

# El Rancho High School

## Resource Manual for Successful Writing



2006-2007

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# California State Standards For Ninth and Tenth Grade English

## Writing

### 1.0 Writing Strategies

#### *Organization and Focus*

- 1.1 Establish controlling impression or coherent thesis
- 1.2 Use precise language and active voice

#### *Research and Technology*

- 1.3 Use clear research questions and suitable methods
- 1.4 Develop main ideas through supporting evidence
- 1.5 Synthesize information from multiple sources
- 1.6 Integrate quotations and citations into text
- 1.7 Use appropriate conventions for documentation
- 1.8 Design/publish documents using software applications

#### *Evaluation and Revision*

- 1.9 Revise to improve logic and coherence of organization

### 2.0 Writing Applications (*Genre Characteristics*)

- 2.1 Write biographical/autobiographical narratives/short stories
- 2.2 Write responses to literature
- 2.3 Write expository compositions – analytical essays, research reports
- 2.4 Write persuasive compositions
- 2.5 Write business letters
- 2.6 Write technical documents

## Conventions

### 1.0 Written and Oral English Language Conventions

#### *Grammar and Mechanics of Writing*

- 1.1 Identify and correctly use clauses and mechanics of punctuation
- 1.2 Understand sentence construction and proper English usage
- 1.3 Demonstrate proper English usage and control of grammar, paragraph and sentence structure, diction, syntax

#### *Manuscript Form*

- 1.4 Produce legible work with accurate spelling and correct use of conventions
- 1.5 Reflect appropriate manuscript requirements

# California State Standards For Eleventh and Twelfth Grade English

## Writing

### 1.0 Writing : *Argument – audience/purpose*

- 1.1 Elements of discourse: purpose, speaker, audience (four modes)
- 1.2 Point of view, characterization, styles for purposes
- 1.3 Structure ideas and arguments/support
- 1.4 Employ parallelism, repetition, analogy, visual aids, issue call for action
- 1.5 Establish specific tone

### *Research and Technology*

- 1.6 Presentation using field studies, oral histories, interviews, experiments, electronic sources
- 1.7 Organize and record information: anecdotal scripting, annotated bibliography
- 1.8 Integrate database, graphics, spreadsheets
- 1.9 Revision for tone, purpose, audience, genre

### 2.0 Writing Applications – *1,500 word essays*

- 2.1 **Narratives: fictional, autobiographical, biographical**
  - a. sequence/significant details
  - b. specific place
  - c. concrete sensory imagery/interior monologue
  - d. narrative pace: time, space, dramatic mood
  - e. description of appearance, images, shifting perspectives, sensory details
- 2.2 **Responses to literature**
  - a. comprehensive understanding of ideas
  - b. analyze imagery language, universal themes
  - c. support by text and other works
  - d. stylistic devices and effects created
  - e. impact of ambiguity, nuances, complexities
- 2.3 **Reflective compositions**
  - a. personal experiences (in the 4 modes)
  - b. comparisons that show generalities and beliefs about life
  - c. individual incidents related to general and abstract ideas
- 2.4 **Historical Investigation Report**
  - a. four rhetorical modes
  - b. examine records of a single event and analyze
  - c. explain differences and similarities in primary and secondary sources
  - d. examine all relevant perspectives for validity and reliability
  - e. compile a formal bibliography
- 2.5 **Job Applications and Resume**
- 2.6 **Deliver multi-media presentations**
  - a. text, images, sounds from many sources
  - b. appropriate media for each element
  - c. edit skillfully
  - d. test audience response and revise

## Conventions

### 1.0 Conventions of Standard English

- 1.1 Control of grammar, diction, paragraphs, sentence structure
- 1.2 Spelling, punctuation, capitalization
- 1.3 Manuscript requirements

# **Student's Style Manual**

# Tips for Better Listening

Listening well requires you not only to hear what is spoken but also to look at the speaker. By observing the speaker's body language, gestures and visual aids he uses, you might better understand what he is saying. If the speaker is reading something aloud, read the material while you listen.

In most classes, you are required to spend most of your time listening – to lectures, teacher instructions, other students, visitors or intercom announcements. Listening well is important in school and is a key to success in the professional world.

## **LISTEN WITH A PURPOSE**

- ◆ Ask yourself questions.
- ◆ Take notes as you listen.
- ◆ Listen for main ideas and details that answer your questions.

## **PRACTICE GOOD BODY LANGUAGE**

- ◆ Sit up straight.
- ◆ Place your body in a position to listen instead of slouching or leaning on your elbow.
- ◆ Look at the speaker.

## **THINK AS YOU LISTEN**

- ◆ Ask yourself questions while you listen such as “How can I use this information?”
- ◆ Listen for the content and meaning and write down such important points.

## **GUESS WHAT THE SPEAKER MAY SAY NEXT**

- ◆ Try to guess what the speaker will say next.
- ◆ Are there questions you thought of that the speaker did not address?
- ◆ After the speech or lecture, ask your questions.

## **BLOCK OUT DISTRACTIONS**

- ◆ Try to concentrate by blocking out distractions.
- ◆ This practice alone can help keep you awake and focused.

## **HEAR MORE THAN WHAT IS SAID**

- ◆ Train yourself to hear more than what people say.
- ◆ Listen to hear tone, attitude, and feeling in voices.

## **DO NOT INTERRUPT**

- ◆ If you listen well, you will learn to wait until a speaker has finished his/her thought before you ask a question or voice your thoughts. In a discussion, listen before you speak.
- ◆ Never make comments that detract from the subject at hand or ask irrelevant questions during a discussion.

## How to Take Class Notes

### *What can I do to keep from being bored during lectures and keep focused on what's being said?*

- A. Be active.
  - 1. Sit toward the front of the class.
  - 2. Sit away from friends who may distract you.
  - 3. Sit up straight.
  - 4. Make an effort to concentrate as completely as possible and understand what is being said.
  - 5. Listen first before writing.
  - 6. Reflect and think about what is being said.
  - 7. Respond to what is being said.
  - 8. Always be thinking of questions: How does this relate to other points in the lecture, in the book?
  - 9. When you don't understand something, stop the teacher and ask.

### *What format should I use to take notes?*

- B. Cornell Note taking format
  - 1. Use lined paper and mark a wide left margin.
  - 2. At the top of the page note the date, class, and topic of the lecture in pen.
  - 3. During the lecture, write in the right column.
  - 4. After the lecture, develop questions in left hand column.

