English Survival Guide

FRESHMEN

SY: 2015-2016

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Southington High School Learner Expectations

ACADEMIC EXPECTATIONS
✓ Apply prior and current knowledge to address new and existing challenges.
✓ Access, interpret and evaluate information and ideas from a variety of sources.
✓ Work independently and cooperatively to produce, evaluate, and improve work.
✓ Communicate effectively based on audience, purpose and form of expression.
✓ Draw connections/develop conclusions based on information.

SOCIAL EXPECTATION
✓ Work cooperatively to promote a positive learning environment.

CIVIC EXPECTATION
✓ Demonstrates and understands the role of a responsible citizen.

Freshmen English (English I)

English I examines the development of the short story, drama, and the novel. Literary analysis and English proficiency skills are emphasized. Students study a sampling of World Literature which includes the Greek, Elizabethan, Victorian, and modern periods. In addition, students are exposed to the reading and analysis of non-fiction selections. The course endeavors to teach the language art skills: reading comprehension, close reading analysis, writing, critical thinking, speaking, and listening.
Academic Honesty

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

According to the Merriam-Webster Online Dictionary, to “plagiarize” means

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

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

But can words and ideas really be stolen?

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

All of the following are considered plagiarism:

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

Attention! Changing the words of an original source is not sufficient to prevent plagiarism. If you have retained the essential idea of an original source, and have not cited it, then no matter how drastically you may have altered its context or presentation, you have still plagiarized!
Most cases of plagiarism can be avoided, however, by citing sources. Simply acknowledging that certain material has been borrowed, and providing your audience with the information necessary to find that source, is usually enough to prevent plagiarism.

**Avoiding Plagiarism**

In order to avoid participation in plagiarism, either willfully or unintentionally, follow these rules:

1. Create an ORIGINAL work – one based on YOUR ideas, not someone else’s. In order to do this, write a rough draft BEFORE you depend on any other sources for support, this will insure that the majority of the paper reflects YOUR THINKING!
2. Use sources CAREFULLY to support YOUR thinking – not to reveal another author’s ideas! Quotes, summaries, and paraphrases ALL require citation and relate to someone else’s work, not your own!
3. NEVER give your paper to a peer! If a classmate needs help, discuss a text together, or even brainstorm ideas and evidence together, but NEVER give your paper to someone – even if that person tells you he/she will not copy it. Better to be careful with your work than put yourself in a difficult situation!
4. If you are uncertain about citation, cite – better safe than sorry!
5. If you find you have a large number of citations in your paper, chances are your paper expresses your sources’ work more than your own! Seek a teacher’s assistance immediately!
6. START ESSAYS EARLY! The more time you have to work on an essay, the more time you have to seek assistance and prevent plagiarism. Additionally, you may even end up with a better grade!

**PROCESS and CONSEQUENCES**

While circumstances surrounding cases may vary, ninth grade English teachers have a consistent policy regarding plagiarized work. When instances of plagiarism occur, the teacher will conference privately with a student to discuss the work. Unintentional plagiarism will impact the student’s grade as noted on the MLA section of the essay rubric. Willful plagiarism will result in a grade of “0” for an assignment and a call home to report the offense. Continued offenses may lead to stricter consequences through interventions with an administrator.

Students should note that willful plagiarism in college results in expulsion, so learn and practice avoidance of plagiarism in high school in order to avoid such outcomes when it can cost you and your family money, time, and your reputation!
Why Literature Matters

By Donald G. Smith, Apollo High School, Glendale, AZ

Taken from excerpts from an article in English Journal, November, 1999

Reading literature matters because it makes life livelier, deeper, and occasionally comprehensible...

1. The escape angle: ...literature can remind us that ours is not the only awareness out there; our isolation is an illusion.
2. The empathy angle: ...we often read to find out what happens to people whom we care...this act of caring exercises the soul and may immunize it against an increasingly uncaring world.
3. The mirror angle: ...reading is a cooperative effort of creation between the writer and the reader...and what we create can open up heretofore hidden or forgotten recesses, moving us in new and powerful ways. It can reintroduce us to ourselves.
4. The time machine angle: ...reading allows us to converse with the greatest minds in history...we can take part in the Great Conversation of humanity.
5. The cultural heritage angle: ...we are our past and books are the lasting record of the past. They are a form of immortality wherein past consciousness is resurrected within our minds; we become the vehicles for its afterlife.
6. The language angle: ...we think in words, and our understanding of images is accomplished through the tools of language. Reading helps us hone our own linguistic edge, improves the power of our thinking, and delights us with becoming better craft persons of thought. Reading makes us potent thinkers.
7. The art angle: ...great art endures because it is true and as such contains all the depth, details, texture, and wholeness that truth entails...Art connects humanity through archetypes that we all recognize on some level.
8. The lifesaver angle: ... literature can warm, motivate, inspire, and instruct.
9. The reading of life angle: ... reading teacher us to construct contexts, temporarily suspend understanding, make and check hypotheses, and closely read the details for significance.
10. The fear of change angle: ...perhaps by consulting with our elders, heeding their advice, and following their examples we can reestablish some sense of well-being and equilibrium in something permanent. Our times are in need of their wisdom.

LITERATURE MATTERS BECAUSE IT IS WHO WE ARE. EVERY HUMAN DREAM, FEAR, HOPE, AND BELIEF IS THERE!
Critical Reading

Reading often comes across as a chore for most students. It is something they HAVE to do, rather than something they WANT to do. Students note that it is one thing to read for enjoyment, to read a book of their choosing at a pace that fits their lifestyle, and it is another thing to read a book assigned in English class. Reading an assigned book often means reading a text that is challenging because it appears dated in its style and content, or its length means having to set aside specific time periods to read, read, READ!

Why Read?

- As an adult, not all reading will be as easy as a text message, or as simple as a value meal menu. Adults often have to comprehend and read highly difficult texts written in legal, sophisticated language – at least if they want to own a home, rent an apartment, receive a loan, or numerous other activities one comes across on the road of adulthood.
- Using a combination of fiction and non-fictional texts simply allows for meaningful practice of the necessary skills for success in a more enjoyable fashion. It also expands one’s understanding of the world around them!

What adds to the challenge is that your teachers now ask that you READ CRITICALLY and THINK CRITICALLY! In order to do so, you need to understand the following concepts:

- **Non-critical reading** is concerned with recognizing what a text says about the topic.
- **Critical reading** is an analytical activity. The reader **RE-reads** a text to identify patterns of elements -- information, values, assumptions, etc. – and interpret the underlying meaning of the text as a whole.
- **Critical thinking** involves bringing outside knowledge and values in order to evaluate the presentation and decide what to ultimately accept as true.

*To non-critical readers, many texts offer the truth, the whole truth, and nothing but the truth.*

*To the critical reader, any single text provides but one portrayal of the facts, one individual’s "take" on the subject.*
Critical Reading, at its Core, Plain and Simple

The initial step of critical reading involves **recognizing a text as a presentation** in its own right. Can you identify...

- The beginning, middle, and end of the text/story/work?
- The purpose of illustrations to enhance understanding?
- The use of evidence to support remarks?
- The purpose of using a specific style language?
- The organization, or a method of sequencing information (chronological, logical, cause-effect, etc.)?

Then, can you **describe the nature of these aspects of the text**, in other words, can you identify

- The kind of examples the writer uses to prove a point (the examples are examples of...)?
- The kind of evidence the writer uses to support his/her thinking (what kinds of authorities are cited, what types of evidence are provided)?
- The terms and definitions the writer provides?

The final step involves **inferring** the underlying assumptions and perspectives of the discussion, taking into account of all of the elements of the text being as they are throughout the text as a whole. This step is concerned less with sequential development and more with recognizing **patterns of elements** interwoven throughout the presentation as a whole.

- What is achieved by describing topics a certain way
- What is assumed by selecting certain types of evidence

In order to be a critical reader, you must also be a critical thinker. In order to think deeply about a text means you will need to read closely!
Close Reading

What is close reading?
Close reading is a way of analyzing a text that involves careful attention to a short passage or a short text in its entirety. When you conduct a close reading, you focus on a specific section of text and explain how language is used and/or how an author builds an argument. This attention to detail allows you to assess and discuss the larger themes or concerns of the text as a whole.

An effective close reading will discuss HOW the selected passage communicates meaning (what poetic or rhetorical strategies are used) as well as address WHY these strategies are used in this particular way—what is the author trying to communicate to the reader? What decisions has the author made?

Use the following questions to guide your close reading of a text or passage:

I. First Impressions:

- What is the first thing you notice about the passage?
- What is the second thing?
- Do the two things you noticed complement each other? Or contradict each other?
- What mood does the passage create in you? Why?

II. Vocabulary and Diction:

- Which words do you notice first? Why? What is noteworthy about this diction?
- How do the important words relate to one another?
- Do any words seem oddly used to you? Why?
- Do any words have double meanings? Do they have extra connotations?
- Look up any unfamiliar words. For a pre-20th century text, look in the Oxford English Dictionary for possible outdated meanings. (The OED can only be accessed by students with a subscription or from a library computer that has a subscription. Otherwise, you should find a copy in the local library.)

III. Discerning Patterns:

- Does an image here remind you of an image elsewhere in the book? Where? What's the connection?
- How might this image fit into the pattern of the book as a whole?
- Could this passage symbolize the entire work? Could this passage serve as a microcosm—a little picture—of what's taking place in the whole work?
- What is the sentence rhythm like? Short and choppy? Long and flowing? Does it build on itself or stay at an even pace? What is the style like?
- Look at the punctuation. Is there anything unusual about it?
• Is there any repetition within the passage? What is the effect of that repetition?
• How many types of writing are in the passage? (For example, narration, description, argument, dialogue, rhymed or alliterative poetry, etc.)
• Can you identify paradoxes in the author's thought or subject?
• What is left out or kept silent? What would you expect the author to talk about that the author avoided?

IV. Point of View and Characterization:
• How does the passage make us react or think about any characters or events within the narrative?
• Are there colors, sounds, physical description that appeal to the senses? Does this imagery form a pattern? Why might the author have chosen that color, sound or physical description?
• Who speaks in the passage? To whom does he or she speak? Does the narrator have a limited or partial point of view? Or does the narrator appear to be omniscient, and he knows things the characters couldn't possibly know? (For example, omniscient narrators might mention future historical events, events taking place "off stage," the thoughts and feelings of multiple characters, and so on).

V. Symbolism:
• Are there metaphors? What kinds?
• Is there one controlling metaphor? If not, how many different metaphors are there, and in what order do they occur? How might that be significant?
• How might objects represent something else?
• Do any of the objects, colors, animals, or plants appearing in the passage have traditional connotations or meaning? What about religious or biblical significance?
• If there are multiple symbols in the work, could we read the entire passage as having allegorical meaning beyond the literal level?

Annotate your text to keep track of your ideas as you complete a close reading! Your annotations should reveal a strong level of critical thinking.
**Annotating Texts**

ANNOTATING simply means marking the page as you read with comments and/or notes.

The principle reason you should annotate your books is to aid in understanding. When important passages occur, mark them so that they can be easily located when it comes time to write an essay or respond to the book. Marking key ideas with sticky notes will enable you to discuss the reading with more support, evidence, and/or proof than if you rely on memory.

ANNOTATING MAY INCLUDE:

- Highlighting key words, phrases, or sentences
- Writing questions or comments in the margins
- Bracketing important ideas or passages
- Connecting ideas with lines or arrows
- Highlighting passages that are important to understanding the work
- Circling or highlighting words that are unfamiliar

SPECIFIC ITEMS FOR ANNOTATION MIGHT INCLUDE:

- Character description
- Literary elements (symbolism, theme, foreshadowing, etc.)
- Figurative language (similes, metaphors, personification, etc.)
- Plot elements (setting, mood, conflict, etc.)
- Diction (effective or unusual word choice)
- Vocabulary words

**HOW TO ANNOTATE A TEXT**

**HIGHLIGHTING/UNDERLINING** – **This** stands out from the page and allows you to scan a page quickly for information. Be careful not to mark too much—if everything is marked, then nothing becomes important!

**BRACKETS [ ]** – If several lines seem important, place a bracket around the passage, then highlight or underline only key phrases within the bracketed area. This will draw attention to the passage without cluttering it with too many highlighted or underlined sentences.

**ASTERISKS * --** This indicates something unusual, special, or important. Multiple asterisks indicate a stronger degree of importance.

**MARGINAL NOTES** – Making notes in the margin allows you to ask questions, label literary elements, summarize critical elements, explain ideas, make a comment, and/or identify characters.
Guide to Effective Fiction Annotation

Follow these steps when reading text in order to produce quality notes that you can use to answer questions, start a discussion, write a paper or increase your reading ability.

1. Ask Questions
Many students do not bother to question anything in the text. Some questions to pose and attempt to answer later on are:

A. Why is the character doing/saying this?
B. Does this character/place/street name mean anything? (Mythological, Biblical, etc.)
C. This word seems odd/interesting/unusual/repeated. Why does the author do that?

TIPS
Question why characters act in the ways they do and say the things they say. Explore their interactions with others and what that might mean.

2. Make inferences
This is a fancy word for reading between the lines and making a good guess based on small bits of information.
Can you highlight the inferences in the annotations?

<table>
<thead>
<tr>
<th>&quot;The Shallows&quot; by Nathaniel Lee</th>
<th>Your notes and annotations</th>
</tr>
</thead>
<tbody>
<tr>
<td>I found the piece of the alien ship out back, right on the marsh edge. I was out fishing, or least I was supposed to be, but mostly I was &quot;lollygagging and womogathering.&quot; Pa would say, Pa don't approve of gathering wood, nor gagging no lollies, either. He says a girl my age ought to be practical. No one wants a girl who can't clean a freshly-caught catfish and keep a boat in working order. No one round here, anyway. The piece of ship was a hard lump of crystal, all glints and angles in the orange sunlight that leaked through the overhang like marmalade. I'd seen it under a couple feet of water, when it flashed in the light, the sun catching one of the sharp edges. I'd fish it out of the water and the gritty mud: a pretty little rock maybe the size of my fist. Newman said the ship had been diamond, but not like actual diamond. Something different about it, something built, synthetic or what-all. Not worth more'n a cubic zirconium itself, other than being alien. I could maybe have hooked it the Internet, but there were so many fakers out there already that I didn't expect I could get much for it, and I kind of liked the look of the thing. Bits like that one come down all over - across near all the top half of the planet, they say. Most of it landed in the ocean, sank right down, but the ship'd been awful big.</td>
<td></td>
</tr>
<tr>
<td>What does she mean by &quot;alien?&quot; From outer space? Foreign?</td>
<td></td>
</tr>
<tr>
<td>This sounds a bit uneducated because of &quot;gagging no lollies.&quot; Maybe they are poor out in the Midwest or western states?</td>
<td></td>
</tr>
<tr>
<td>It was on the news! Maybe it is an alien from outer space. I think this because she says &quot;the ship.&quot;</td>
<td></td>
</tr>
<tr>
<td>What is cubic zirconium? It is worthless, or worth less than a diamond. Is it fake diamond?</td>
<td></td>
</tr>
<tr>
<td>Did the U.S. shoot the alien ship down? Were there any survivors? Apparently, selling pieces of the ship is popular because the narrator talks about &quot;fakers&quot; on the Internet selling bits of the ship.</td>
<td></td>
</tr>
</tbody>
</table>

3. Look for words that are repeated or words that seem to form a pattern (like food references, words that have to do with the ocean, words that are used in a particular sport). Sometimes these references are meaningful because the author wants you to associate what is going on in her story with something outside of the story. Can you find other related words in this passage?
4. Locate when the character is conflicted and/or reveals her motivations.

