are of this type and test your ability to understand how language works in each passage. These questions ask you to analyze the syntax (sentence structure and word order), diction (word choice), point of view, and figurative language and its effects. Your mere recognition of these elements is not enough; you must be able to understand precisely how and why the devices of rhetoric produce particular effects.

Here are some of the ways this question type may be worded on the test:

The shift in point of view has the effect of . . .

The syntax of lines \_\_\_\_\_ to \_\_\_\_\_ serves to . . .

The second sentence is unified by metaphorical references to . . .

As lines \_\_\_\_\_ and \_\_\_\_\_ are constructed, "\_\_\_\_\_" is parallel to which of the following?

The antecedent for "\_\_\_\_\_" is . . .

#### Questions about the Author's Meaning and Purpose

These question types also appear frequently on the test. They measure your ability to interpret the author's theme, meaning, or purpose. As with the rhetorical questions, these questions are closely tied to specific word choices; however, now you must determine why the author chooses the wording, not what effect it produces. These questions demonstrate the understanding of the author's thematic reason for choosing certain phrases.

Here are some of the ways this question type may be worded:

Which of the following best identifies the meaning of "\_\_\_\_\_ "?

Which of the following best describes the author's purpose in the last sentence?

The author emphasizes "\_\_\_\_\_" in order to . . .

The sympathy referred to in line \_\_\_\_\_ is called "\_\_\_\_\_" because it . . .

What is the function of \_\_\_\_\_ ?

#### Questions about the Main Idea

These questions also appear quite frequently; they test your understanding of the author's ideas, attitude, and tone. To prepare for these questions, paraphrase everything that you read. First, make yourself practice this skill in writing-literally write down an author's point in a sentence or two. After such practice, you'll be able to do it internally while you read, and you'll have greater comprehension.

Here are some of the ways these questions may be worded:

The theme of the second paragraph is . . .

The speaker's attitude is best described as one of . . .

In context, the sentence "\_\_\_\_\_" is best interpreted as which of the following?

The atmosphere is one of . . .

Which of the following would the author be LEAST likely to encourage?

#### Questions about Organization and Structure

Appearing less frequently than the first three question types, these questions test your ability to perceive how the passage is organized. For example, you need to know if the passage follows a compare/contrast structure or if it gives a definition followed by examples. Other passages may be organized around descriptive statements that then lead to a generalization. These methods are just a few of the ones an author may use to organize ideas. You also need to understand how the structure of the passage works. For example, you must know how one paragraph relates to another paragraph or how a single sentence works within a paragraph.

Here are some of the ways this question type may be worded:

The quotation "\_\_\_\_\_" signals a shift from . . .

The speaker's mention of "\_\_\_\_\_" is appropriate to the development of her argument by . . .

The type of argument employed by the author is most similar to which of the following?

The relationship between \_\_\_\_\_ and \_\_\_\_\_ is explained primarily by the use of which of the following?

#### Questions about Rhetorical Modes

You should expect only a few questions of this type on the test. These questions ask you to identify and recognize the various rhetorical modes that authors use. You must know the

Student will bring the arguments (*theses*) together (*syn-*) to support an argument (*synthesis*) based on the several texts. Before we present a sample synthesis essay, here is some advice for this new question:

*Provide a context for the argument, which is the issue at hand.*

*The more extensive the context, the better.*

*Frame the argument, the issue.*

*Explain briefly the background or any analogous situations.*

*Consider and treat the complexities, whatever nuances, ambiguities, paradoxes, or juxtapositions there may be.*

*Transcend merely citing sources to evaluating how the sources support the student's own argument. Connect the sources to the argument.*

*Students should have a level of comfort with sources and the conventions of documentation.*

*Such a level of comfort comes with repeated practice of working with sources.*

*If students feel intimidated by working with sources, they should be encouraged to enter a conversation with the sources, as Chief Reader David A. Jolliffe suggests.*

*Choose examples thoughtfully in order to integrate them into the student's argument.*

*Identify the implications and the impact of the argument for the citizenry.*

*Does this issue make a difference for citizens?*

*How should informed citizens think about such issues?*

*How does such a topic affect citizens? How does it affect the nation?*

*Student responses will synthesize the sources and appropriately cite them. A student will combine the argumentative punch of the sources with the student's own thesis in order to create a cohesive, coherent argument, grounded in the sources.*

## Independent Reading Worksheet

For this quarter, you will be reading about the following topic or genre:

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I. You are to divide your book up into five sections. Each week, you are to read those pages for that section.

Section 1 –

- Date: \_\_\_\_\_
- Pages: \_\_\_\_\_

Section 2 –

- Date: \_\_\_\_\_
- Pages: \_\_\_\_\_

Section 3 –

- Date: \_\_\_\_\_
- Pages: \_\_\_\_\_

Section 4 –

- Date: \_\_\_\_\_
- Pages: \_\_\_\_\_

Section 5 –

- Date: \_\_\_\_\_
- Pages: \_\_\_\_\_

II. On these due dates, you will hand in:

1. An annotated article (keep it short, 1-2 pages at the most) that is recent from a newspaper, magazine, research journal, etc.
2. A written response about how that article connects to the current section of your book. This gives you plenty of leeway in terms of what you research.
  - a. For example, *Carrie* is about a girl who is bullied, but telekinesis is also addressed. In *19 Minutes*, Peter is bullied, but it also brings up issues of gun control laws. Think outside of the box and find a variety of articles throughout the weeks.
3. At the end of each period listed above, you will hand in both the annotated article and the written response. The response must be approximately one page long. These will count as five separate quiz grades for the quarter.
4. ABSENCES - If you are absent, it is your responsibility to hand the assignment in to me when you return. I will not hunt you down to get it from you. Assignments not handed in the day you return to class will automatically be given zeroes.