### *How can I take down all that's being said?*

- C. Use shortcuts and clues
  - 1. Write notes in your own words. Develop a shorthand or abbreviation system.
  - 2. Write in phrases.
  - 3. Write quickly but legibly – your notes do not have to be immaculate.
  - 4. Take down new vocabulary and definitions.
  - 5. Try to write down the outline the teacher is using, look for organization.
    - a. A lecture is like a paper; it has an introduction, body and conclusion.
    - b. Write down the main points and their supporting evidence.
  - 6. Leave plenty of space and go back and add details (from your memory, other people's notes, the textbook).
  - 7. Sometimes there is no organization. Take down what you can and sort it out later with friends, the teacher, or your textbook.
  - 8. Be selective.
    - a. Too many notes destroy the value of note taking.
    - b. If you find you are not writing fast enough, it really means that you are writing too much.

### *How can I capture the most important points?*

- 9. Keep up with the speaker by writing only the important ideas such as places, dates, names, descriptions of events, contributions, examples, new ideas, important books, causes, effects, evaluations, new terms, and definitions.

Lecturer says: "Hippocrates, a Greek who is considered to be the Father of Medicine, was born on the island of Cos in 460 B.C."

*You write: Hippocrates (gr.) Father of Med. Born 460 B.C.*

- a. Use abbreviations for long, familiar words.

Lecturer says: "George Washington was not, in a sense, our first president.

*You write: G. Wash. not 1<sup>st</sup> Pres.?*

- b. Paraphrase. Turn complicated sentences into simpler, easier to understand sentences.

Lecturer says: "Hawthorne is being studied afresh and found to have something to say that is relevant to our condition."

*You write: New studies of Hawthorne show his relevance.*

- c. Write dates and other figures and names and so on as you hear them, then go back and finish the point you were writing. This is important so that you will be accurate and not have to ask the speaker to repeat.

Lecturer says: "Mark Twain fell in love with Olivia Langdon, and they married in 1870."

*You write: Twain (heart) Olivia Langdon in 1870.*

- d. Skip several lines between subjects. Skip one line or indent to break a given subject into various parts. Give your topic lots of space to stretch out, so you can add material from textbook or other students' ideas later. Invent new titles for each new topic. Organize!
- e. Underline important dates.
- f. Be as neat as possible while still writing quickly. Usually cursive is the quickest form. Produce notes that can be shared. Rewrite if necessary.

# Steps for Better Writing

## Prewriting/Composing

The following activities are designed to help you generate topics and ideas for paragraphs and multi-paragraph composition.

1. Listing—writing down ideas for at least ten minutes in a list as you brainstorm.
2. Free Writing—writing whatever comes to mind about your subject for 10 to 15 minutes.
3. Clustering/mapping—placing your general subject in a circle in the middle of a sheet of paper and then drawing lines to and circling related ideas and details.
4. Outlining—making a plan or list showing the order of ideas and facts to be presented in your writing.

## Writing the Rough and Final Drafts

Writing a rough draft, placing ideas in complete sentences and following the order decided upon in your plan. In a multi-paragraph composition, you need a clearly stated thesis statement. In a paragraph you need a clearly stated topic sentence.

1. The body of your composition should develop your thesis/topic sentence in a logical manner with supporting details.
2. Always write at least two drafts of your composition, a rough draft and revised, edited final copy. The main concern of your rough draft is the flow of ideas rather than the mechanics of writing. It is in your final draft that you polish the organization, form, and mechanics.

## Sharing

1. If possible, share your writing with other students who have been given the same assignment or one similar.
2. Read and respond to other students' writing.

## Revising

Review, rethink, and rewrite portions of your rough draft using the responses from the sharing stage to improve your work.

## Editing

Revise your work to improve grammar, mechanics, spelling, and usage. Polish your rough draft as follows:

1. See if some short sentences can be combined into longer ones that make more sense or sound better.
2. Check to see that all of your ideas flow smoothly and that all of your ideas are related to your main idea or thesis.
3. Check the number of "to be" verbs in your paper. Limit the number to ten or fewer. This helps you avoid overuse of the passive voice. These words are: *am, is, are, was, were, and been*.
4. Check the spelling. Also, make sure that you have not carelessly omitted any words.
5. Check punctuation and capitalization. Reading the composition aloud may help in punctuating properly.
6. Remove any slang. Replace slang words or phrases with standard versions.

### Unacceptable/Slang

sorta, sort of  
guys  
could of  
would of  
gonna  
cuz, 'cause  
a lot  
ain't  
kinda  
u

### Acceptable

somewhat  
men, boys  
could have  
would have  
going to  
because  
a lot, several, many  
is not  
kind of, somewhat  
you

## Evaluating

After writing your final draft, read it over and evaluate it using the self-evaluation guide and checklist that your teacher has provided. You may want to write a third draft if you have time.

# ESSAY WRITING: STEP BY STEP

## Introductory Paragraph

Thesis Statement  
Present the subject matter  
Indicate the plan of the essay

## Body Paragraph 1

Claim/topic sentence  
Evidence/supporting quotes, details, examples, illustrations,  
statistics, expert opinion, etc.  
Elaboration/Commentary on how evidence supports the claim

## Body Paragraph 2

Claim/topic sentence  
Evidence/supporting quotes, details, examples, illustrations,  
statistics, expert opinion, etc.  
Elaboration/Commentary on how evidence supports the claim

## Body Paragraph 3

Claim/topic sentence  
Evidence/supporting quotes, details, examples, illustrations,  
statistics, expert opinion, etc.  
Elaboration/Commentary on how evidence supports the claim

## Conclusion

Summarize the main idea  
Echo the introduction  
Make a generalized/universal statement  
Pose a question or challenging thought

# How to Respond to Essay Prompts Effectively, Efficiently, and Eloquently:

1. Read the prompt several times making sure you understand all of the vocabulary in the question.
2. Identify all **instruction words**\* in the question by circling them. These are the terms in the prompt that ask you to actually do something. This will also help you determine how many parts there are to the question. If there are several parts to the question, make sure you answer all the parts.
3. Identify all the important **topic words** in the question. These words provide the subject matter relative to the instruction words. Underline these words. Not all words in the question will be of equal importance. Try to eliminate and narrow down.
4. Prioritize the parts to the question after determining how many there are. Make sure that too much time and weight is not given to an easy section. Make sure you adequately answer the hard parts.