*Everyone is motivated by something, and all characters face conflicts that force them to choose between what they think is right and what they most want and desire. Hunt for this.*

A. In literature, characters are generally motivated by these feelings/desires:
   - Power and/or control
   - Jealousy
   - Fear
   - Greed
   - Flattery
   - Guilt
   - Salvation
   - Love

B. What does the character want? How does what she wants conflict with other characters or the plot of the story?

C. How does the character change (or NOT change) and how does it affect the story?

<table>
<thead>
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<th>“The Shallows” by Nathaniel Lee</th>
<th>Your notes and annotations</th>
</tr>
</thead>
</table>

... the lady on the radio was still talking and the sun was setting. Just then I suddenly couldn’t stand it anymore, sitting on my bed with the stupid ruffles that I’ve been wearing since I was four. I looked at the rock that wasn’t even diamond and listened to my radio like it was eighty years ago and there was no such thing as TV and the Internet. I stood up and left. I took my coat from the chair. It was a long walk to the ocean. I ran the whole way. It was full dark and more by the time I got there. The sky overhead was empty. Probably a storm coming through in a little while, though.
I cocked my hand back and threw that little piece of alien crystal as hard as I could, watched it sparkle one last time in the lights from the pier before it hit the water. It fell. I don’t know what I expected. For it to fly? To explode? It was just a rock, wherever it came from. People like to make a lot out of things, want excitement, want everything to make sense. They want too much. It was a lump of carbon crystal that used to be alien. The waves would take it out to the deeps, where its kin, and they would roll around in the dark where nobody’d have a chance to find it. It could maybe belong there. If it couldn’t be what it was meant to. Might be that was what it would want. If rocks could do anything to speak.

5. Try to develop a theme for the story. The theme is a universal message about life that the author wants you to know. It is related to the human experience.

Some common themes are:

<table>
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<th>Your notes and annotations</th>
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... I cocked my hand back and threw that little piece of alien crystal as hard as I could, watched it sparkle one last time in the lights from the pier before it hit the water. It fell. I don’t know what I expected. For it to fly? To explode? It was just a rock, wherever it came from. People like to make a lot out of things, want excitement, want everything to make sense. They want too much. It was a lump of carbon crystal that used to be alien. The waves would take it out to the deeps, where its kin, and they could roll around in the dark where nobody’d have a chance to find it. It could maybe belong there. If it couldn’t be what it was meant to. Might be that was what it would want. If rocks could do anything to speak.

She uses the word “alien” a lot here, as if the narrator may feel alien, a foreigner, in her own life.

The word “belong” seems really important, as if she could put the rock were it “belonged,” but she could never feel as if she belonged where she was. I like the line, “if it couldn’t be what it was meant to,” as if she is meant for other things, too.

What is the theme in the excerpt?

The narrator uses the word “belong” when she tosses the piece of crystal into the sea. Water cleanses, and perhaps she thinks that the rock—out of place in her world—will find companionship and acceptance as it throws itself into the sea, where perhaps other pieces of the ship reside, out of reach, out of touch. So a potential theme could be the longing for acceptance; it could also be disillusionment as she comes to realize that, unlike the rock, she cannot escape her fate or her father, and will always remain here.
Guide to Effective Annotation of Informational Text

Follow these steps when reading text in order to produce quality notes that you can use to answer questions, start a discussion, write a paper or increase your reading ability.

1. Ask Questions
Many students do not bother to question anything in the text. Some questions to pose and attempt to answer later on are:
A. Why is this important/interesting/unalusual?
B. Does this conflict/agree with what I already know?
C. This word seems odd/interesting/unalusual/repeated. Why does the author do that?
D. Who is involved (key figures, experts, politicians, scientists, etc.) and is their viewpoint reliable and/or authoritative?

TIPS
Question why conflict might exist. Sometimes differing opinions and viewpoints in a text can signal an important idea.
Also question what you don’t know. It will help you to ask good questions in class so that your instructor can better address what you need to know more about.

2. Make inferences
This is a fancy word for reading between the lines and making a good guess based on small bits of information.
Can you highlight the inferences in the annotations to the right?

3. Look for words that are repeated or words that seem to form a pattern (like words that indicate conflict or unity).
Sometimes these references are meaningful because the author wants you to associate what is going on in her article with events or information you bring from your prior knowledge.
A. Can you find other related words in this passage? The student reading this passage from a social studies text has circled words that all seem to mean conflict: debate, crisis, hatred, abomination, protest. These words are used to give you a sense of how America was feeling at the time.
B. When you read, look for words that seem to be synonyms and try to find any relationship between the words and the point of the article.
C. Circle and question words you don’t understand. Many times, if you read a little further, the author will actually define the word for you. Can you find where the author defined words she used in this article?
D. Being aware of words mean you are aware of gaps in your vocabulary. This is an effective way to grow your vocabulary and understand content-specific vocabulary. Make a list of words for yourself and take note of words that are highlighted or in bold when you encounter them in a text.
4. Synthesize Information.
It is important to stop and take your “reading pulse.” What do you know so far? How do you know it? By writing brief little summaries of what you have read along the way, you will actually be creating a larger summary that will more accurately help you to understand what the author is trying to say to you.

A. After each section, or even after every 3 or 4 paragraphs, stop and write down what you have learned. Look at the example at the right.

B. After you summarize, write down your impressions of what the author has communicated.

C. Question the author! Is he providing you with reliable information? How do you know? Is he giving you the whole story? How do you know?

5. Decide What’s Important in a Text.
What is the main idea? Is there more than one?

A. Look at text structure. Is this set up to deliver information, like the text on the right? Notice the headings.

B. Is the author trying to convince you of something? An argument is a text structure that may include or exclude other points of view. Does doing either influence what you think is important?

C. Have certain individuals or events been discussed and are they vital to your understanding?

D. What do you believe is the author’s purpose or point? Can you trust it? Is it biased? All writers have a purpose or point of view – try to locate where the author of your article has given his.

E. Has the idea changed from the beginning of the article to the end? If it has, evaluate why? Is it because of more and better information? Is the change supported by good examples and evidence?

**What Do I Do With My Annotations?**

1. Use them to study. It is much easier to go through your own notations than to read large amounts of text multiple times.

2. Use them to ask questions in class. Try using a different colored pen and writing down what your instructor and classmates say to give you even more perspectives and ideas.

3. Writing is much easier. Rather than sift through a book or a chapter, you now have notes that effective capture the main idea and underlined text to quote in your papers.
The above is an example of annotating poetry. Notice two things about the above exemplar: HOW the person annotates and WHAT they annotate.

<table>
<thead>
<tr>
<th>HOW</th>
<th>WHAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Brackets and underlining to showcase important elements or ideas.</td>
<td>• Poetic devices (imagery, alliteration, personification...etc).</td>
</tr>
<tr>
<td>• Arrows if the person wants to continue writing in the margins (to identify what it relates to).</td>
<td>• Interpretation—what is the poem actual saying?</td>
</tr>
<tr>
<td>• Clearly but SHORT—not long explanations.</td>
<td>• Analysis—on the speaker and how the elements may connect with that.</td>
</tr>
</tbody>
</table>
Critical Thinking

What is Critical Thinking?

**Critical thinking** means taking control of your conscious thought processes. If you don’t take control of those processes, you risk being controlled by the ideas of others. The essence of critical thinking is thinking beyond the obvious—beyond the flash of visual images on a television screen, the alluring promises of glossy advertisements, the evasive statements by some people in the news, the half-truths of propaganda, the manipulations of SLANTED LANGUAGE, and faulty reasoning.

Below are the steps in the critical thinking process, which are somewhat fluid, just as are the steps in the WRITING PROCESS. Expect sometimes to combine steps, reverse their order, and return to parts of the process you thought you had completed. As you do so, remember that synthesis and evaluation are two different mental activities: *Synthesis* calls for making connections; *evaluation* calls for making judgments.

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**Critical Thinking Process**

1. **Summarize.** Extract and restate the material’s main message or central point. Use only what you see on the page. Add nothing.

2. **Analyze.** Examine the material by breaking it into its component parts. By seeing each part of the whole as a distinct unit, you discover how the parts interrelate. Consider the line of reasoning as shown by the EVIDENCE offered and logic used. Read “between the lines” to draw INFERENCES, gaining information that’s implied but not stated. When reading or listening, notice how the reading or speaking style and the choice of words work together to create a TONE.

3. **Synthesize.** Pull together what you’ve summarized and analyzed by connecting it to your own experiences, such as reading, talking with others, watching television and films, using the Internet, and so on. In this way, you create a new whole that reflects your newly acquired knowledge and insights combined with your prior knowledge.

4. **Evaluate.** Judge the quality of the material now that you’ve become informed through the activities of SUMMARY, ANALYSIS, and SYNTHESIS. Resist the very common urge to evaluate before you summarize, analyze, and synthesize.
**Literary Terms – 9th Grade**

**Action:** a real or fictional event or series of such events comprising the subject of a novel, story, narrative poem, or a play, especially in the sense of what the characters do in such a narrative. Action, along with dialogue and the characters' thoughts, forms the skeleton of a narrative’s plot.

**Alliteration:** a repetition of consonant sounds at the beginning of words.

*Example:* “He sways his head from side to side, like movements of a snake.”

**Allusion:** a reference to a famous person, place, historical event, or work of literature.

*Example:* “Oh, you are such a Romeo around those girls.” A reference to Romeo from Shakespeare’s *Romeo and Juliet*.

**Anecdote:** a brief account of an interesting event, usually intended to entertain or make a point.

**Antagonist:** a character or element in conflict with the protagonist.

**Antithesis:** a rhetorical device in which two opposite ideas are put together in a sentence to achieve a contrasting effect. An *oxymoron* is a special type of antithesis.

*Example:* “That’s one small step for a man, one giant leap for mankind.” (Neil Armstrong)

**Apostrophe:** Not to be confused with the punctuation mark, apostrophe is the act of addressing some abstraction or personification that is not physically present.

*Example:* “Oh! Stars and clouds and winds, ye are all about to mock me” *(Frankenstein)*

**Archetype:** An original model or pattern from which other later copies are made, especially a character, an action, or situation that seems to represent common patterns of human life.

*Example:* the hero (or heroine), the villain, the virgin, the lovers, the scapegoat

**Aside:** In drama, a few short words or passage that is spoken as a whisper or directly to the audience.

**Assonance:** a repetition of vowel sounds.

*Example:* How now brown cow

**Characterization:** a representation of a character’s traits, appearance, personality

*Indirect Characterization:* This form of characterization is not provided by the author but through character action and dialogue. A reader can easily imply details about the character by using dialogue, action, and other people’s reactions to other characters.

*Direct Characterization:* This form of characterization is provided by the author or narrator. It can come from the author in physical and psychological description about a character.
**Climax:** the high point of conflict and tension preceding the resolution of a drama or story.

**Cliché:** a hackneyed or trite phrase that has become overused. Clichés are considered bad writing and bad literature.

**Cliffhanger:** a melodramatic narrative in which each section "ends" at a suspenseful or dramatic moment.

**Conflict:** a state of disharmony between persons, ideas or interests.

**Consonance:** the repetition of consonant sounds within a line of verse or a sentence of prose. It is not limited to the initial letter of a word.

*Example:* "such a tide as seems asleep"

**Colloquialism:** a word or phrase used every day in plain and relaxed speech, but rarely found in formal writing.

*Example:* "Y'all gonna wanna see this!"

**Connotation:** the extra tinge or taint of meaning each word carries beyond the minimal, strict definition found in a dictionary. For instance, the terms civil war, revolution and rebellion have the same denotation; they all refer to an attempt at social or political change. However, civil war carries historical connotations for Americans beyond that of revolution or rebellion.

**Conventions:** widely accepted rules for grammar, spelling, capitalization, and punctuation.

**Denotation:** the minimal, strict definition of a word as found in a dictionary, disregarding any historical or emotional connotation.

**Detail:** words that the author's choose to convey meaning in the story.

**Dialogue:** the words that characters speak in a piece of literature.

**Diction:** the choice of a particular word as opposed to others. A writer could call a rock formation by many words--a stone, a boulder, an outcropping, a pile of rocks, a cairn, a mound, or even an "anomalous geological feature."

**Dynamic Character:** a character who undergoes adaptation, change, or growth.

*Example:* Pinocchio, Harry Potter, Bilbo Baggins, Jean Valjean

**Enjambment** (French, "straddling," in English also called "run-on line," pronounced on-zahm-mah): A line having no pause or end punctuation but having uninterrupted grammatical meaning continuing into the next line.

**Euphemism:** the use of a mild or gentle phrase instead of a blunt, embarrassing, or painful one. For instance, saying "Grandfather has gone to a better place" is a euphemism for "Grandfather has died." The idea is to put something bad, disturbing, or embarrassing in an inoffensive or neutral light.
Exposition: the use of authorial discussion to explain or summarize background material rather than revealing this information through gradual narrative detail.

Falling Action: what happens in a play or story after the climax. The resolution (denouement) follows.

Figurative Language: a word or words that are inaccurate literally but that describe by calling to mind sensations that the thing described evokes (hyperbole, irony, metaphor, oxymoron, paradox, personification, pun, simile, and understatement).

Flashback: an interruption of the action to present events that took place at an earlier.

Flat Character: a character who is simple, two dimensional, and shallow. Readers do not feel like they get to KNOW a flat character.
   Example: the mother in Little Red Riding Hood

Foil: a character who contrasts and parallels the main character in a play or story.

Foreshadowing: when a writer provides hints that suggest future events in a story. In many popular movies we know a girl is pregnant long before it is announced by sickness, tiredness, etc.

Genre: a distinctive category of literary composition, Examples include, mystery, adventure, sci fi.

Hyperbole: an exaggeration for the sake of emphasis that is not supposed to be taken seriously.
   Example: starving to death, a million times a day

Iambic Pentameter: a poetic line consisting of five iambic feet (iambs are metrical units consisting of two syllables, one unstressed followed by one stressed). Therefore, each line consists of 10 syllables in a specific metrical pattern.
   Example: To wake the soul by tender strokes of art. (Pope’s Prologue)

Imagery: a common term of variable meaning, imagery includes the "mental pictures" that readers experience with a passage of literature. It signifies all the sensory perceptions referred to in a poem, whether by literal description, allusion, simile, or metaphor. Imagery is not limited to visual imagery; it also includes auditory (sound), tactile (touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic sensation (movement).

Inciting Incident: the moment in the plot when the main conflict is put into action; the key event that puts the protagonist on his/her “journey.”
Irony: There are three types of irony...

**Verbal Irony**: a speaker makes a statement in which its actual meaning differs sharply from the meaning that the words express;

**Situational Irony**: a contrast between what is expected and what actually exists or happens;

**Dramatic Irony**: involves a situation in a narrative in which the reader knows something about present or future circumstances that the character does not know.

Metaphor: a comparison between two abstract things that have something in common without using like, as, seems, or resembles.

*Example*: "He was eager to help but his legs were rubber."

Monologue: In drama, a passage or speech presented by a character either alone (see soliloquy) or to other characters.

Mood: In literature, a feeling, emotional state, or disposition of mind—especially the predominating atmosphere of a literary work. Students and critics who wish to discuss mood in their essays should be able to point to specific diction, description, setting, and characterization to illustrate what sets the mood.

Narrator: The "voice" that speaks or tells a story. Some stories are written in a first-person point of view, in which the narrator's voice is that of the point-of-view character.

**Unreliable Narrator**: An unreliable narrator is a storyteller who "misses the point" of the events or things he describes in a story, who plainly misinterprets the motives or actions of characters, or who fails to see the connections between events in the story.

Onomatopoeia: the formation or use of words such as buzz that imitate the sounds associated with the objects or actions they refer to.

*Examples*: moo, drip, clang, AND choo choo.

Oxymoron: a figure of speech in which two opposite ideas are joined together create an effect.

*Example*: cruel kindness, living death, hateful love, jumbo shrimp

Paradox: the use of a contradiction in a manner that oddly makes sense on a deeper level. Common paradoxes seem to reveal a deeper truth through their contradictions, such as noting that "without laws, we can have no freedom."

Personification: the giving of human qualities to an animal or object.

*Example*: In “the Hurricane,” the storm is personified as an “agile dancer” that whirls “on the tip of its toes.”

Plot: the outline or plan of action of a story: characters, setting, rising action, climax, falling action, and denouement.
Point of View: the perspective from which a story is told. There are five types of narrative point of view:

**First person**: the narrator is in the story using pronouns such as I, me, we and other first-person pronouns to relate the thoughts, experiences, and observations of a narrator within a work of fiction (a short story or novel) or nonfiction (an essay, memoir, or autobiography);

**Second person**: the narrator tells the story to another character (or the audience) using the pronouns “you,” “you’re,” and “your”;

**Third person limited**: which the narrator knows only the thoughts and feelings of a single character, while other characters are presented only externally;

**Third person objective**: the facts of a narrative are reported by a seemingly neutral, impersonal observer or recorder;

**Third person omniscient**: all seeing, all-knowing narration in which the narrator knows the thoughts and feelings of all of the characters in the story.

Protagonist: the main character in a story.

Pun: a figure of speech that relies on a play on words.

*Example*: Mercutio: “Ask for me tomorrow and you shall find me a grave man.”

*From Romeo and Juliet*, Act III, scene i

Repetition: sound, syllable, word, phrase, line, stanza, or metrical pattern that unifies prose or poetry.

Resolution (Denouement): the part of a literary work in which the plot is resolved or simplified.

Rhetoric: the effective use of language and persuasion in speaking or writing. Rhetoric considers three aspects: *ethos* (writer’s/speaker’s credibility), *logos* (the reasoning presented), and *pathos* (the emotional appeal/connection to the audience). *Rhetorical devices* are used to create emphasis or for specific effect.

Rhyme scheme: the ordered pattern of rhymes at the ends of lines of a poem or verse. The scheme is denoted using letters of the alphabet to reflect the rhyming pattern.

*Example*: AABBCDD

Rising Action: the part of a drama that follows the event that gives rise to the conflict and precedes the climax.

Round character: characters who are complex and realistic; they represent a depth of personality which is imitative of life. They frequently possess both good and bad traits, and they may react unexpectedly or become entangled in their own interior conflicts.

Setting: the time, location, and environment that a literary or dramatic work takes place.
Simile: a comparison of two things that have some quality in common, it will include like, as, seems, or resembles.

Example: “The Ginko is as leathery as an old bull” - “Willow and Ginko”

Shakespearean Sonnet: Sonnet literally means “small song” or poem. There are several types of sonnets, each with its own distinctive form and meter. Shakespearean sonnets are 14 lines long, comprised of three **quatrains** (grouping of 4 lines) and one **couplet** (grouping of two rhyming lines), written in **iambic pentameter**, with a **rhyme scheme** of ABAB CDCDEFEFGG. Sonnets contain a “**volta**” or twist in which the speaker’s attitude changes direction.

Soliloquy: a specific type of monologue – a speech/passage presented by a character, ALONE on stage, in order to reveal his/her inner thoughts and feelings.

Static Character: does not undergo important change in the course of the story, remaining essentially the same at the end as he or she was at the beginning.

Stanza: a group of lines in verse (a poem).

Style: the author's words and the characteristic way that writer uses language to achieve certain effects. An important part of interpreting and understanding fiction is being attentive to the way the author uses words.

Suspense: anxiety, excitement or apprehension resulting from an uncertain, undecided, or mysterious situation.

Symbolism: a person, place, object, or action that stands for something beyond itself.

Example: a rose as a symbol of love, white showing purity, black evil or death

Theme: a message about life or human nature that is communicated by the author.

Example: In “The Lie” one theme is that lying brings more trouble than the truth.

Tone: the expression of the writer's attitude towards his or her subject; the means of creating a relationship or conveying an attitude or mood. By looking carefully at the choices an author makes (in characters, incidents, setting; in the work's stylistic choices and diction, etc.), careful readers often can isolate the tone of a work and sometimes infer from it the underlying attitudes that control and color the story or poem as a whole. The tone might be formal or informal, playful, ironic, optimistic, pessimistic, or sensual.

Example: In Shel Silverstein poetry, the tone is often humorous.

Understatement: writer or speaker attributes less importance or conveys less passion than the subject would seem to demand

Example: when a totaled car is described as "having a few dents."
**Voice:** an author or narrator’s distinctive style or manner of expression, it can reveal much about the personality of the author or narrator- to make you feel something.

**Volta:** The twist, or turn, or dramatic shift within a sonnet, when the speaker’s emotions or ideas change direction. It usually occurs at the beginning of the third quatrain in a Shakespearean sonnet.
# Academic Vocabulary to Know

Some terms from the Literary Terms list will also appear here!

<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>analysis</td>
<td>to build meaning from a text by examining its parts, and other possible influences.</td>
</tr>
<tr>
<td>argument</td>
<td>a mode of composing with the purpose of convincing an audience by establishing the truth or falsity of a proposition or idea.</td>
</tr>
<tr>
<td>assumption</td>
<td>a conclusion accepted as true <strong>without</strong> evidence. Assumptions are often generalities that might be true at times, but not always; therefore, we should be careful when we rely on them!</td>
</tr>
<tr>
<td>audience</td>
<td>in writing, it is the consideration of the person(s) who will read your text.</td>
</tr>
<tr>
<td>cite</td>
<td>to reference pieces of a text to support ideas and inferences.</td>
</tr>
<tr>
<td>clarity</td>
<td>the clear expression of your ideas through the use of specific and appropriate language to express your ideas; and the use of effective evidence to support them.</td>
</tr>
<tr>
<td>close reading</td>
<td>a careful reading of a text to determine what it SAYS and what it MEANS.</td>
</tr>
<tr>
<td>coherence</td>
<td>the logical flow of ideas through a piece of writing. Ideas should build from one to the other through proper emphasis and transitions.</td>
</tr>
<tr>
<td>collegial discussions</td>
<td>discussing and debating ideas, regardless of the topic, with mutual respect for your colleagues. This is reflected through your language and attitude!</td>
</tr>
<tr>
<td>connection</td>
<td>reference to historical or other textual pieces that may influence how a given text is perceived or considered. <strong>It is NOT</strong> personal connection!</td>
</tr>
<tr>
<td>connotative meaning</td>
<td>additional idea or feelings related to a word based on cultural / societal uses that often imply different meanings to text.</td>
</tr>
<tr>
<td>context clues</td>
<td>the words, phrases, and or sentences around a word, phrase, or sentence that can be used to determine their possible meanings and purpose.</td>
</tr>
<tr>
<td>denotative meaning</td>
<td>the literal, dictionary meaning of a word.</td>
</tr>
<tr>
<td>diction</td>
<td>word choice; when discussing and analyzing diction, it is important to use an adjective to describe the type of diction employed by a particular author.</td>
</tr>
<tr>
<td>drafting</td>
<td>the second step of the writing process in which a writer puts his/her ideas into proper form (sentences/paragraphs, etc.) and organizes them to build reader understanding. This is often a repetitive step as writers move through revising and editing.</td>
</tr>
<tr>
<td>drama</td>
<td>a genre of literature that relates to texts meant to be performed (plays).</td>
</tr>
<tr>
<td>editing</td>
<td>the fourth step in the writing process in which a writer fixes errors in spelling, punctuation, and grammar.</td>
</tr>
<tr>
<td>ethos</td>
<td>the part of the rhetorical situation that focuses on the author and how he/she creates and supports his/her credibility regarding the topic and purpose of their speech or writing. The writer establishes his/her persona, credibility, and/or credentials.</td>
</tr>
<tr>
<td>etymology</td>
<td>the study of a word and its origins through the consideration of its root, prefix, and/or suffix.</td>
</tr>
<tr>
<td>explicitly</td>
<td>directly; what a text says at the literal level (summary of who, what, where, when, why and how).</td>
</tr>
<tr>
<td>expository writing</td>
<td>writing with the purpose to inform the reader</td>
</tr>
<tr>
<td>fiction</td>
<td>a genre of literature that relates to texts that are imaginative (made up). It may be based on fact, but the story (novel, short story, etc.) is purely a creation.</td>
</tr>
<tr>
<td>Term</td>
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<tr>
<td>figurative meaning</td>
<td>meaning that relates to the symbolic / figurative meaning of a word or phrase. This is often accomplished through figurative language (simile, metaphor, hyperbole, irony, etc.).</td>
</tr>
<tr>
<td>inference</td>
<td>conclusions based on evidence. Inferences can be weak (based on poor or insignificant evidence) or strong (based on extensive and effective evidence).</td>
</tr>
<tr>
<td>intellectually</td>
<td>to back up your responses, ideas, claims, and reactions with appropriate reasoning and evidence.</td>
</tr>
<tr>
<td>responsible</td>
<td>to add to class development through proper preparation (homework, readings, etc.) and effective participation in class/group discussions.</td>
</tr>
<tr>
<td>interpret</td>
<td>explain what a person said or wrote using more accessible, familiar language.</td>
</tr>
<tr>
<td>logical</td>
<td>based on strong supportive reasoning and evidence.</td>
</tr>
<tr>
<td>logos</td>
<td>the part of the rhetorical situation that focuses on the use of facts and well-supported reasoning. It focuses on the content of a speech or paper and how the information is organized to best persuade/argue a point.</td>
</tr>
<tr>
<td>mood</td>
<td>the feeling a text creates in the reader.</td>
</tr>
<tr>
<td>nonfiction</td>
<td>a genre of literature representing texts that are factual and based on truth.</td>
</tr>
<tr>
<td>organization</td>
<td>the arrangement of ideas in a piece of writing. Organization can be arranged through chronological order, order of importance, cause and effect, compare and contrast, etc.</td>
</tr>
<tr>
<td>pathos</td>
<td>the part of the rhetorical situation that focuses on creating an emotional connection and/or reaction in the audience. Pathos is the use of specific language to forge an emotional response through shared experience or an understanding of an audience’s emotional leanings.</td>
</tr>
<tr>
<td>planning (prewriting)</td>
<td>the first step of the writing process in which a writer brainstorms ideas and maps out a direction for a given assignment/task.</td>
</tr>
<tr>
<td>purpose</td>
<td>the reason for a certain approach to a text. In reading, setting a purpose provides direction for building meaning and creating annotation; in writing it sets up your ultimate goal: to inform, to explain, to entertain, to persuade or to inspire.</td>
</tr>
<tr>
<td>questioning</td>
<td>a technique used to building meaning by posing questions to the writer or character. Effective questioning should be beyond literal comprehension (who, what, where, when, etc.) but focus on deeper levels of meaning (what are the reasons…? what is assumed…? How valid is the conclusion…? Etc.).</td>
</tr>
<tr>
<td>revising</td>
<td>the third step in the writing process in which the writer considers his/her text from another perspective and improves its clarity and cohesion. This step focuses on content!</td>
</tr>
<tr>
<td>rhetoric</td>
<td>the effective use of language and persuasion in speaking or writing. Rhetoric considers three aspects: ethos (writer’s/speaker’s credibility), logos (the reasoning presented), and pathos (the emotional appeal/connection to the audience).</td>
</tr>
<tr>
<td>style</td>
<td>refers to the way a text sounds, how it moves, and how it feels when one reads or hears it read; it involves how words are connected and the resulting patterns that work toward the ultimate purpose of a text.</td>
</tr>
<tr>
<td>synthesis</td>
<td>the combination of evidence from multiple sources to create or support a reasonable and effective conclusion. The purpose of synthesis is to aid the reader to see the information or the topic in a new way.</td>
</tr>
<tr>
<td>Term</td>
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<tr>
<td>text</td>
<td>any item one is trying to read; we most often think of texts as poems, essays, articles, stories, but they can also include images, artwork, websites, films, or social media forms.</td>
</tr>
<tr>
<td>theme</td>
<td>the idea or concept about human nature or life conveyed by an author.</td>
</tr>
<tr>
<td>tone</td>
<td>the author’s attitude toward their subject, reflected in his/her word choice, style, etc.</td>
</tr>
<tr>
<td>verse</td>
<td>often used to refer to poetry in general (a work of verse), or a stanza in a poetic work (in the third verse of the poem)</td>
</tr>
<tr>
<td>voice</td>
<td>an author or narrator’s distinctive style or manner of expression, it can reveal much about the personality of the author or narrator. As writers, one should utilize active voice more often than passive voice in order to improve clarity and meaning.</td>
</tr>
</tbody>
</table>
Effective Writing

Reading and writing are interdependent skills. One way we learn to write is through what we read. What we read, depends on what others have written. Our writing often improves as our reading improves when we tackle complex texts. Through in some critical thinking and one has the potential to be an effective writer.