## \*Instruction Words:

**Analyze:** Examine the individual parts of the whole to see how they are related to one another. *Analyze Mark Twain's use of satire.*

**Argue:** Use logic and evidence to prove that something is true or that something should be done. (Your goal is to give credibility to your perspective.) *Argue the validity of Brutus' assertions in the dagger scene from Julius Caesar.*

**Classify:** Put people or things in groups that are alike or similar. *Classify the following items under the correct heading.*

**Comment:** Express an opinion or attitude. *Comment on Twain's characterization of nights on the river in Chapter 19.*

**Compare:** Bring out points of similarity. *Compare the characters of Huck and Tom.*

**Contrast:** Bring out points of difference. *Contrast the books of The Adventures of Huckleberry Finn and The adventures of Tom Sawyer.*

**Criticize:** State your opinion of the merits of or evaluate an item or issue. Criticism may approve or disapprove (similar to evaluation). *Criticize the school's new plan for discipline procedures.*

**Define:** Give the meaning of a word or concept; place it in the class in which it belongs and set off from other items of the same class. *Define the word "anarchy."*

**Describe:** Give an account of, tell about, or give a word picture of. *Describe an Egyptian pyramid.*

**Diagram:** Organize in a picture, flow-chart, map or form an illustration. *Diagram this sentence.*

**Discuss:** Consider from various points of view; present the different sides. (Don't ramble, be organized.) *Discuss Romeo's mistakes in Romeo and Juliet.*

**Enumerate:** List in concise form. *Enumerate the causes of the Civil War.*

**Evaluate:** Tell why a point or position is good/bad; appraise; give an opinion regarding the value of; discuss the advantages and limitations. *Evaluate the effects of television on our generation.*

**Explain:** Give reasons in a logical order (Similar to discuss but places more emphasis on cause effect relationships or step-by-step sequences.) *Explain how to make a peanut butter and jelly sandwich.*

**Relate:** Show how two or more subjects are connected or similar. *Relate the progress in technology to the increase in communication.*

**Summarize:** Present main ideas in a shortened form; give the main points. *Summarize the last chapter of To Kill a Mockingbird.*

**Trace:** Show the step-by-step development of something. *Trace the development of Huck's moral conscience as he starts up the Mississippi River.*

# ORGANIZATIONAL PATTERNS

Choose an arrangement of ideas in a systematic plan which fits the subject, audience, and purpose of your essay.

**1. Chronological** – used primarily with narration.

- ◆ Clear time sequence
- ◆ First to last
- ◆ Flashback
- ◆ Flash forward

**2. Spatial** – used primarily in description

- ◆ In space or certain locales
- ◆ Proceed systematically from where you start

**3. Emphatic** – used primarily in argument and persuasion

- ◆ Save the best/strongest evidence for the last
- ◆ Build in momentum (from least to most)

**4. Simple to Complex** –used primarily in analysis

- ◆ Start with what is easy to grasp

# Thesis Sentence

## Characteristics of a thesis sentence

1. It is a sentence
2. It names the topic of your paper and contains an interpretive assertion about your topic – in other words, you are saying something about the topic.
3. It is debatable – it is not merely factual or obvious but requires convincing proof of its validity. A factual statement is verified by data or merely reflects the facts of the work (such as plot). An obvious statement is an idea that anyone who reads the work would agree with; its validity has been established by general consensus and requires no additional proof.
4. It is specific – it is expressed in language that focuses on one or more particular aspects of the work rather than a generality.
5. It controls everything that goes into your paper (the assertion is also known as the “controlling idea.”)

### **The thesis of an essay is expressed in a declarative sentence**

**NOT:** Who is the protagonist of *The Crucible*?

**BUT:** The real protagonist of Arthur Miller’s *The Crucible* is not an individual but the town of Salem.

### **The thesis of a literary essay makes an assertion (an opinion-based interpretive statement) about the topic of essay.**

**NOT:** *The Crucible* is a great play.

**BUT:** The greatness of *The Crucible* lies in its incisive exploration of the forces that combine to destroy a community.

### **The thesis of a literary essay is debatable rather than factual.**

**NOT:** *The Crucible* is a play about the Salem witchcraft trials.

**BUT:** *The Crucible* demonstrates the effects of hidden sin on John Proctor’s character, on his family, and on his community.

### **In rare cases, the thesis of an essay may be a rhetorical question:**

- ◆ Asking the reader
- ◆ Asking the writer
- ◆ Asking and answering

## Patterns for Thesis Statements of Literary Essays

### 1. Analysis

**What it does:** separates a topic into its individual parts, examines the parts, and shows how the parts relate to the whole.

**Answers the question:** How does understanding this part [section(s), character(s), symbol(s), image(s)] help me understand the whole work?

**Example:** The three scaffold scenes in *The Scarlet Letter* dramatize the three major conflicts in the novel: man vs. society, man vs. himself, and man vs. man.

### 2. Cause and Effect

**What it does:** explains how or why something happens or exists, or identifies what may have led up to something, or shows what the result of something is.

**Answers the questions:** What are the causes of this situation?

What are the results of this situation?

**Example:** *The Scarlet Letter* explores the physical, emotional, and psychological effects of hidden sin.

### 3. Comparison/Contrast

**What it does:** shows how two things are alike and why this is significant or shows how two things are different and why this is significant.

**Answers the questions:** In what ways is X similar to Y?

In what ways is X different from Y?

Why is this important?

**Example:** Abigail Williams and John Proctor are well matched antagonists because they are emotional, rebellious, and stubborn.

### 4. Key Concept

**What it does:** identifies and explains how an important idea functions in the work.

**Answers the questions:** What is an important idea in this work?

How does the author develop it?

**Example:** Hawthorne's "Dr. Heidegger's Experiment" develops the theme that second chances are wasted on most people.

### 5. Literary Technique

**What it does:** isolates one or two literary devices used by the author and explains how they function in the work.

**Answers the questions:** What important literary device does the author use in this work?

What is its function?

**Example:** In "The Pit and Pendulum" Poe uses suspense and irony to show how a man's fate is influenced by a combination of intellect and luck.

### 6. Refuting an Accepted Idea

**What it does:** argues against a traditional or commonly held idea about a literary work or reveals a different cause/effect than is generally accepted.

**Answers the question:** Why is this common assertion incorrect?

**Example:** Although John Proctor is generally held to be the "hero" of *The Crucible*, the town of Salem is actually the play's protagonist.

# Introductions

- 1. Use of a startling statement – use a shocking or surprising fact that pertains to your topic.**  
**EX:** “While you’re reading this notice, millions of vulnerable people are being ripped off on cars, homes, clothes, jewelry, businesses, and every other type of purchase you can imagine. And it doesn’t stop there!”
- 2. Make a comparison – Use a metaphor or simile comparing your topic to something else.**  
**EX:** My love is a rose – just watch out for the thorns.
- 3. Use of a quote – Use a quotation from someone else that pertains to your topic. Check out Bartlett’s Quotations:**  
<http://www.bartleby.com/100/>  
**EX:** “Nothing was ever so unfamiliar and startling to a man as his own thoughts.” –Thoreau
- 4. Ask a pertinent question – Begin the thought process of your audience by asking a question or a series of questions.**  
**EX:** When in a moral dilemma, do we really try to do the “right thing” because it is the right thing to do? Or do we do the “right thing” just to get something in return?
- 5. Definition – Define your topic**  
**EX:** Usenet is the name given to the computer network which carries newsgroups – newsgroups are arranged in hierarchies based loosely on subject matter – the USENET is often confused with the INTERNET in the news media – started by two students at Duke University.”
- 6. Direct general statement**  
**EX:** “I underwent, during the summer I became fourteen, a profound religious crisis.” – James Baldwin, from “Letter from a Region in My Mind.”
- 7. Immediate revelation of purpose**  
**EX:** Because Americans are so culturally isolated, we need a national policy that supports increased foreign language instruction in elementary and secondary schools.
- 8. An appeal to self-interest**  
**EX:** Never take a low paying job again – guaranteed. Let others make sales for you.
- 9. Issue a challenge – Challenge your audience to make a decision about the topic or some aspect of it**  
**EX:** We all must share a sense and common commitment to reducing heart disease.
- 10. Use of suspense – build suspense by not immediately stating your topic or purpose.**  
**EX:** Of course she remembered. How could she forget? What was it? No, the wood does not go in the refrigerator. It goes in the closet. Is that right? Can you eat wood? “Oh Mom, this isn’t wood, it’s a book. It goes on the bookshelf.” This is what it is like to live with Alzheimer’s disease.
- 11. Use of an illustration – Create a picture in the minds of your audience.**  
**EX:** When I was growing up, one of the places I enjoyed most was the cherry tree in the back yard. Behind the yard was an alley and then more houses. Every summer when the cherries began to ripen, I used to spend hours high in the tree, picking and eating the sweet, sun-warmed cherries. My mother always worried about my falling out of the tree, but I never did. But I had some competition for the cherries – flocks of birds that enjoyed them as much as I did and would perch all over the tree, devouring the fruit whenever I wasn’t there. I used to wonder why the grown-ups never ate any of the cherries; but actually when the birds and I had finished, there weren’t many left.
- 12. Use of an anecdote – Tell a story to introduce your topic.**  
**EX:** It is 3:30 in the afternoon, and twelve-year-old Jan is home alone after school, working on her computer. Only she is not doing her homework or even playing a video game. She is instead chatting and occasionally flirting with a virtual roomful of strangers. [Thesis] The computer revolution makes possible an unprecedented level of private and explicit conversation between children and adults.
- 13. Use of personal reference – Tell the audience about yourself or something you have done.**  
**EX:** There was a time in my life when I thought my life was over – over because the doctor told me it was. I was diagnosed with Alzheimer’s disease and I knew the life I knew would be gone from my memory.

## Sample Introductions from Student Papers

### **Example One**

Francis Drake was the founder of the English naval tradition. From the quiet estuaries of the Thames came the man who would challenge the most powerful King, ever, and make a complete fool of him and his so-called “invincible Armada.” He was the first Englishman to circumnavigate the globe, and he discovered a strait which was later named after him. He became a national hero in England while he was alive and became a famous legend after his death.

### **Example Two**

“The true subject of *Jane Eyre* is courage with which a friendless and loving girl confronts her own passion” (Wroote 22). As an orphan child, Jane learns to deal with her passionate need for love and affection. As a governess, Jane falls in love with an upper-class gentleman, but later learns that in order to maintain her Christian morals she must leave him. “The novel, *Jane Eyre*, is in the form of an autobiography of the character whose name it bears” (Wroote 22). The author reveals to the reader aspects of her own life through the description of Jane’s. Charlotte Bronte, in *Jane Eyre*, presents her conviction of love and goodness in nineteenth century England.

### **Example Three**

In what has been considered his greatest work, Joseph Conrad presents in *Lord Jim* a theme universal to all mankind, and yet it seems individually tailored for each of us. Though the novel has been considered a study in failure by some, it is more than that. It is the quest for self-knowledge, the search for inner truth in which we are all engaged. Jim discovers this truth in the end, which causes him to pay with his life for a tragic mistake. This is the essence of the author’s message: that of man’s need to recognize and atone for past sins. The story and theme are divided into two parts, the first, (the chapters dealing with the Patna incident) involve Jim’s unfortunate jump from that ship, and the second (dealing with the events on the island of Patusan) involve Jim’s acceptance into society and his final judgment.

# Writing Conclusions to Essays

## Strategies for Writing a Conclusion

Conclusions are often the most difficult part of an essay to write, and many writers feel that they have nothing left to say after having written the paper. A writer needs to keep in mind that the conclusion is often what a reader remembers best. Your conclusion should be the best part of your paper.

### A conclusion should

- ◆ Stress the importance of the thesis statement,
- ◆ Give the essay a sense of completeness, and
- ◆ Leave a final impression on the reader.

## Suggestions

### Answer the question “So what?”

Show your readers why this paper was important. Show them that your paper was meaningful and useful.

### Synthesize, don’t summarize.

Don’t simply repeat things that were in your paper. They have read it. Show them how the points you made and the support and examples you used were not random, but fit together.

### Redirect your readers.

Give your reader something to think about, perhaps a way to use your paper in the “real” world. If your introduction went from general to specific, make your conclusion go from specific to general. Think globally.

### Create a new meaning

You don’t have to give new information to create a new meaning. By demonstrating how your ideas work together, you can create a new picture. Often the sum of the paper is worth more than its parts.

## Strategies

### Echoing the introduction

Echoing your introduction can be a good strategy if it is meant to bring the reader full-circle. If you begin by describing a scenario, you can end with the same scenario as proof that your essay was helpful in creating a new understanding.

### Challenging the reader

By issuing a challenge to your readers, you are helping them to redirect the information in the paper, and they may apply it to their own lives.

### Looking to the future

Looking to the future can emphasize the importance of your paper or redirect the readers’ thought process. It may help them apply the new information to their lives or see things more globally.

### Posing questions

Posing questions, either to your readers or in general, may help your readers gain a new perspective on the topic, which they may not have held before reading your conclusion. It may also bring your main ideas together to create a new meaning.

## Sample Conclusions from Student Papers

### Example One

Princess Diana has given people a new outlook on royalty. She is refreshingly outgoing, yet bashfully shy, and cannot be described with the word “stuffy.” She has raised the eyebrows and caught the attention of the world, and she is an excellent choice by the prince. She is looking after two future kings, and is faced with an enormous amount of responsibility at an early age, but so far as popular opinion goes, she will make a wonderful queen.

### Example Two

So finally a limited amount of information and a comparatively narrow scope of choices have been laid before all men. The time for a decision has come. Everyone must make his own choice, pick his own answer, and ultimately follow his own path. The question of Stonehenge is not answered by a yes or no, because wonders such as this are not to be questioned, but to be appreciated in full, not appraised, but appreciated like the many other creations of God.