“Writing is hard work. One of the mistakes beginning students make is in thinking that writing is only hard for them, that somewhere out there are people who find writing easy.” -- Ben Stifler, Professor

Before you even say it, I know what you are thinking – “I already know English, why do I have to take it? It’s not like I’m from another country and need to learn to speak it!” True, but therein lies the problem. Please NOTE:

➢ We are raised on the spoken word – to SPEAK English – which just happens to be different from WRITTEN English!
➢ “Spoken English (or conversational English) is very different from written English (or edited English, sometimes referred to as standard or correct English). When we speak, we take shortcuts, use half-phrases; we gesture; we stress certain sounds or slur others, and everyone who belongs to the same social group or who comes from the same part of the country understands what we mean. This difference between spoken English and edited [Standard] English is one of the reasons we struggle as writers” (Stifler).

Add to this situation the fact that we occasionally ramble, or jump around topics and ideas, and writing becomes increasingly tough! These are the reasons you take English class!

The majority of your writing this year will focus on analytical writing for the purpose of informing an audience or arguing a point.

argumentative writing – a form of persuasive writing that has the primary purpose of making a claim that the audience may disagree with and using specific supportive details to convince the audience of the truth of the claim.

informative writing – also called “expository” writing that has a primary purpose of providing information in a clear, concise manner.

literary analysis – can be informative or argumentative in style. Its primary purpose is to discuss HOW plot/structure, character, setting, and many other techniques are used by an author to create meaning.
Rhetoric

Rhetoric (n) – the art of speaking or writing effectively. (Webster’s Definition)

According to Aristotle, rhetoric is “the ability, in each particular case, to see the available means of persuasion.” He describe three main forms of rhetoric: Ethos, Logos, and Pathos.

In order to be a more effective writer, you must understand these three terms.

Ethos
Ethos is appeal based on the character of the speaker. An ethos-driven document relies on the reputation of the author.

Logos
Logos is appeal based on logic or reason. Documents distributed by companies or corporations are logos-driven. Scholarly documents are also often logos-driven.

Pathos
Pathos is appeal based on emotion. Advertisements tend to be pathos-driven.

Rhetorical appeals can be achieved through:

- **Visual Information Structure**: this includes how the text looks on the screen. This is achieved through the appearance of such things as the titles and the headings.
- **Color**: this includes the color of the text, the background, and the graphics. The contrast of the colors of each of these items is also important.
- **Graphic Images**: this includes the other information in the document aside from the text. This is achieved through such things as icons, buttons, and photos.

As both a reader and a writer, it is important to recognize the aspects of rhetoric at work in a given text. As readers, we want to identify the ethos, pathos, and logos used by a writer. Is the author reliable (ethos)? Are the ideas and reasoning sound and well supported (logos)? And finally, how does the author use language to persuade the reader (pathos)? If the writer relies more on pathos than logos, should we believe in or agree with them?

As a writer, students lack ethos – they simply do not have the experience and expertise in a given field. This means that the use of logos (well supported ideas and clear, critical thinking) are paramount to a successful paper! In addition, the use of pathos adds both texture and tone to a given text.
The Rhetorical Triangle:

As we speak about rhetoric, we often refer to the *rhetorical triangle*. The rhetorical triangle simply refers to the visual representation of the three rhetorical appeals and the necessity for a balance of all three. It is, essentially, a map reflecting the communication between the three main forms of rhetoric.

![Rhetorical Triangle Diagram]

Logos *(Focuses on content/subject matter)*
Reasoning within a text

Pathos *(Focuses on the audience/reader)*
Emotional impact/connection in text/speech

Ethos *(Focuses on the writer/speaker)*
Credibility of the writer

Regardless of the subject/class, the rhetorical triangle should be considered as you approach any form of academic writing!

“We are a struggle against silence.”
~Carlos Fuentes, Mexican novelist and essayist
Writing is a Process and a Product

Good writing is BOTH a PRODUCT and a PROCESS. It doesn’t just happen for any author; it takes thought, time, and effort to produce a good piece of writing. The error many students make is that they focus on one step of the process and hand in their work. Their product is never a “finished product,” but a rough draft passed off as “finished.” Is it any wonder that they don’t see the grades they think they should be getting?

The writing process has five (5) essential steps. You will need to prove that you can complete these steps of the process on your major writing tasks this year. For each essay, you will want to turn in evidence that reflects the use of each step in the writing process.

The Process

Step 1: Pre-writing (often called Planning)
In this step, a writer thinks about his/her topic, brainstorms ideas and creates a plan of action for tackling their assignment. The planning step often includes a graphic organizer or a formal outline to reveal the initial thinking about the task.

Step 2: Drafting
In this step, a writer creates a rough draft, organizing the thinking done in Step 1 into paragraphs and pages. It is best to write your first draft in one sitting, organizing all of your thinking into one paper so you have something to work with for the rest of the process.

Step 3: Revising
This step of the process focuses on the CONTENT of the paper. The draft is read through and notations are made to correct and adjust errors in thinking, organization, and support. This step occurs BEFORE editing, since the most important element in your work is YOUR THINKING – if it is presented well, correcting grammatical issues won’t make any difference!

Step 4: Editing
This step of the process focuses on the grammatical elements of the paper. The draft is read through and corrections are noted to spelling, capitalization, punctuation, and grammatical structures and rules.

Step 5: Publishing
The final step of the process. This step occurs after a number of cycles through Steps 2 through 4. It is the final product that is submitted!

The Writing Process is called a recursive process, meaning that you don’t go through each step once and you are done. Steps 2, 3, and 4 are meant to be done in a cycle, going through them several times before reaching Step 5!
Paragraphs and Essay Visual

**Visual Image of an Essay**

- **Attention Getter**
- **Context of the Paper – its big picture.**
- **Thesis Statement**

**Introduction**

- Narrowing the focus to the topic.

**Body Paragraphs**

- All body claims support the thesis statement!
- Open for the inclusion of more body paragraphs. Essays should be as long as necessary to discuss the topic.
- "Thesis Restatement should be in a new, fresh way!"

**Conclusion**

- Move from focus of paper back to "big picture"
- Leave the reader something to ponder.
Paragraphs

“In the beginning was the Word…” (John 1:1 King James Bible)

Good writing depends on using the right words in the right way to get your point across! Clarity, unity, and cohesion are necessary in order to produce a satisfying response to any given prompt or question. The basic structure of writing is the sentence. There are four basic structures for sentences and when combined to express one’s critical thinking, the result can be joy to read!

Using the basic structures of sentences, writers create paragraphs that relay a single idea in a meaningful way. Note that a paragraph focuses on ONE idea! In order to guide your writing this year, you will create single paragraph responses and body paragraphs of essay in the CAST format. CAST is an acronym for the basic ingredients of good writing:

C Claim – a single sentence that reveals the one focus for the entire paragraph.
A Add-to-Claim – another sentence that adds the Claims meaning or importance.
S Support and Elaboration – textual evidence that supports the claim, along with elaboration that explains how the evidence reveals the claim’s truth.
T Tie-back – a final sentence that “ties up” your paragraph. This sentence should NOT repeat the claim, and often times can act as a transition to your next idea.

What do we mean by...

clarity? Clarity refers to the use of language and ideas that are understandable to the reader with nothing that causes confusion or uncertainty to your thinking.

unity? Unity refers to the use of ideas and reasoning that are relevant to the topic. In a paragraph, this means that every sentence works to prove and support the paragraph’s claim. In an essay, it means every paragraph works to prove and support the essay’s thesis statement. No miscellaneous or irrelevant details are present in the work.

cohesion? Cohesion refers to the arrangement of ideas and the transition between and among ideas that help to create unity and clarity. A cohesive piece of writing considers the order of evidence and ideas in a paragraph and the order of paragraphs in an essay in order to effectively emphasize and support the writer’s ultimate purpose for writing.

Using the CAST method helps to support clarity, unity, and cohesion as you write!
Creating the Essay

Once you have mastered the art of a solid analytical or informative paragraph (CAST), you can put numerous paragraphs together to create an essay – a longer discussion/argument on a given topic. As the visual on page 25 shows, essays use three types of paragraphs: an introductory paragraph, body (CAST) paragraphs, and a concluding paragraph. Each type of paragraph is essential to well-written essay.

Introductory Paragraphs
The purpose of an introductory paragraph is to
1. present the overall topic of the paper, both in a larger context and the focused context of the paper;
2. create interest in the reader; AND
3. display a clear sense of the paper’s purpose and audience.

As the visual (p. 25) reveals, introductions contain the following elements:

- **Attention-Getter** – often called “the hook,” the attention-getter is meant to spark interest in the reader. It is the first sentence of your introduction (and essay for that matter), although there are times when it can be more than one sentence. Common attention-getters are
  - A quote – the quote, often from a famous individual, should be relevant to the “big idea” of the paper. All quotes should be properly cited in order to avoid plagiarism. Don’t just drop the quote and then move on, make certain you make a connection between the quote and the main idea of your paper!
  - A strong statement – This statement could present an opinion that you plan to refute, or present information that is relevant to the topic of your paper. For *Example*, if your paper is about the role of love in *Romeo and Juliet*, you might open with “Love sucks – it is confusing, intense, and often painful!”
  - A fact or statistic – This statement can introduce a bold fact or a relevant statistic that connects the central idea of your paper. For *Example*, a paper on Richard Connell’s “Most Dangerous Game” might begin with, “An estimated one thousand people are accidently shot by hunters each year in the United States (US Game and Wildlife).”
  - An anecdote – An anecdote is a short narrative piece (story) that thematically connects to the idea of your paper. Anecdotes need to be extremely short and should avoid first person when possible. They are difficult to do in a meaningful manner, so be wary of this choice!
  - A question – The most popular choice for students is to start with a question – often times using a version of their writing prompt – however, this is incorrect and often leads to a loss in points! When writer’s use a question as a “hook” it is often a rhetorical question and *universal* in nature. For the purposes of ninth grade English, YOU CANNOT USE A QUESTION AS AN ATTENTION-GETTER!
• **The “Big Idea”** – this refers to the larger idea at work in your essay. For Example, if you are writing an essay in which you argue for the reduction of logging in the rainforests of the Amazon, then your “big idea” is conservation or “preservation.” You need to explain this “big idea” and then narrow down (connect) this idea to the focus of the essay. Using the idea above, a writer could explain the present need for conserving forest areas and the impact of loss of trees and then connect to starting in one area, such as the Amazon and ending logging in the Amazon rainforest.

  o The “big idea” section should be several sentences in length in order to put the focus of your essay in context (this creates clarity and displays the purpose for your essay).

  o “Big Ideas” can be determined by the type of essay you are writing:

    ▪ Argumentative Essay – as the Example above shows, in an argument essay the bigger idea is the larger situation at hand, while the focus is the specific idea you want your audience to support. Other Examples:

      - **Big Idea:** Purpose of uniforms  
        **Essay Focus:** Public schools should NOT implement uniforms.

      - **Big Idea:** The need for more time  
        **Essay Focus:** Technology provides more time for families to be together.

    ▪ Literary Analysis – in a literary analysis there are many things you write about. You must be certain that as you narrow from the “big idea” to the focus of your essay that you clearly introduce the author and text you are focusing your essay around. For Example:

      - **Big Idea:** Prejudice in society  
        **Essay Focus:** The use of characters in Zora Neal Hurston’s *Their Eyes Were Watching God* to display the inherent prejudice within a community and its impact on one’s self-image.

      - **Big Idea:** Pride and its impact on the individual  
        **Essay Focus:** The patronizing tone of Oedipus to display the impact of pride and its role in his downfall.

    ▪ Informative Essay – much like the argumentative essay, use the larger idea that the information is connected to in order to provide a clear context for why you are informing your audience. For Example:

      - **Big Idea:** Living by instinct rather than by choice  
        **Essay Focus:** Annie Dillard’s reason for using the title, “Living like Weasels” for her essay.

      - **Big Idea:** How culture defines personal identity  
        **Essay Focus:** The role of Scout’s family heritage in defining herself in Harper Lee’s novel *To Kill a Mockingbird*.

• **Thesis Statement** – the final sentence of your essay makes a CLEAR, SPECIFIC, and ARGUABLE statement as to the entire focus of the essay itself. It should present ORIGINAL thinking and not simply state a fact regarding your topic.
**For Example:**

- **Not a Thesis:** Mark Twain’s *Huckleberry Finn* is a great American novel.
- **Thesis:** Twain utilizes the character of Jim as the only righteous and honest character in a sea of greatly flawed white characters to reveal the hypocritical nature of slavery in contrast to white “civilized” society.

- **Not a Thesis:** Pollution is bad for the environment.
- **Thesis:** At least 25% of the American budget should be spent on limiting pollution in order to slow global warming, improve health issues, and create more efficient modes of energy production.

- See “Thesis / Claim Templates” on page 57.

**Body Paragraphs**

Body paragraph tackle individual ideas that support the thesis statement. Each body paragraph’s claim should reference one particular aspect of thesis statement. This creates unity and cohesion within your essay. All body paragraphs should be in CAST format (see page 26).

See “Thesis / Claim Templates” on page 57.

**Concluding Paragraphs**

The final piece of creating unity in an essay is to complete your assignment with a solid conclusion. A concluding paragraph is the final impression upon your reader and, as such, should leave them with a strong impression of your stance and ideas. Your conclusion SHOULD NOT include any new evidence or information. If you need to add further evidence or ideas, develop another body paragraph! In many ways it works in the reverse manner of an introductory paragraph – restating the thesis, getting back to the “big idea” and leaving the reader with a final thought.