### Example Three

Charlotte Bronte establishes her ideas of morality and social goodness in the novel, Jane Eyre. She vividly shows Jane’s development from being a lonely, orphaned, passionate girl to a mature, stable, young woman. The reader sees Jane struggle with many conflicts and by following her own Christian morals eventually turns out to be the victor. Jane “matures and deepens, bravely accepts the conditions life imposes. And in her progress towards the truly human she enlists our admiration and affection” (Zeiger 462). The themes dealt with throughout the novel “so animated Miss Bronte’s imagination that the result is one of the finest achievements of the romantic sensibility” (Martin 108).

**Transitional words and expressions** can be conveniently grouped according to the kind of relation they express.

**(1) To link similar ideas or add an idea to one already stated:**

again	for example	in the same fashion
also	for instance	likewise
and	further	moreover
another	furthermore	of course
besides	in addition	similarly
equally important	in a like manner	too

**(2) To link ideas that are dissimilar or apparently contradictory:**

although	however	on the other hand
and yet	in spite of	otherwise
as if	instead	provided that
but	nevertheless	still
conversely	on the contrary	yet

**(3) To indicate cause, purpose, or result:**

as	for	so
as a result	for this reason	than
because	hence	therefore
consequently	since	thus

**(4) To indicate time or position:**

above	before	meanwhile
across	beyond	next
afterward	eventually	presently
around	finally	thereafter
at once	first	thereupon
at the present time	here	

**(5) To indicate an example:**

for example	for instance	for one thing	frequently
in general	in particular	in this way	namely usually
occasionally	specifically	that is	to illustrate
thus			

**(6) To indicate addition:**

and	also	furthermore
again	in addition	besides
too	further	moreover

**(7) To indicate cause and effect:**

therefore	consequently	thus	accordingly
as a result	hence	then	so

**(8) To indicate a comparison**

similarly	at the same time	likewise
by comparison	in the same way	in like manner

**(9) To indicate a concession**

to be sure  
it is true  
with the exception of  
although this may be true

granted  
to tell the truth  
naturally  
at the same time

of course  
certainly  
even though  
after all

doubtless  
I admit  
I concede  
no doubt

**(10) To indicate contrast**

but  
on the contrary yet  
nevertheless

however  
on the other hand  
after all

in contrast  
on the other hand  
in spite of

and yet  
conversely  
notwithstanding

**(11) To indicate contrast**

elsewhere  
below  
beyond  
around

here  
farther on  
nearby

above  
there  
opposite to

**(12) To indicate a restatement**

that is  
in simpler terms

as I have said  
simply stated

in other words  
to put it differently

**(13) To indicate a summary of ideas:**

as a result  
in short  
to sum up

in any event  
in conclusion  
in any case

in other words  
on the whole  
in brief

as I have said  
in fact

## Synonyms for "Said"

asks	demands	laments
argues	defends	jokes
approves	decrees	jests
apologizes	declares	jeers
answers	debates	intimidates
announces	curses	interrupts
alleges	criticizes	interjects
agrees	cries	instructs
affirms	counters	insists
advocates	contributes	insinuates
admonishes	contradicts	inquires
admits	continues	indicates
adds	contests	implores
acknowledges	contends	implies
accuses	confirms	hints
assents	denies	laughs
asserts	denounces	maintains
assumes	describes	mentions
assures	directs	mumbles
begins	discloses	murmurs
begs	discusses	muses
belittles	divulges	mutters
blurts	elaborates	narrates
boasts	emphasizes	notes
brags	enumerates	objects
brakes in	estimates	observes
cautions	exclaims	offers
challenges	explains	orders
charges	explodes	persists
chides	expresses	persuades
chuckles	falters	pledges
cites	frowns	points out
claims	fumes	pleads
comments	grasps	praises
complains	giggles	predicts
concedes	gloats	proceeds
concludes	groans	promises

confesses	guesses	prompts
confides	hastens	pronounces
prophesizes	suggests	protests
swore	proves	teases
queries	testifies	questions
thought	quibbles	threatens
quips	tells	quotes
urges	rants	volunteers
reaffirms	vows	warns
recalls	wavers	recites
wept	recommends	whispers
recounts	wonders	reiterates
yells	rejoices	rejoins
relates	remarks	remembers
reminds	repeats	replies
reports	reprimands	requests
responds	restates	resorts
resumes	reveals	scoffs
shouts	shrugs	sighs
snaps	sneers	speculates
stammers	states	stresses

[http://www.ncusd203.org/central/html/what/commarts/hansra/synonyms\\_for\\_said.htm](http://www.ncusd203.org/central/html/what/commarts/hansra/synonyms_for_said.htm) 06/24/06

# Forms of Discourse

# Forms of Discourse

## Four Traditional Forms: Argument/Persuasion, Narration, Description, Exposition

### Argument/Persuasion differ in method

#### Argument

- Persuades the reader to the writer's viewpoint through reason and intellect
- Induction, deduction, analogy

#### Persuasion

- Persuades the reader to the writer's viewpoint through emotional appeals
- ethos, pathos, logos

### Narration tells a story or sequence of events

- significant in and of itself
- illustrative for a point in argument
- outlining process steps in expository

### Description presents factual information about an object or an experience

- Objective description
- Subjective description reports an impression or an evaluation of the experience

### Exposition categories:

- Classification
- Example
- Definition
- Analysis
- Cause and Effect
- Compare/Contrast

## Writing an Argument

Your purpose is to convince your reader of the truth of your idea. Make all aspects of your essay bear on this idea. The following outline will help you to organize the paper.

### Introduction

1. Establish your thesis. State it clearly in one sentence. In this essay, phrase the sentence in a dependent clause-independent clause structure:

*Although (state the opposite side of your argument as an assertion or a proposition), it is actually true that (state your side of the argument as an assertion or a proposition of fact or desirable action). While it may seem to some that ..., it is actually true that....*

Spend time refining this sentence; it is the basis for your entire essay.

2. Having stated your thesis, write the introduction in such a way as to end with your thesis. This introduction must clearly explain the grounds for your thesis. Do not discuss the thesis itself, but clarify the circumstances that gave rise to the thesis. Shape your introduction in such a way as to lead naturally into the thesis.

### Body (first main idea)

1. Sum up and dismiss the idea contained in the subordinate clause of your thesis (the argument with which you disagree. Here you must show that the idea is not true, or that it is not important, or that it is not logical. Give the argument full and fair presentation.
2. Explain and discuss this position. Your paper will not be convincing unless you explain fully the idea contained in the subordinate clause of your thesis.
3. You will find these words or phrases good beginnings:  
*it is true that...; to be sure...: one cannot disregard that ...; certainly; Sure*

### Body (second main idea)

1. Present the less important ideas of the main clause of your thesis. Explain and discuss. Give examples and use quotations.
2. These are good beginnings: *nevertheless, but, however*

### Body (third main idea)

1. Present the most important point in defense of the point stated in the main clause of the thesis. Develop the idea fully and be sure to give examples and use quotations.
2. Use these words/phrases: *in addition; even more important; moreover; certainly; not only that; furthermore*

**Conclusion:** You have presented your ideas in support of the thesis you stated. In the conclusion you will show why it matters what you believed. Do not summarize. Do not end with a cliché. Generalize to some universally important idea. Use the most powerful concluding word: *therefore*

# Forms of Discourse: Narration

## 1. What is the definition of narration?

- Writing which tells a story about a specific occurrence, usually one which took place over a relatively short period of time
- Writing which carefully and critically examines an occurrence and which focuses on conveying to readers its significance
- Writing which clearly and logically recounts a series of actions, engages the reader with specific sensory details, and makes clear the significance of that event

## 2. What is the writing process for narration?

- Writer selects a specific occurrence that has some special meaning
- Writer brainstorms many specific, concrete details about the time, setting, people, and actions surrounding the occurrence
- Writer selects and orders the details according to the specific purpose of the description (for example, to convey the *glamour* of flying vs. to convey the *dangers* of flying) and according to the overall impression desired (for example, an objective, informative description vs. a more subjective, emotional description)
- Writer drafts a narrative which attempts to recreate the incident dramatically and to engage the reader in the story as well as its meaning
- Writer employs a variety of the following strategies:
  - ✓ Names specifically all people, places, objects, times, etc.
  - ✓ Provides sensual details about the setting, people, and objects in the story, appealing to sight, hearing, smell, taste, and touch
  - ✓ Describes specific actions such as gestures, facial expressions, posture, and movements which show the story unfolding
  - ✓ Uses dialogue to show the key things that people said to each other
  - ✓ Uses interior monologue to show thoughts developing in the narrator's mind
  - ✓ Expresses feelings and insights experienced by the characters during the incident
  - ✓ Creates tension, suspense, or builds to a climactic point or surprise
  - ✓ Shows contrasts between settings, people, and events in the story

## 3. What is the structure of the narrative essay?

- An opening which orients the reader in an engaging way by setting the scene and describing the people involved, as well as background events
- A body paragraph(s) which begins by focusing on details that lead up to the central incident and then develops the story in logical steps to create a beginning, middle, and end to the narrative; throughout the narrative, the importance of the event is stressed
- A conclusion which states or implies the significance of the incident

## Forms of Discourse: Description

### 1. What is the definition of description?

- Writing which reveals not only the appearance, but also the sounds, smells, tastes, and textures of the subject of the description (a person, place, object, or event)
- Writing which intentionally establishes a specific mood that is suitable to the writer's purpose
- Writing which carefully arranges the details to create a vivid and lasting image in the mind of the reader

### 2. What is the writing process for description?

- Writer selects a person, place, object, or event as a subject for close observation and description
- Writer uses first-hand observation, research, memory, imagination, or a combination thereof in order to gather and record numerous specific details about the subject
- Writer selects and orders the details according to the specific purpose of the description (for example, to convey the *glamour* of flying vs. to convey the *dangers* of flying) and according to the overall impression desired (for example, an objective, informative description vs. a more subjective, emotional description)
- Writer chooses one of three basic orders for the details: Spatial Order (top-to-bottom, front-to-back, near-to-far, etc.); Order of Importance (most-to-least, or vice versa); or Order of Impression (the first detail to strike the eye, the next, and the next, etc.)
- Writer drafts a description making conscious use of sensory details, specific diction, and figurative language (metaphors, similes, etc.) to *show* rather than merely *tell* the reader about the subject

### 3. What is the structure of a descriptive essay?

- An opening sentence or paragraph that makes a general statement about the subject, often suggesting the writer's overall impression and setting a desired tone
- A series of body paragraphs that support the overall impression and develop the tone with specific details appealing to the reader's senses, and which are arranged in a logical sequence
- A conclusion that summarizes the writer's overall impression of the subject, and which reasserts the tone the writer wished to convey

# Forms of Discourse: Expository

## Literary Analysis

### 1. What is the definition of literary analysis?

- Writing which asserts a specific meaning (thesis, idea) about a particular text or data
- Writing which justifies (supports) this meaning with reasoning and evidence that convinces the reader
- Writing which constructs a clear, point-by-point argument and which does not merely summarize or retell the text or data

### 2. What is the writing process for literary analysis?

- Writer poses a specific question about the literature, text, or data and then gathers pertinent information in response to the question, using various pre-writing techniques
- Writer then asks, “What do I make of the evidence and why?”
- Writer structures an essay that clearly states the thesis (the answers to the quotation above) and that proves that thesis with reasons and text evidence

**NOTE: The goal is to convince and provide insight into the topic or issue or specific meaning.**

### 3. What is the structure of a literary analysis essay?

- An opening paragraph that states and briefly develops a thesis and its supporting claims or assertions
- A series of body paragraphs which discretely develops each of the claims related to the thesis, providing evidence to support and explain each claim, including direct quotations from and references to the text which does not merely summarize the plot or the data.
- A conclusion which briefly but fully summarizes the thesis, relates claims and evidence used in support and which offers a closing statement that contains a surprising, profound or thought-provoking insight into the topic or issue.

# Fiction Analysis Form

1. **Title** – Definition: the name of the work.

**Note:** All words in the title should begin with a capital letter unless the word is an article (a, an, the), a conjunction (and, but, or, for, nor, so), or a preposition of less than five letters (at, in, of, etc.).

**Titles of *short works*** (short stories, poems, one-act plays, film shorts, chapters) must be in quotation marks.

We read Edgar Allen Poe’s story “The Black Cat” and his poem “The Raven.”

**Titles of *longer works*** (novels, plays, movies, collections of short works) must be underlined.

John Steinbeck wrote the novel The Grapes of Wrath and the play version for Of Mice and Men.

2. **Author(s)** – Definition: The name of the person who wrote the work.

**Note:** The first time it is written in your paper, the author’s full name should be used, and the beginning letter of each name should be capitalized.

3. **Setting** – Definition: Where and when the story occurs; both elements (time and place) are necessary for a complete analysis of setting.

**Note:** Often the setting is not identified precisely, so it must be ascertained by inference; nevertheless, be as specific as possible.

a. **Time:** Be as specific as possible.

- **Make sure that you at least identify the general era of the story.** Explain the evidence you used to draw your conclusion about the time setting. Hour, day, week, month, season, year, decade, or century should be noted, if possible.

b. **Place:** Be as specific as possible.

- **Make sure that you at least identify the general locale of the story. Explain the evidence you used to draw your conclusion about the time setting.** Building, city region, or country should be noted, if possible.