- **Restating the Thesis** – Just as the preceding body paragraphs attempted to draw more general conclusions from specific pieces of evidence, the concluding paragraph of an essay reestablishes the essay’s overall argument using the more specific claims argued in the body. Though the thesis is generally reintroduced the first sentence in the conclusion, the remainder of the paragraph should be used to ensure that this return to the thesis moves beyond simply reproducing the introduction. You should restate the thesis statement in a NEW, FRESH way – DO NOT RETYPE YOUR THESIS! Often, students break the thesis apart into several sentences to avoid repetition and add depth to their ideas!

- **Return to the “Big Idea”** – Just as your introduction acts as a bridge that transports your readers from their own lives into the topic and finally the textual space of your analysis, your conclusion provides a bridge to help your readers make the transition back to the topic at large and their lives. Emphasize the larger context of your ideas (in a literary analysis, move from talking about the text to the bigger idea as it exists in the world and relates
to the reader). This technique reinforces why your ideas are significant and reestablishes the relevance of your thesis.

- **Leave the reader thinking** – The final sentence of your conclusion should leave the reader thinking about your topic and focus as it applies to the larger world (including their own). Your final thought should be memorable in some way (it can be subtle in nature or bold, that is up to you)! AVOID the following final sentences:
  
  o **Questions** – don’t end with a question – it is a weak ending and lacks maturity and depth except when used by the most skillful writers.
  o **Quotations** – Students who start their essay with a quote often like to end with one. However, this relies on ending your work with someone else’s thoughts, not your own. You want your reader to remember YOU – not someone else!

"But words are things, and a small drop of ink, Falling like dew, upon a thought, produces That which makes thousands, perhaps millions, think." - Lord Byron, English Poet
W R I T E R ’ S C H E C K L I S T

Prior to submitting my essay, I have revised and edited to make certain that:
[Check off each box as you make certain you have complied with this writing requirement – if you did NOT check carefully, do not check the box!]

☐ I have met the requirements for a MLA formatted paper (margins, heading, header, spacing, and font size – SEE MLA Checklist).
☐ I have included an original title for my essay/response.
☐ I have introduced the focus of my assignment.
☐ I have included the author’s name and the text title when writing about literature.
☐ I have used the author’s full name the first time I mentioned him/her, and referred to him/her by his/her last name every time after that.
☐ I have included a strong, SPECIFIC, thesis statement (or claim when writing a single paragraph response) that addresses a given prompt.
☐ I have written all of my body paragraph in CAST format.
☐ I have used TEXTUAL EVIDENCE to support my thinking.
☐ I have ELABORATED on each piece of evidence to clarify my thinking and its connection to my claim/thesis.
☐ I have written in PRESENT TENSE when writing about literature/texts.
☐ I have used ONLY information that is RELEVANT to my topic.
☐ I have avoided being verbose (wordy) or relying on “big” words – I kept it clear and to the point.
☐ I used the COMPLETE writing process.
☐ I made sure I have understood and addressed ALL aspects of my prompt/assignment.
☐ I addressed the counterargument in my argumentative essay.
☐ I DID NOT address the reader directly at any point in the response.
☐ I DID NOT use first or second person pronouns (I, me, my, mine, you, your, yours, we, our, ours, us).
☐ I DID NOT use “training wheel” phrases such as “In my essay…” “I will discuss…” “I will talk about…” “In conclusion…” “as you can see…” or other such phrases.
☐ I DID NOT include phrases such as: “I think…” “I believe…” “I feel…” “It seems to me…” or “In my opinion…” – it is YOUR paper – you don’t need to remind the reader of that fact!
☐ I DID NOT include more than one focused idea per body paragraph!
☐ I DID NOT use contractions OR abbreviations.
☐ I avoided generalizations (“Everyone has had this experience…” and absolutes (all, every, never, none, everyone, everybody, each, and no one) in my writing. These terms cannot be proven!
☐ I DID NOT use phrases such as “and so on,” or “etc.”
☐ I DID NOT plagiarize – all “borrowed” material is properly cited!
☐ I checked my spelling and grammar carefully!
☐ I cited all sources per the MLA section of my guidebook!
**Literary Analysis**

Ninth grade will require you to do more than talk about the basics of any story or novel that you read. It is expected that you have learned how to address the basic questions for any story: who? what? where? when? how? and why? (when why can be explicitly found in the story). However, as a more mature reader, it is important that you begin to analyze texts on three important levels:

1. Character’s purposes (protagonist and antagonist) and motivations;
2. Author’s purpose (why does he/she do what they do); AND
3. Author’s technique (how does he/she accomplish the purpose).

The purpose of a response to literature is to persuade the readers that your analysis and interpretation of the work are valid, reasonable, and logical. Your goal is to communicate to others the meaning you, as a reader, have constructed from the text. Your interpretation and analysis, then, add to the body of meaning about the text.

**Understanding and Tackling Analysis**

**Definition:** Analysis is the practice of looking closely at small parts to see how they affect the whole. Literary analysis focuses on how plot/structure, character, setting, and many other techniques are used by the author to create meaning. Always be sure to discuss the significance of your observations to the main idea about life (the theme).

When it comes to literary analysis, in most cases, students spend more time describing characters and setting, as well as summarizing the various elements of plot, than analyzing the meaning behind the piece, exploring key characters’ personalities, or understanding the motives for their actions. Here are some tips for writing analysis and avoiding simple description.

**Narrator/Speaker**: Ask yourself the following questions:
- What sort of person is the speaker of this poem and how can you tell?
- Who tells the story and how would it differ if it were told from another perspective?

**Plot**: Interpret the plot points.
- What external and internal conflicts can you list?
- Which conflicts seem major, which minor? What is the function of the major (minor) conflict? How is suspense created?
- What is the turning point of the action?
- Can any of the conflicts be generalized? Of what are they symbolic?

**Structure**: Look at the structural elements of the work. In a poem, for instance, identify the divisions and ask what the author is trying to accomplish with the different stanzas. Students may also try and identify rhyme schemes to help find meaning within a poem.
Interpretation: Instead of focusing on “who did what,” make an effort to understand “why” certain characters behave the way they do.
   How do you learn about the characters in this work? Through their actions? Speech? Thoughts?
   Are the characters fully drawn or one-dimensional, static or dynamic? What does their presence add to the work?
   What do other characters or the narrator suggest about the main character? How do actions define the main character’s integrity or inner strength?

Setting: Pay attention to location, time period, and historical context.
   How does the setting function in the work?
   Does the setting help readers to understand the character(s) in a literary work? Its theme? Its plot?

Language: Think about the words that the author puts in the mouths and minds of characters.
   What effect does a character’s words have on your interpretation of a literary text?
   What do you learn about the narrator (speaker, character) from the kind of language he or she uses?
   How does one character’s language differ from another’s in this work, and what is the significance of this difference?
   Would the meaning of the text change if different words were used?
   How do the sounds, rhythms, and rhymes contribute to the sense of a poem? What patterns of imagery can you locate and what do they add to the work?

“The task of the real intellectual consists of analyzing illusions in order to discover their causes.”
   ~ Arthur Miller, American playwright and essayist
Grammar to Know

PARTS OF SPEECH

The various parts of speech are pieces that, when put together correctly, make whole and complete sentences. Every word in the English language belongs to one or more of the eight parts of speech. The part of speech of a word is determined by its use. For example, snap is a noun: The snap on her jacket broke. Snap is also a verb: Twigs snap underfoot in autumn. And, snap is an adjective: The boss made a snap decision. Your task is to be able to define each part of speech and determine a word’s part of speech by its use in a sentence!

1. **noun** - a word that indicates a person, place, thing, or idea. Everything you can give a name to is a noun. Nouns function as subjects, direct objects, indirect objects, object of prepositions, appositives, or subject complements.

2. **pronoun** - a word that takes the place of a noun. Pronouns help you avoid the monotonous repetition of nouns. A pronoun must always refer back to a specific noun, called its antecedent. Pronouns should match their antecedents in number and gender.

3. **verb** - a word that shows action or a state of being. Verbs may be either action, linking, or helping (working with another verb), transitive or intransitive.

4. **adjective** - a word that describes or modifies a noun or pronoun. That is, they describe, limit, or in some way give a more exact meaning to a noun or pronoun. Adjectives answer the questions: what kind of? which one? AND how many?


6. **preposition** - a word that shows a relationship to a noun or pronoun. Prepositions precede nouns and pronouns to show the relationship of a noun or pronoun to some other word in the sentence. Prepositions are often short, difficult to define words that indicate ideas about time (during, at, around), location (in, outside, near) and logic (following, like).

7. **conjunction** - a word that joins two or more words, phrases, clauses, or sentences. There are three types of conjunctions:
   a. **coordinating conjunctions** connect words, phrases or clauses of equal importance. The main coordination conjunctions can be remembered by the acronym FANBOYS (For, And, Nor, But, Or, Yet, and So).
   b. **subordinating conjunctions** establish a relationship between a dependent clause and the rest of the sentence. They introduce clauses that cannot stand on their own and often are subordinate (less important) than the rest of the sentence. Common subordinating conjunctions are as follows: after, although, because, since, and while. There are many others.
   c. **correlative conjunctions** are pairs of conjunctions that join various sentence elements that should be treated as grammatically equal. Common correlative conjunctions are as follows: both ...and, not only...but, neither...nor, either...or, whether...or. There are other correlative conjunctions!

8. **interjection** - a word that expresses emotion. Words such as wow, ouch, and oh are interjections. Interjections are an unusual part of speech because they show no grammatical connection with the other words in the sentence. Thus, interjections are often followed by an exclamation point or set off by commas.

**NOTE:** Phrases and subordinate clauses also function as single parts of speech.
PHRASES, CLAUSES, AND SENTENCES
Words work together to convey ideas. Groups of words can act as phrases or clauses.

Phrases:
Phrases- phrases are groups of related words that do not have a subject and verb. Phrases are used to add information and meaning to a sentence. Phrases can act as separate parts of speech.

Example: leaving behind the dog

Most Common Types of Phrases:

Prepositional Phrases – is a group of words starting with a preposition and ending with the noun or pronoun that is the object of the preposition. Prepositional phrases always work as modifiers (adjectives or adverbs).

As an adjective: The man with the mask frightened the children.
As an adverb: The game lasted into the thirteenth inning.

Appositive Phrases – appositives are nouns or pronouns (or noun/pronoun phrases) placed next to another noun or pronoun to identify, rename, or explain it. They are used to develop the meaning of nouns and certain pronouns. Appositives follow immediately after the words they identify, rename, or explain.

Single Appositive: Our friend, Bill, was late for the party.

An appositive phrase is a noun or pronoun with modifiers, placed next to a noun or pronoun to add information and details.

Appositive Phrase: The dog, a large Saint Bernard, crushed the flowers in our garden.

Clauses:
Clauses - clauses are groups of related words that contain a subject and a verb. A clause can be either independent (main) or dependent (subordinate).

a. Independent clauses express a complete thought and stand alone as a sentence.

b. Dependent (subordinate) clauses do not express a complete thought and cannot stand alone as a sentence. They are attached to independent clauses and add information or context to a sentence. These clauses act as a single part of speech.

Example: Independent clause. I washed the car.
Dependent clause. Because it was dirty,

Dependent Clause as an adjective: The city where I grew up is Hartford.
I wrote my uncle who lives in Honolulu.

Dependent Clause as an adverb: He walked as if he had a twisted ankle.
My mom was happy because I aced the test.

Dependent Clause as a noun: She wrote about how bees communicate.
Why he dropped the class isn’t clear.
SENTENCE STRUCTURE

A *sentence* is made up of a subject and a predicate; it expresses a complete thought. (It can be an independent clause OR a combination of independent and dependent clauses.)

**Subject:** The subject provides the noun or pronoun on which the predicate acts. The subject is the central topic of the sentence. In other words, the subject is the “what” or “who” of the sentence.


**Predicate:** The predicate of a sentence contains the principal verb. It provides information, the explanation of the action, condition, or effect on the subject. In other words, it is the subject’s action.


*Example:* Jimmy Page’s riff [subject] in “Kashmir” is used [predicate] in Puff Daddy’s song “Come with Me.”

**Clause:** A clause is a group of words that has a subject and a predicate. It can either be independent or dependent [subordinate].

- **Independent clause:** Independent clauses are groups of words in a sentence that can stand alone because they express a complete thought. In other words, an independent clause is a complete simple sentence.

- **Dependent clause:** Dependent clauses, also known as subordinate clauses, are groups of words that have a subject and a predicate but cannot stand alone. In other words, a dependent clause is a fragment because it does not express a complete thought.

**Coordinating Conjunctions:** Coordinating conjunctions are used to combine independent clauses. A simple way to remember the seven coordinating conjunctions is by remembering the acronym **FAN BOYS:** FOR AND NOR BUT OR YET SO

**Subordinating Conjunctions:** Subordinating conjunctions are used to connect dependent and independent clauses:

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<td>after</td>
<td>as much as</td>
<td>even though</td>
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<td>although</td>
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<tr>
<td>as long as</td>
<td>before</td>
<td>since</td>
<td>until</td>
<td>wherever</td>
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There are FOUR sentence STRUCTURES:

**Simple Sentence:** The simple sentence consists of a single independent clause.

*Example:* Scout hurried home.

*Example:* Madonna was a cheerleader and a straight A student in high school.

**Compound Sentence:** A compound sentence has two or more independent clauses. A semicolon or a coordinating conjunction (and, or, but, for, nor, so, yet) with a comma join them.

*Example:* Jem said he didn’t even want to go [independent clause], but [coordinating conjunction] he was unable to resist football in any form [independent clause], and [coordinating conjunction] he stood gloomily on the sidelines with Atticus and me watching Cecil Jacobs’s father make touchdowns for the Baptists [independent clause].

*Example:* MCA of the Beastie Boys organized the Tibetan Freedom Concert in 1996, a two-day long festival in Golden Gate Park [independent clause]; it attracted over 100,000 people [independent clause].

**Complex Sentence:** A complex sentence consists of one independent clause and one or more dependent clauses.

*Example:* After Scout reached home [dependent clause], she faced the wrath of Atticus [independent clause].

*Example:* Because he came down with the flu [dependent clause], George Harrison of the Beatles nearly missed their first Ed Sullivan Show appearance [independent clause].

**Compound-Complex Sentence:** A compound-complex sentence includes two or more independent clauses with one or more dependent clauses.

*Example:* Although Scout loves her brother [dependent clause], they argue constantly [independent clause]; he treats her like a girl [independent clause].