4. **Character** – Definition: The names of the people or “actors” (animals, animate objects, etc.) in the story.

**Note:** A brief character analysis should focus on the personality or psychology of each *major* character.

- Give *at least* three traits for each major character.
- Identify the specific traits which the character exhibits, and give example from the story to exemplify each trait.
- Physical characteristics are not necessary unless they directly influence the story; if you use such a trait, explain why it is significant to the story.

5. **Plot** – Definition: The sequence of events; i.e., the things that happen in the story *in the order in which they happen*.

**Note:** A complete plot summary should include the beginning, the middle, and the end of the story.

- Include all the major events; exclude minor events (those which would not affect the outcome of the story.)

6. **Point of View (POV)** – Definition: The type of narrator; i.e., who is telling the story?

Identify the specific point of view in the story and give specific example from the story that proves the POV.

a. **First Person:** A character in the story is telling the story (may be either a major or a minor character).

- Uses first-person pronouns: I, me, my, mine, we, our, ours.
- Knows only what he has experienced or what he has been told; knows only his own thoughts.

b. **Omniscient:** All-Knowing – All-Seeing. Narrator is not a participant in the story, yet he knows everything that is going on.

- Can tell what is happening in two different places at the same time.
- Can know the thoughts of two or more characters.

- Knows what is happening even if character is asleep or unconscious.

c. **Limited Omniscient:** Narrator is *limited* to the sense perceptions of *only one* character in the story; the character does not tell his own story (that would be first person).

- As if he were inside the character, the narrator knows what the character thinks, sees, hears, feels, etc.
- If character is unconscious, narrator cannot know that goes on around the character.

7. **Tone** – Definition: How the author wishes the reader to feel or react to the story.

- a. **Humorous** – funny; designed to make reader laugh; basically, pointless fun
- b. **Satirical** – uses humor to make a point; ridicules something to point out its inadequacies
- c. **Ironic** – surprise ending (plot or situational irony); means the opposite of what he says (verbal irony)
- d. **Melancholic** – unhappy; designed to make reader sad
- e. **Pensive** – thoughtful; designed to make reader think about the issues or concepts raised
- f. **Lively** – exciting; this covers most sub-genres: adventure, horror, mystery, romance, fantasy, sci-fi, etc.

**Note:** More than one tone reaction may be solicited in the story.

**Give an example or explanation justifying each tone which you identify.**

**Also:**

- various terms are used, often synonymously, to identifying several closely-related concepts.
- The definition for tone given above is often applied to the term *Mood*.
- Atmosphere is generally the physical and psychological description of the setting.
- Tone is sometimes identified as the author's own attitude toward his subject matter or characters.

8. **Theme** – Definition: The message or meaning of the work; the *idea* which the author wishes the *reader* to learn about LIFE, THE WORLD, OTHER PEOPLE, OR THEMSELVES.

**Note:** A good theme analysis should be extensive.

**It should offer a simple THEME STATEMENT; then it should explain the theme using evidence from the story and from the reader's own experience, applying the theme to the real world or the present.** A reaction to or evaluation of the work can also be offered in the complete theme analysis. Generally, the theme analysis should be at least three-quarters to one page, typed.

# How to Read a Poem

## 1. READ THE POEM.

2. Look up any unknown or unusual words.
  - a. Look at all the definitions and examine carefully.
  - b. Look up any familiar words that seem to be used in an odd or unusual way.

## 3. READ THE POEM.

4. Paraphrase the poem.
  - a. Put the poem into your own words line by line.
  - b. Rephrase unusual or reverse word order into ordinary, understandable language.

## 5. READ THE POEM

6. Identify and explain Figurative Language.
  - a. **Simile** – a comparison using *like* or *as*. “*Your eyes are like pools of water.*” “*Be as quiet as a mouse when you enter the library!*”
  - b. **Metaphor** – a comparison that treats one thing as if it were another; does not use *like* or *as*. “*Your hair is wild; when are you going to cut that mop?*”
  - c. **Personification** – treating a nonhuman object as if it were human, giving qualities of a person. “*The sun smiled down on the little town.*”
  - d. **Allusion** – referring to an historical or literary event or character. “*He is the George Washington of Panama.*”
  - e. **Hyperbole** – a major exaggeration. “*It took her a million years to call me back.*”
  - f. **Epithet** – A term used as a descriptive substitute for the name or title of a person, such as *The Great Emancipator* for Abraham Lincoln.

## 7. READ THE POEM

8. Identify the topic and explain the theme of the poem.
  - a. Topic is the thing, idea, or concept that the poem is about. (may be one word.)
  - b. Theme is an insight into life dealing with the topic (should be a statement)
  - c. Hint: after reading the poem several times, do the following:
    - i. Read the last few lines.
    - ii. Read the first line.
    - iii. Then reread – this will often tell you the theme of the poem.

## Poetry Analysis Form

1. Title of the poem
2. Author of the poem
3. Definitions of any unknown or unusual words.
4. Paraphrase the poem.
5. Identify and explain Figurative Language.
6. Identify the topic and explain the theme of the poem.

### *Day*

By William Blake

The Sun arises in the East,  
Cloth'd in robes of blood and gold;  
Swords and spears and wrath increas  
All around his bosom roll'd,  
Crown'd with warlike fires and raging desires.

1. **Title** – “Day”
2. **Author** – William Blake
3. **Definitions**
  - a. arises – rises; gets up, as if from sleep; climbs higher; comes into being
  - b. cloth'd – dressed; wrapped in cloth or clothing; to cover
  - c. wrath – anger; rage, fury; any act of vengeance
  - d. crown'd – wearing a crown; to put the finishing touch on
  - e. raging – to show violent anger, as in speech; to be forceful or violent
4. **Paraphrase**

The sun rises (or gets up) in the East  
Wearing robes of red and yellow;  
Swords and spears and increasing anger  
Roll around his breast,  
And he is crowned with warlike fires and violent desires.
5. **Figurative Language**
  - a. personification – “the sun arises” the sun wakes up or gets up
  - b. metaphor – “cloth'd in robes of blood and gold” wrapped in the red of daybreak and gold of sunlight
  - c. metaphor – “swords and spears” – the gases and flames of the burning sun
  - d. simile – “warlike fires” – fires are like the flames of battle
6. **Topic** – Day or the Sunrise
7. **Theme** – in this poem, Blake is comparing the sun to a person, perhaps a king or ruler. The king's robes are rich and powerful; the blood indicates power or aristocracy (bloodline or family heritage), and the gold indicates riches. The colors also describe the red color of the sky and the golden color of the sun just at daybreak or sunrise. The swords, spears, and anger indicate the power of the heat of the sun. Literally, they also may indicate the pointy explosions of the gases on the sun. The fiery crown may also refer to such explosions.