*Example:* Because Casa Grande has a strong academic program [dependent clause], many students are admitted to outstanding universities [independent clause], and they go on to pursue fascinating careers [independent clause].
SENTENCE TYPES (FUNCTIONS)
Sentences can also be classified by their type (or function) as well as by structure. There are FOUR TYPES for sentences:

- **declarative** – states an idea and ends with a period.
- **imperative** – gives an order or direction and ends with a period or an exclamation mark.
- **exclamatory** – conveys a strong emotion and ends with an exclamation mark. AND
- **interrogative** – asks a question and ends with a question mark.

**Examples:**

<table>
<thead>
<tr>
<th>Type</th>
<th>Example</th>
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</thead>
<tbody>
<tr>
<td>Declarative</td>
<td>Studying hard will help you succeed in this class.</td>
</tr>
<tr>
<td>Imperative</td>
<td>Study now!</td>
</tr>
<tr>
<td>Exclamatory</td>
<td>I hate you more than you know!</td>
</tr>
<tr>
<td>Interrogative</td>
<td>Do you know the answer to this question?</td>
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</tbody>
</table>

Punctuation can change one type of sentence to another – so be thoughtful in how you use punctuation!

“A man's grammar, like Caesar's wife, should not only be pure, but above suspicion of impurity.” — Edgar Allen Poe
**VERBS AND TENSE**

Using verbs correctly is one of the most important language skills a writer can acquire! Most students who grow up speaking English choose the right verb form when they speak, but some verbs cause trouble.

In speaking and writing you often need to indicate when something happens—now, yesterday, or tomorrow. In English, the different **tenses** of verbs are used to show when something happens. We define **verb tense** as a form of a verb that shows the time of an action or a condition.

Verbs have six tenses – this packet will focus on the basic forms of these tenses.

<table>
<thead>
<tr>
<th>TENSE</th>
<th>EXPLANATION</th>
<th>EXAMPLE</th>
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<tbody>
<tr>
<td>Present</td>
<td>Shows present actions or conditions as well as continuing actions or conditions.</td>
<td>That apples are rotten.</td>
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<td>The sun radiates energy.</td>
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<tr>
<td>Past</td>
<td>Shows actions and conditions beginning / completed in the past.</td>
<td>He walked down the street.</td>
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<td>She went home yesterday.</td>
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<td>Future</td>
<td>Shows actions or conditions that will happen in the future.</td>
<td>A frost will damage the crop.</td>
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<td>I will be home tomorrow.</td>
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<tr>
<td>Present Perfect</td>
<td>Shows completed actions and conditions that took place at some indefinite time OR shows actions and conditions started in the past that are continuing in the present.</td>
<td>He has finished his homework.</td>
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<td>He has been upset.</td>
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<td>Sue has waited for two hours.</td>
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<td></td>
<td></td>
<td>She has been very sick.</td>
</tr>
<tr>
<td>Past Perfect</td>
<td>Shows that one past action or condition took place before another.</td>
<td>I had left before she did.</td>
</tr>
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<td></td>
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<td>Ken has been healthy before he caught the flu.</td>
</tr>
<tr>
<td>Future Perfect</td>
<td>Shows that a future action or condition will occur before another.</td>
<td>I will have left by the time you arrive.</td>
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<tr>
<td></td>
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<td>I will have been up for hours before you call.</td>
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**COMMON LINKING VERBS**

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<tr>
<th>be</th>
<th>were</th>
<th>shall have been</th>
<th>should be</th>
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**COMMON HELPING VERBS**

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Punctuation

According to Edgar Allen Poe,

That punctuation is important all agree; but how few comprehend the extent of its importance! The writer who neglects punctuation, or mis-punctuates, is liable to be misunderstood—this, according to the popular idea, is the sum of the evils, arising from heedlessness or ignorance. It does not seem to be known that, even where the sense is perfectly clear, a sentence may be deprived of half its force—its spirit—its point—by improper punctuations. For the want of merely a comma, it often occurs that an axiom appears a paradox, or that a sarcasm is converted into a sermonoid.

Like mathematical symbols in an equation, punctuation alters the meaning (and often the outcome) of a sentence. While few would disagree that the content of a sentence or paragraph is of the utmost importance, what is the point of getting the content down perfectly only to have your meaning misunderstood due to punctuation?

In 9th grade, you will be expected to show your mastery of the following punctuation rules:

Period:

1. Use a period to end a declarative sentence. {This tale is true.}
2. Use a period after most abbreviations. {Mr. Dickens wrote that novel.}

Question Mark:

1. Use a question mark to end an interrogative sentence. {Were you nervous?}

Exclamation Point:

1. Use an exclamation mark after an exclamatory sentence. {Open the door!}

Comma:

You will learn and master these rules this year!

**Rule 1:** Use a comma to separate three or more words, phrases, or clauses in a series.

**Rule 2:** Use a comma to separate two adjectives of equal rank.

**Rule 3:** Use a comma after an introductory word, phrase, or clause (Prepositional // Infinitive // Adverbial // Participial).
Rule 4: Use a comma before a coordinating conjunction to separate two independent clauses in a compound sentence.

Rule 5: Use a comma to set off parenthetical expressions (Addressing a Person // Conjunctive Adverb // Common Expression // Contrasting Expression).


Apostrophe:
1. Use an apostrophe in a contraction to indicate the position of missing letter(s). {You’re late. Can’t he fix it?}
   NOTE: As a rule, avoid using contractions in formal writing such as academic writing and business communication.

2. Add an apostrophe and an s to show the possessive case of a singular noun. {Bruce’s attitude was philosophical.}
   For a singular proper name ending in s, add only an apostrophe (dropping the additional s) if the name has two or more syllables and if the addition of s would make the name awkward to pronounce.
   {Ulysses’ plan, Laertes’ sword, Mrs. Rawlings’ car}
   For a singular common noun ending in s, add both an apostrophe and an s if the added s is pronounced as a separate syllable.
   {the actress’s costumes, the platypus’s tail}

3. If the noun is plural and doesn’t end in s, add an apostrophe and an s to show the possessive case.
   {The children’s menu was limited, and the men’s room was filthy.}

4. If the noun is plural and ends in s, add just the apostrophe to show the possessive case.
   {The Willises’ car was stolen by the parking attendant.}

5. If two people possess something in common, consider them a single unit. Put a single apostrophe and an s at the end.
   {Sam and Janet’s evening was ruined.}

6. If two people possess something (or some things) individually, rather than jointly, each name gets an apostrophe and an s.
   {Sam’s and Janet’s cars came from the same dealer.}
7. Use an apostrophe and an *s* to form the **plurals of all lower case letters, of some capital letters, of numerals, of symbols, and of words referred to as words.**

   {She is in her early 20's. Your last sentence had too many that's in it. She got five CD's. Make sure you dot all your i's and cross all your t's.}

   **NOTE:** Writing “twenties” {She is in her early **twenties**.} and “fives” {The star player got hundreds of high **fives**.} is better in formal writing.

   **NOTE:** Writers sometimes add only an *s* and do not use an apostrophe to form the plurals of such items—except lowercase letters—if the plural forms cannot be misread. {She got five **CDs**.} Because usage varies, be consistent. For Example, if you write 1920s (rather than 1920’s), you must do so consistently throughout your paper.

> “When speaking aloud, you punctuate constantly — with body language.

> Your listener hears commas, dashes, question marks, exclamation points, quotation marks as you shout, whisper, pause, wave your arms, roll your eyes, wrinkle your brow.

> In writing, punctuation plays the role of body language. It helps readers hear the way you want to be heard.”

> ~ Russell Baker, American satirist
Common Grammar Errors

Fragment: A fragment is an incomplete sentence.

Incorrect: According to the Beatles.
Correct: According to the Beatles, we all live in a yellow submarine.

Comma Splice: The comma splice uses a comma to do the work of a period or a semicolon.

Incorrect: Judas Priest’s Rob Halford has five-octave voice, he is a classically trained vocalist.
Correct: Judas Priest’s Rob Halford has five-octave voice. He is a classically trained vocalist.
Correct: Judas Priest’s Rob Halford has five-octave voice; he is a classically trained vocalist.
Correct: Judas Priest’s Rob Halford has a five-octave voice, and he is a classically trained vocalist.

Run-On: The run-on sentence combines two or more independent clauses without punctuation.

Incorrect: The Eagles’s concert was a waste of money the band members forgot how to play many of the songs the guitars weren’t even tuned.
Correct: The Eagles’s concert was a waste of money. The band members forgot how to play many of the songs, and the guitars weren’t even tuned.

Subject-Verb Agreement: Match singular subjects with singular verbs, plural subjects with plural verbs.

Incorrect: Pearl Jam were on an expensive tour, but offset their environmental footprint by planting trees in the rain forest.
Correct: Pearl Jam was on an expensive tour, but offset its environmental footprint by planting trees in the rain forest.

Pronoun-Antecedent Agreement: An antecedent must match your choice of pronoun.

Incorrect: Each member of Kiss have to spend an hour before the concert putting on their make-up.
Correct: Each member of Kiss has to spend an hour before the concert putting on his make-up.

Avoid Unnecessary Shifts in Tense: There are many exceptions to this rule, but in general, maintain a consistent tense in your writing.

Incorrect: Joan Jett thanked the crowd and begins to rock.
Correct: Joan Jett thanked the crowd and began to rock.
Faulty Parallelism: Express related ideas in similar form.

Incorrect: Bob Dylan was a poet, a friend, and he broke many rules.
Correct: Bob Dylan was a poet, a friend, and a rebel.

Misplaced Modifier: To avoid confusion, put your modifier in its proper place.

Incorrect: Unwashed and unruly, the boy took his dog to obedience school.
Correct: The boy took his dog, unwashed and unruly, to obedience school.
Greek and Latin Roots

Why do students born and raised in an English speaking country spend years taking English? It seems illogical. However, when you think about the complexity of our language and the multiple influences other languages have had on English, it begins to make more sense. Additionally, while we speak English in one way, we tend to write another – informal usage vs. formal usage. So what is it that makes our English language so difficult?

English as we know it, surprisingly, is a relatively young language compared to others. It began to take shape only 1500 years ago, and its modern form has come into being only over the last 500 years. The complex traits of our language come from the fact that it is really a combination of several languages, primarily Celtic, Germanic, and French. Thanks to the Roman invasion and the French (and other “Romance*” languages), many of today’s English words have their roots (or word “bases”) from the Greek and Latin languages. As such, the study of Greek and Latin roots helps students to break down and often determine a possible meaning of words they come across while reading. This is important when students take college entrance exams, such as the SAT or ACT, which often include vocabulary rarely seen or heard in everyday speech!

As ninth graders, you will begin your study of these roots with the first seven lessons in Everyday Words from Classic Origins workbook. These roots will be supplemented by a review of a list of common prefixes and suffixes (see the next page). Your study will continue through tenth and eleventh grade. Remember – the purpose of studying these roots, prefixes, and suffixes is to improve your ability to process and understand vocabulary – the key to building stronger comprehension and improved writing!

| root | often called a word “base” or “stem,” the root of a word is the basic Greek or Latin word from which the English word is developed. Some words contain multiple root bases; others have a single base with a prefix, suffix, or both added to it. |
| prefix | a word or set of letters placed in front of a root or whole word that adds to or alters the original words meaning. Example: “possess” means to own. “repossess” means to own AGAIN, or to take back. |
| suffix | a word or set of letters placed at the end of a root or whole word that adds or alters the original words meaning. Example: “possess” means to own “possession” means the ACT of owning or THAT which is owned. |

*Romance language* does not refer to the idea of love and romance, but rather the group of languages that have their origin in the Roman or Latin language, which is what makes the study of Latin roots so useful! *Examples of Romance languages:* Italian, Spanish, French, and others. Non-Romance languages, like German and many Slavic languages have a different origin.
| Prefix | Meaning | Example | | Prefix | Meaning | Example |
|--------|---------|---------| |--------|---------|---------|
| anti-  | against | antifreeze | | -able, -ible | can be done | comfortable |
| de-    | opposite | defrost  | | -al, -ial   | having characteristics of | personal |
| dis-*  | not, opposite of | disagree | | -ed*        | past-tense verbs | hopped |
| en-, em- | cause to | encode, embrace | | -en        | made of | wooden |
| fore-  | before | forecast | | -er         | comparative | higher |
| in-, im- | in | infield | | -er,         | one who | worker, actor |
| in-, im-, il-, ir-* | not | injustice, impossible | | -est         | comparative | biggest |
| inter- | between | interact | | -ful         | full of | careful |
| mid-   | middle | midway | | -ic         | having characteristics of | linguistic |
| mis-   | wrongly | misfire | | -ing*       | verb form/present participle | running |
| non-   | not | nonsense | | -ion, -tion, -ation | act, process | occasion, attraction |
| over-  | over | overlook | | -ity, -ty    | state of | infinity |
| pre-   | before | prefix | | -ive, -ative, -itive | adjective form of a noun | plaintive |
| re-*   | again | return | | -less       | without | fearless |
| semi-  | half | semicircle | | -ly*        | characteristic of | quickly |
| sub-   | under | submarine | | -ment       | action or process | enjoyment |
| super- | above | superstar | | -ness       | state of, condition of kindness | |
| trans- | across | transport | | -ous, -eous, -ious | possessing the qualities of | joyous |
| un-*   | not | unfriendly | | -s, -es*    | more than one | books, boxes |
| under- | under | undersea | | -y         | characterized by | happy |

*Most frequent. The four most frequent prefixes and suffixes account for 97 percent of prefixed and suffixed words in printed school English.*
MLA Guidelines for Typed Work

Formatting Papers

The appearance of your paper announces its quality even before it is read. Consequently, it is important that your paper appear professional, organized, and polished.

Unless otherwise directed by your teacher, word-process and format all take-home writing using the guidelines provided by the Modern Language Association. Your teachers will refer to this style as the MLA format.

Use the model below to guide you.

Have you checked to see that you have not underlined, italicized, enlarged, or put into “quotations” your own title? When citing another author’s title, underlining, italics or quotations are appropriate, but not when writing your own. Be consistent. Don’t underline titles in one part of the document and italicize them in another.

Be sure to indent each new paragraph five spaces (or ½ inch). You can also use the “tab” key. Everything, including quotations and entries in your works cited, should be double-spaced. Do not quadruple space between paragraphs. Ever. Your margins must be one inch all around.

When selecting a font, use Times New Roman. The size of your font should reflect your sophistication with the printed word: use eleven or twelve point font. Anything larger will make your paper look unsophisticated.
To review:

Provide a heading and title for your papers.
Do not underline, italicize, or use quotation marks on the title of your own paper.
Double-space your papers, so your teacher can easily read and write comments on them. Use 12-point Times New Roman.
Indent the first sentence of each paragraph one half-inch from the left margin. Leave one-inch margins at the top, bottom, and sides of your essay.
Use one side of the page only.

Incorporating Quotations

Introductions and conclusions might occasionally use a quotation for effect; however, **DO NOT begin or end a body paragraph with a quotation**. A body paragraph must begin with a claim (your topic sentence) that makes a clear stance regarding the focus of your paragraph before providing context, the quoted text, and the commentary.

When using quotations in a body paragraph remember that support and elaboration requires “CSQE:” **Context, Setup, Quotation, and Elaboration**.

**Example (quoting from To Kill a Mockingbird by Harper Lee):**

Scout’s innocence allows her to turn away the wrath of the mob that comes to lynch Tom Robinson through its simple reminder of their relationships as friends and neighbors **[Claim]**. This momentary reminder diffuses the tension and ends the standoff **[Add to Claim]**. After the crowd disperses **[Context]**, Scout is surprised when Mr. Cunningham says about his son **[Set up]**, “I’ll be proud to tell him you said hey, little lady” **[Quotation]**. Her naïve recognition of Mr. Cunningham highlights Harper Lee’s belief in the innate goodness of children **[Commentary]**.

CSQE covers the Support section of a CAST paragraph. Gracefully incorporate quotations into your writing by quoting full sentences from the text, or embedding quoted fragments into your own sentences. Use the following methods:

1. **Use a statement and a colon to introduce a quotation:**

   **By the end of To Kill a Mockingbird, Scout understands the fascination she and Jem have held for Boo Radley:** “Just standing on the Radley porch was enough” (279). Scout realizes Boo has unobtrusively watched them grow up.
2. **Use a speaking verb and a colon to introduce a quotation:**

When Atticus asks Scout not to brag about his shooting prowess, she replies: “What? I certainly am. Ain’t everybody’s daddy the deadest shot in Maycomb County” (38).

3. **Use a quoted fragment:**

The respect the African American community had for Atticus is apparent when Reverend Sykes tells Scout and Jem to stand up because their “father’s passin” [sic] (211).

Quote the text carefully. Be sure to use exact spelling, punctuation, and capitalization, even if it is incorrect. You may indicate the mistake is not yours by using “[sic].”

**NOTE:** If the quotation is longer than four lines of prose or three lines of verse, you must indent it by ten spaces into a block quote. Maintain double spacing, and do not use quotation marks. In this case, put the page or line numbers in parentheses after the ending punctuation.

**Example:**

In his closing statements, Atticus argues that all humans have fundamental flaws; therefore, they should not be so quick to judge others:

> But this is a truth that applies to the human race and to no particular race of men. There is not a person in this courtroom who has never told a lie, who has never done an immoral thing, and there is no man living who has never looked upon a woman without desire. (88)

Unfortunately, changing the town’s culture is not as easy as exposing its moral inconsistencies.
**Signal Phrases:**
Strong academic writers indicate a direct quote or paraphrase is about to follow by using signal phrases. The signal phrase might contain the name of the author or the title of the work and then a specific verb.

Take a moment to read this excerpt from Bill Tancer’s essay, “Brewing Battle: Starbucks vs. McDonald’s,” in *Time* magazine:

> I’ve always thought of these two chains as polar opposites—one designed as a sophisticated faux living room where customers could get a decent coffee drink and read their newspapers; the other, a riot of plastic-and-vinyl booths and bright fluorescent lighting where meals are counted in billions. (37)

Let us say you were using Tancer’s essay in a paper you were writing. Here are two *Examples* of signal phrases you might use:

**Example 1**
In “Brewing Battles: Starbucks vs. McDonald’s,” *Tancer suggests* that Starbucks is “designed as a sophisticated faux living room” (37).

**Example 2**
*Tancer notes* that Starbucks is much like a fake living room where one can sip coffee and read the newspaper (37).

Here are sample verbs to choose from when using a signal phrase:

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Remember – if you don’t know the meaning of the word or the appropriate context to use it in, then DO NOT USE IT without checking with your teacher!

“In the garden of literature, the highest and the most charismatic flowers are always the quotations.”

~Mehmet Murat ildan, Turkish playwright and novelist
Citing Sources

If you have used the facts, ideas, or words of another author, you must give proper credit in your paper. MLA provides two methods of citation:

**Parenthetical citations:** Sometimes called internal citations, parenthetical citations identify the source from which you have taken your fact, idea, or quotation. A parenthetical citation is enclosed in parenthesis and includes one or both of these elements:

- It identifies the author of your source.
- It provides the location where the information cited can be found.

When citing evidence in your essay, give the author and page number of your source. There are a number of ways you may provide this information.

**Examples:**

Myths provide an essential sense of our identity and place in the larger world (Bierlein 7).

J. F. Bierlein, in *Living Myths*, suggests, “Myths can act to invest our lives—our existence—with meaning” (7).

Myths, notes J. F. Bierlein, reflect our many cultural identities (7).

See “Incorporating Quotations” section for how to incorporate quotes longer than four lines.

When quoting from a poem, provide line numbers rather than page numbers in the parentheses. Indicate line breaks with a slash mark and a space on each side to separate them.

**Example:**

The command “do not resist this poem / this poem has your eyes / this poem has his head” (Reed 36-38) alarms the reader.

When quoting from a play, provide the title of the play, the act, scene, and line numbers in parentheses.

**Example:**

Horrified by what she has said about Romeo, Juliet cries: “Ah, poor my lord, what tongue shall smooth thy name / When I, thy three-hours wife, have mangled it?” (*Romeo and Juliet* III.ii.98-99).
**Works Cited List**

A Works Cited list provides the full information about your sources. It allows the reader of your paper to find the sources you reference. When creating your Works Cited, please remember to follow the established MLA format:

The list of Works Cited appears at the end of the paper. Begin the list on a new page, and number each page, continuing the page numbers after the text. For Example, if the text of your paper ends on page 10, the Works Cited list begins on page 11.

The page numbers appear in the upper right hand corner, one half-inch from the top, and flush with the right margin.

Center the title, Works Cited, one inch from the top of the page. Double-space between the title and first entry.

Begin each entry flush with the left margin; if an entry runs more than one line, indent the subsequent line or lines one half-inch from the left margin.

Double-space the entire list, both between and within entries.

Entries in a Works Cited list are arranged in an alphabetical order. If the author’s name is unknown, alphabetize by the title, ignoring an initial “a,” “an,” or “the.”

**The top of the first page of a works-cited list.**

---

59
The following Examples of sources on a Works-Cited list come from Prentice Hall Literature: Gold Level and have been updated to reflect the Modern Language Association’s MLA Handbook for Writers of Research Papers, 7th ed.

**Book with one author:**


**Book with two or three authors:**


**Book with more than three authors:**


("et al." is Latin for “and others” and indicates that there are additional authors.)

**Book with an editor:**


**Book with more than three authors or editors:**


Print.

**Single work from an anthology:**


**Introduction in a published edition:**


**An Article in a Magazine:**


Newspaper:

Editorial or story without an author:

Pamphlet with no author, publisher, or date:
[n.p., n.d. indicates that there is no known publisher or date]

Filmstrips, slide programs, videotape, and DVD:

Radio or television program:
Transcript.

Internet:

Personal Interview:

Article from an encyclopedia:
THESIS / CLAIM TEMPLATES

Remember, good thesis statements and claims usually address: what? how? and why?

Thesis Statements:

Template #1 [Literary Analysis]

In ________________, ______________ uses________________, ________________, and [technique 1]                              [technique 2]________________ to __________________________________________________________. [technique 3] [achieve x purpose]

Sample:
In “Slam, Dunk, & Hook,” Yusef Komunyakaa uses vivid images, classical allusions, and metaphors to characterize the game that offers both escape and transcendence for its players.

This template is designed to stop you from saying "The author uses._________ to _________..." in response to the prompt, which often asks what techniques the author uses. This is a good style analysis thesis template, but try to vary it so that all of your introductions won’t look alike!

Template #2 [Literary Analysis]

By looking at ______________ in ______________ (literary work) by ______________, [focus of essay] [title of text] [author]

one can see ______________ which is important because __________________. [something not obvious/others may not see] [reason(s) that opinion is important]

Sample:
By looking at the characters of Candy, Crook, and Curley’s wife in Of Mice and Men by John Steinbeck, one can see their failure to connect to other characters, which is important because it portrays the loneliness and isolation of humans.

This template is designed to stop you from saying ”The author shows the theme of ________ through__________...” in response to the prompt, which often asks for something deeper and more critical than the obvious. This is a good style analysis thesis template, but try to vary it so that all of your introductions won’t look alike!

Template #3 [Argumentative]

_________________ should __________________ in order to __________________. [who/what is responsible for action] [WHAT action(s) to be taken and how] [reason(s) to take this action - WHY]

Sample:
High schools should include the fine arts in their curriculum to stimulate students’ cognitive development, allow them an outlet for creative expression, and improve their appreciation of artistic creations of various types.
Unlike literary analysis theses, argumentative Thesis statements DO NOT usually have the HOW portion in the thesis because the HOW becomes part of your claims/explanation as to HOW the end goal (the action to be taken) can be achieved.

Since argument essays must address at least one counterargument, the thesis can be written to include the counterargument, but that is NOT required. It does often help the writer remember to address that particular issue!

**Template #4 [Argumentative w/Counterargument]**

Although __________ proposes that ____________, it is best that 
[person/group] [main counterargument given] 
__________ because of __________ and __________, "

[reasons that support why your argument is best]

This template is designed to attack a specific (and perhaps the strongest) counterargument. As with previous templates, try to vary it so that all of your introductions won’t look alike!

One way to help vary this is to change the opening subordinate conjunction “Although” to other appropriate variations (despite, even though, whether, etc.).

**CLAIMS:**
Claims are linked to thesis statements. In a single paragraph response, the claim works as the thesis for that response. In a full essay, each body paragraph claim MUST connect to some aspect of the paper’s thesis statement. This means that claims often take the same format as the thesis templates provided above (or a variation of the formats), except that they focus on ONE single idea, while the thesis covers ALL of the ideas being presented in your paper.

REMEMBER: You want to be careful of being overly repetitive of any given format!

Consider the following literary essay prompt:

Explain how John Steinbeck illustrates a given theme in his novel, *Of Mice and Men*.

Your paper’s THESIS statement may be (taken from template #2 above):

*By looking at the characters of Candy, Crooks, and Curley’s wife in *Of Mice and Men* by John Steinbeck, one can see their failure to connect to other characters, which is important because it portrays human loneliness and isolation.*

Your first paragraph CLAIM may be:

*Candy’s desire to join George and Lennie’s dream reveals his inability to feel a part of the ranch community which illustrates impact of the human need for connection.***

Your second paragraph CLAIM may be:

*The segregation of Crooks as the only black man on the ranch prevents his inclusion in life at the bunkhouse and exposes the harsh solitude imposes on those who are seen as different.*
The CLAIMS would continue in this manner as needed, addressing different aspects of the THESIS until all necessary items were discussed and explored.

**Formula & Template:**

One Claim Formula (this should not be used for every claim, but can set you in the right direction):

ADJECTIVE Literary Term VERB ADJECTIVE Literary Term which EXPLANATION

**Sample:** The MORBID imagery **CREATE**S a FRIGHTENING tone which reinforces the sense of doom in the passage.

This is very basic; you can actually beef it up a bit with some sophisticated adjectives (make sure they are appropriate).

**Sample:** The MORBID imagery of Poe’s setting **RESULT**S IN a FRIGHTENING tone with chilling effect upon the narrator and his actions over the course of the story.

If we use a modified version Thesis Statement Template #1, your claim might read as follows:

________________ uses________________ to _____________________________________.

[Subject] [technique] [achieve x purpose] for [effect]

**Sample:** Poe uses morbid imagery in his descriptions of the house of Usher to create a frightening tone.

**OR**

If you use template #1 as your main thesis format, consider using modified version of Thesis Templates #2 or #3 to create your claim.

Remember to consider the ideas on the following table as well:

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>VERB</th>
<th>TECHNIQUES</th>
<th>INFINITIVE</th>
<th>EFFECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>The author</td>
<td>uses</td>
<td>foreshadowing</td>
<td>to create</td>
<td>tension</td>
</tr>
<tr>
<td>The writer</td>
<td>utilizes</td>
<td>repetition</td>
<td>to increase</td>
<td>surprise or shock</td>
</tr>
<tr>
<td>The narrator</td>
<td>employs</td>
<td>foreboding words</td>
<td>to emphasize</td>
<td>hopelessness</td>
</tr>
<tr>
<td>The narrator</td>
<td>develops</td>
<td>expressive imagery</td>
<td>to reveal</td>
<td>empathy</td>
</tr>
<tr>
<td>The story</td>
<td>selects</td>
<td>shifts in perspective</td>
<td>to fashion</td>
<td>a feeling of __________</td>
</tr>
<tr>
<td>The narrator</td>
<td>exploits</td>
<td>tension</td>
<td>to generate</td>
<td>doubt</td>
</tr>
<tr>
<td>The narrator</td>
<td>applies</td>
<td>short sentences</td>
<td>to produce</td>
<td>helplessness</td>
</tr>
<tr>
<td>The narrator</td>
<td>produces</td>
<td>ambiguous dialogue</td>
<td>to deliver</td>
<td>frustration</td>
</tr>
<tr>
<td>The character</td>
<td>forms</td>
<td>juxtaposition</td>
<td>to divulge</td>
<td>a __________mood</td>
</tr>
<tr>
<td>[Title]</td>
<td>constructs</td>
<td>likeable characters</td>
<td>to lessen</td>
<td>un easiness</td>
</tr>
<tr>
<td>[Author’s Name]</td>
<td>demonstrates</td>
<td>oppositional metaphors</td>
<td>to justify</td>
<td>disquiet</td>
</tr>
<tr>
<td>[Character’s Name]</td>
<td>identifies</td>
<td>flashback</td>
<td>to show</td>
<td>apprehension or fear</td>
</tr>
<tr>
<td></td>
<td>expresses</td>
<td>unreliable narrator</td>
<td>to argue</td>
<td>that…</td>
</tr>
<tr>
<td></td>
<td></td>
<td>alliteration</td>
<td>to celebrate</td>
<td>a __________tone</td>
</tr>
<tr>
<td></td>
<td></td>
<td>hyperbole</td>
<td>___________infinitives?</td>
<td>__________sus pense</td>
</tr>
<tr>
<td></td>
<td></td>
<td>other techniques?</td>
<td>other infinitives?</td>
<td>other effects?</td>
</tr>
</tbody>
</table>
Can you do a **great** paragraph in nine sentences?  
With CAST, it’s possible to do a solid, well supported paragraph that makes the grade!
**Essay Organizer**

**Introductory Paragraph**

<table>
<thead>
<tr>
<th><strong>Attention-Getter:</strong></th>
<th>Grab your reader’s attention (Remember: Avoid questions as hooks)!</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Context:</strong></td>
<td>Provide the reader with the “big picture” in which the topic sits. (This should be several sentences in length.)</td>
</tr>
<tr>
<td><strong>Narrow the Focus:</strong></td>
<td>Move from the “big picture” to the specific focus of the paper.</td>
</tr>
<tr>
<td><strong>Thesis Statement:</strong></td>
<td>The clear, precise and direct focus of your entire essay. This should be a single sentence.</td>
</tr>
</tbody>
</table>

**Body Paragraph 1**

<table>
<thead>
<tr>
<th><strong>Claim:</strong></th>
<th>The specific, clear statement that is the focus of the paragraph. This should focus on one aspect of your thesis statement.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Add to Claim:</strong></td>
<td>A sentence that further clarifies the claim or importance of the claim.</td>
</tr>
<tr>
<td><strong>Support &amp; Elaboration:</strong></td>
<td>Note the 3 pieces of precise evidence you will use to prove your claim and how they clarify your ideas.</td>
</tr>
<tr>
<td><strong>Tie-Back:</strong></td>
<td>Bring the paragraph to a close and aid in the transition to the next paragraph.</td>
</tr>
</tbody>
</table>
**Body Paragraph 2**

**Claim:** The specific, clear statement that is the focus of the paragraph. This should focus on one aspect of your thesis statement.

**Add to Claim:** A sentence that further clarifies the claim or importance of the claim.

**Support & Elaboration:** Note the 3 pieces of precise evidence you will use to prove your claim and how they clarify your ideas.

**Tie-Back:** Bring the paragraph to a close and aid in the transition to the next paragraph.

---

**Body Paragraph 3**

**Claim:** The specific, clear statement that is the focus of the paragraph. This should focus on one aspect of your thesis statement.

**Add to Claim:** A sentence that further clarifies the claim or importance of the claim.

**Support & Elaboration:** Note the 3 pieces of precise evidence you will use to prove your claim and how they clarify your ideas.

**Tie-Back:** Bring the paragraph to a close and aid in the transition to the next paragraph.
**NOTE: If you have more body paragraphs, continue in the CAST format.**

## Conclusion

**Restatement:** Restate the thesis in a fresh, new way. This could be done in several sentences, rather than just one. DO NOT COOKIE CUTTER the thesis!

**Narrow to Big:** Move from the narrow focus of the essay back out to the “big picture.”

**Leave the Reader Thinking:** End with a statement that leaves the reader something to consider (a strong fact or statement about your ideas).
Describing Diction

Diction is simply the literary term for “word choice.” The words an author uses to create a text often express the author’s attitude (tone) – sometimes outright, other times more subtly. Whenever you choose to write about diction, you need to make certain it is preceded by an adjective. Choose from the list below:

Words to Describe Diction

abstract  learned
academic  loaded
ambiguous  lyrical
biting  melodious
bombastic  monosyllabic
brusque  nostalgic
cacophonous  obscene
casual  obscure
caucasian  offensive
concrete  ordinary
colloquial  ornate
colorful  passionate
common  patriotic
connotative  pedantic
cultured  picturesque
crisp  plain
curt  poetic
denotative  political
detached  polysyllabic
divisive  precise
detached  pretentious
esoteric  provincial
euphemistic  romantic
euphonic  scholarly
everyday  sentimental
exact  shocking
fanciful  sincere
flowery  slang
figurative  subdued
folksy  symbolic
formal  tame
grandiose  technical
idiomatic  trite
inflammatory  unifying
inflated  uppity
informal  vague
insincere  vulgar
jargonistic
Describing Tone

Tone is the manner in which an author expresses his or her attitude; the intonation of the voice that expresses meaning. Tone is described by adjectives, and the possibilities are nearly endless. Often a single adjective will not be enough, and tone may change or shift from chapter to chapter or stanza to stanza or even line to line. Tone is the result of allusion, diction, figurative language, imagery, irony, motif, symbol, syntax, and style.

A student's appreciation and knowledge of word choice, details, imagery, and language all contribute to the understanding of tone. To misinterpret tone is to misinterpret meaning.

This list, while no means comprehensive, represents an excellent starting point in developing a vocabulary for dealing with tone. Bolded words suggest particular utility in literary analysis.

<table>
<thead>
<tr>
<th>Words to Describe Tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>angry</td>
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<tr>
<td>irate</td>
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<tr>
<td>bitter</td>
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<tr>
<td>provocative</td>
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<td>sarcastic</td>
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<tr>
<td>ironic</td>
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<tr>
<td>cynical</td>
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<tr>
<td>irreverent</td>
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<tr>
<td>patronizing</td>
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<tr>
<td>horrific</td>
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<tr>
<td>bantering</td>
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<tr>
<td>amused</td>
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<tr>
<td>happy</td>
</tr>
<tr>
<td>sad</td>
</tr>
<tr>
<td>elegiac</td>
</tr>
<tr>
<td>urgent</td>
</tr>
<tr>
<td>apprehensive</td>
</tr>
<tr>
<td>apathetic</td>
</tr>
<tr>
<td>reverent</td>
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<tr>
<td>accepting</td>
</tr>
<tr>
<td>whimsical</td>
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<tr>
<td>sentimental</td>
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<tr>
<td>remorseful</td>
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<tr>
<td>detached</td>
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<tr>
<td>clinical</td>
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<td>didactic</td>
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<tr>
<td>moralistic</td>
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<tr>
<td>perplexed</td>
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<td>empathetic</td>
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<tr>
<td>harsh</td>
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<tr>
<td>threatening</td>
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<td>caustic</td>
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<td>inflammatory</td>
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<td>dramatic</td>
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<td>persuasive</td>
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<td>disdainful</td>
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<tr>
<td>contemptuous</td>
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<tr>
<td>skeptical</td>
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<tr>
<td>flippant</td>
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<tr>
<td>arrogant</td>
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<tr>
<td>pretentious</td>
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<tr>
<td>condescending</td>
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<tr>
<td>humorsous</td>
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<tr>
<td>mock-heroic</td>
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<tr>
<td>silly</td>
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<tr>
<td>joking</td>
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<tr>
<td>effusive</td>
</tr>
<tr>
<td>ecstatic</td>
</tr>
<tr>
<td>simpering</td>
</tr>
<tr>
<td>disappointed</td>
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<tr>
<td>poignant</td>
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<tr>
<td>melancholic</td>
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<tr>
<td>somber</td>
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<tr>
<td>serious</td>
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<tr>
<td>ominous</td>
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<tr>
<td>foreboding</td>
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<tr>
<td>indifferent</td>
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<td>brash</td>
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<tr>
<td>audacious</td>
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<tr>
<td>sincere</td>
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<td>respectful</td>
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<tr>
<td>intimate</td>
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<tr>
<td>seductive</td>
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<tr>
<td>dreamy</td>
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<tr>
<td>fanciful</td>
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<tr>
<td>reflective</td>
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<tr>
<td>regretful</td>
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<tr>
<td>apologetic</td>
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<tr>
<td>restrained</td>
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<tr>
<td>impartial</td>
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<tr>
<td>objective</td>
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<tr>
<td>factual</td>
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<tr>
<td>informative</td>
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<tr>
<td>learned</td>
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<tr>
<td>scholarly</td>
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<tr>
<td>pedantic</td>
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<tr>
<td>confused</td>
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<tr>
<td>sympathetic</td>
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<tr>
<td>compassionate</td>
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<tr>
<td>diffident</td>
</tr>
</tbody>
</table>
Acronyms for English Class

D.I.D.L.S. – A mnemonic for literary analysis

**D** iction: the denotative and connotative meanings of words
- different words for the same thing often suggest different attitudes (e.g., happy vs. content)
- denotative vs. connotative (e.g., dead vs. passed away)
- concrete vs. abstract (e.g., able to perceive with 5 senses, tangible, vs. an idea or concept that exists in one’s mind, intangible)
- cacophonous vs. euphonious (e.g., harsh sounding, e.g., raucous, croak or pleasant sounding, e.g., languid, murmur)

**I**  mages: Vivid appeals to understanding through the five senses

**D** etails: Facts that are included or those that are omitted

**L**  anguage: The overall use of language such as formal, clinical, informal, slang, syntactical structure

**S** entence Structure: How the author’s use of sentence structure affects the reader

S.M.E.L.L. – Evaluating argumentation and persuasion (with rhetorical appeals)

**S** ender/receiver relationship: Who is the speaker? Who is the audience? What is the tone directed from one to the other?

**M** essage: What is the content and/or claim?

**E** vidence: What kind of evidence is given and to what extent?

**L**  ogic: What is the quality of the reasoning? What types of appeals are being used?

**L**  anguage: What stylistic and rhetorical devices are being employed?
TP-CASTT Analysis – useful for analyzing poetry

**Title:** Ponder the title before reading the poem

**Paraphrase:** Translate the poem into your own words

**Connotation:** Contemplate the poem for meaning beyond the literal

**Attitude:** Observe both the speaker's and the poet's attitude (tone)

**Shifts:** Note shifts in speakers and in attitudes. Devices that help readers discover shift:
- Key words (but, yet, however, although)
- Punctuation (dashes, periods, colons, ellipsis)
- Stanza or paragraph divisions
- Changes in line or stanza length, or both
- Irony (sometimes irony hides shifts)
- Structure (how the work is written can affect its meaning)
- Changes in sound (may indicate changes in meaning)
- Changes in diction (e.g., slang to formal language)

**Title:** Examine the title again, this time on an interpretive level

**Theme:** Determine what the poet is saying

**S.O.A.P.S.Tone • Analyzing point of view**

**Speaker:** Is there someone identified as the speaker? Can you make some assumptions about this person? What class does the author come from? What political bias can be inferred? What gender?

**Occasion:** What may have prompted the author to write this piece? What event led to its publication or development?

**Audience:** Does the speaker identify an audience? What assumptions can you make about the audience? Is it a mixed in terms of race, politics, gender, social class, religion, etc.? Who was the document created for? Does the speaker use language that is specific for a unique audience? Does the speaker evoke certain ideas, such as Nation? Liberty? God? History? Hell? Does the speaker allude to any particular time in history such as Ancient Times? Industrial Revolution? World Wars? Vietnam?

**Purpose:** What is the speaker's purpose? In what ways does the author convey this message? What seems to be the emotional state of the speaker? How is the speaker trying to spark a reaction in the audience? What words or phrases show the speaker's tone? How is this document supposed to make you feel?

**Subject:** What is the subject of the piece? How do you know this? How has the subject been selected and presented by the author?

**Tone:** What is the author's attitude toward the subject? How is the writer's attitude revealed?
MLA Format Essay Checklist

As you work towards the perfect MLA formatted research paper, consider the following checklist culled from a variety of resources. While daunting at first, once you get the hang of it, this will become habit.

Format:
- Typed in 12-point font, Times New Roman, Calibri or Arial
- Double spaced
- Black ink
- One inch margins around
- No extra spaces between paragraphs
- This paper is written in my own words.

Page One Mechanics
- Last name and page number in right corner of heading (Space between name and number)
- Heading on first page only
- First line of heading: Your Name
- Second line of heading: Teacher’s Name (with Mr., Mrs., or Ms)
- Third line of heading: English I
- Fourth line of heading: the date, written out (20 Month 2014)
- Title centered
- Title not in caps, underlined, bolded, italicized, quoted OR in a larger font.
- Double-spaced from first line of heading until the end of the paper.

Introduction:
- an interesting hook that captures attention
- a strong thesis statement
- NO Examples/evidence of the main points in the introduction, only big idea!
- NO phrases resembling, “In this paper you’ll learn...” or “After reading this paper...” or “I will show...” etc.

Body: Structure and Content
- All paragraphs are in CAST format.
- All claims relate to the thesis.
- Logical organization
- Smooth, logical transitions used within AND between paragraphs (First, an Example, etc.)
- Development of topics with Examples/explanations
- Short quotes used in context
- Quotes no longer than 4 typed lines.
- Quotes relate directly to claim.
- Elaboration explains how the evidence proves the claim
- Tieback sums it up and transitions to next paragraph
- Proper length to cover topic
- Is well documented with parenthetical notations

Body: Documentation
- Quotation marks for quotes
- Parentheses for documentation
  - Author’s last name and page number (O’Malley 209)
- All in-text citations match Works Cited list
- Each source listed on my Works Cited page is cited at least once within my paper.
- Credit is given each time that the information is used, even if it is paraphrased or summarized.
- Punctuation after closed parentheses
- Cited evidence is from appropriate and required texts.

Conclusion:
- Has a logical closing that ties together the main points of my paper.
- Contains a unique closing statement that does not repeat the thesis statement and leaves the reader with something to think about.
- Revisits the thesis ideas in a new, FRESH way.
- Does not contain phrases resembling, “In this paper you have learned...” or “Now that you’ve read my paper...”
- Has proven that you have met the purpose of your paper
- Is the last paragraph of your paper
Mechanics:
- **NO** personal pronouns!
- Margins are correct (1-inch)
- No sentence fragments
- Punctuation is correct
- Spelling checked
- Capitalization correct
- **No** contractions
- No vague references
- Pronoun/antecedent agreement
- **No unnecessary shifts of verb tense**
- Correct subject/verb agreement
- Correct Prepositions

Works Cited Page:
- **Title:** Works Cited
  - 1" from top
  - Correctly capitalized, not underlined or quoted
- Entries are alphabetized according to the author’s last name or first entry.
- Entries are not numbered.
- Entries should be double-spaced.
- No extra spaces between entries
- Entries should be formatted with a “hanging indent.”
- Entries are correctly formatted
- Everything on the Works Cited List is cited in the paper
- Title of books and periodicals are underlined or italicized consistently
- Titles of short works and articles are in quotes

This is your warning that if any part of this essay has been copied from a source without proper citations, it is considered plagiarism. **Papers submitted without a Works Cited will be considered plagiarized and will receive a zero. Plagiarism is a major violation and will result in zero for the assignment.**
Works Consulted*


**NOTE:** All information presented within the guide is constructed from information in the works consulted or is direct material found within the works consulted.