## HOW TO READ ESSAYS YOU MUST ANALYZE

1. Take a pencil in your hand.
2. Read the essay over once, quickly, looking for the main idea, for what the essay is about in general, and for what the author seems to be saying. Don't get bogged down in details. (If you come to an unfamiliar words, circle it but go on reading.)
3. Check the meaning of unfamiliar words. If they seem to be key words, i.e., if the author uses them more than once, scribble a brief definition at the bottom of the page or at the end of the essay.
4. Now re-read more slowly and carefully, this time making a conscious attempt to begin to isolate the single most important generalization the author makes: his thesis. Follow his line of thought; try to get some sense of structure. The thesis determines the structure, so the structure, once you begin to sense it, can lead you to the thesis. What is the main point the author is making: Where is it? Remember, examples or "For instances" are not main points.

The thesis is the generalization the author is attempting to prove valid. Your job, then, is to ask yourself, "What is the author trying to prove?"

Another way of identifying the thesis is to ask yourself, "What is the unifying principle of this essay?" or "What idea does everything in this essay talk about?" or "Under what single main statement could all the subdivisions fit?"

If the author has stated her thesis fully and clearly and all in one place, your job is easier. The thesis is apt to be stated somewhere in the last few paragraphs, in which case the preceding paragraphs gradually lead up to it, or else somewhere right after the introduction, in which case the balance of the essay justifies the statement and refers back to it. Sometimes, however, the author never states the entire thesis in so many words; she gives it to you a piece at a time. Never mind. You can put it together later.

5. When you think you have grasped the main point the whole essay goes to prove, underline it and write "Thesis" in the margin. If you find you have several possible theses, don't panic; they all fit together somehow. One or more will probably turn out to be supporting the thesis rather than part of it.

Now re-read for structure. You are looking for the main divisions of the essay. There will (probably) be an introduction: draw a line clear across the page after the introduction and write "intro" in the margin. Now tackle the body of the essay. You are already pretty sure what the main idea is. What are the main points the author makes in leading up to his thesis or in justifying it?

You will find in a longer essay that you are now dealing with groups of paragraphs all having to do with the same subdivision of the main subject. Draw lines between the main groups and give the groups labels. In an essay about "How to Take an English I Final," for instance, you would undoubtedly find a group of paragraphs all of which could be labeled "preparation," and another group that could be called "typical exam questions." Under each group there would be sub-groups: under "preparation" there might be "reviewing essay," "memorizing terminology," etc.

Occasionally, you will find a paragraph that doesn't seem to accomplish much. Some paragraphs, for instance, are purely illustrative: the "for example" type of paragraph. Some are just comments or impressions by the author: the "that reminds me" type. A third very common type is the transitional paragraph, which just takes you rather gracefully from one point to another. When you come across a paragraph like one of these, label it in the margin.

6. Within each structural subdivision find out what points the author is making. (In the essay about the English I final, find out specifically what the author says to do in order to prepare for the exam.) In other words, identify the topic sentence of each important paragraph. Underline the sentence. Sometimes the topic sentence is at the beginning of the paragraph and sometimes at the end. Sometimes the topic is not stated, but is only implied.
7. You now have the skeleton of the author's argument and should be able to follow her reasoning. If you are still having trouble, try scribbling a word or two in the margins and summing up the paragraphs as if you were annotating a textbook. In the essay about the English I final, for instance, you might write "mark up textbooks" in the margin after one paragraph, and "but not too much" after the next. You can also underline key transitional or structural words or phrases like "but," "however," "moreover," "on the other hand," and "nevertheless."
8. Finally, and very importantly, consider two other questions: WHY did the author write this, and for WHOM? What audience did she have in mind? What assumptions did he make, i.e., what did he take for granted his audience already knew, or already believed, or both? IS her audience hostile or friendly?
9. If you know you are to be examined on the rhetorical techniques the author uses, now is the point to go on a deliberate hunt for them after you have thoroughly understood the essay.

## DBQ's: Questions for Analyzing Primary Sources

1. Who created the source and why? Was it created through a spur-of-the-moment act, a routine transaction, or a thoughtful, deliberate process?
2. Did the recorder have firsthand knowledge of the event? Or, did the recorder report what others saw and heard?
3. Was the recorder a neutral party, or did the creator have opinions or interests that might have influenced what was recorded?
4. Did the recorder produce the source for personal use, for one or more individuals, or for a large audience?
5. Was the source meant to be public or private?
6. Did the recorder wish to inform or persuade others? (Check the words in the source. The words may tell you whether the recorder was trying to be objective or persuasive.) Did the recorder have reasons to be honest or dishonest?
7. Was the information recorded during the event, immediately after the event, or after some lapse of time? How large a lapse of time?

## Document-Based Questions

This type of question poses a question or asks the student to analyze an issue within the context of a group of documents, some of which the student may have seen, but many of which are new to the student.

Below you will find some do's and don't's:

### **Do the following things with a DBQ**

- Read carefully and make sure you understand the question being asked.
- Quickly jot down the major themes/events/people you associate with this topic or question.
- Read over the documents, noting the year and author/source of each one. If the document seems to support or oppose a possible perspective or opinion on the question, note that in the margin.
- Write out a preliminary theses and outline of your major points.
- As you begin to write, remember to weave the documents into your answer, always focusing on the thesis.
- Include you knowledge of the era along with your analysis of the documents.
- Be sure to include your own analysis/perspective on the question
- If you can knowledgeably quote or refer to an historian who has a perspective on this question, include his or her perspective.
- Keep an eye on the clock so that you can have time to reread your essay for any obvious technical errors.
- Be as specific as possible when you include historical information.
- Be assertive and forceful in make your points.

### **Don't do the following things with a DBQ**

- Respond to a question that isn't asked.
- Use "I" statements such as I think that Document A portrays..."
- Summarize the documents. The reader knows the content of the documents and is interested in how you view the document relating to the question.
- Quote long passages from the documents. Use an ellipses "... " if you need to quote.
- Try to impress the reader with big words that are used incorrectly. This has the opposite effect of what is intended.
- Spend so much time reading and underlining the documents that you have to rush your writing.
- Begin writing your answer until you have a good sense of your thesis and how you want to approach the question.
- Write "I ran out of time" on the bottom of your essay. You had as much time as every test-taker in America.

Library of Congress. "Questions for Analyzing Primary Sources." 29 Mar. 2006.  
<<http://rs6loc.gov/learn/lessons/psources/studqsts.html>>

# How to Prepare and Write an Effective DBQ

## PREPARATION:

1. Read the question slowly and carefully.
2. Underline key words in the question.
3. Look at each document carefully and observe and take notes on the following:
  - a. The year of the document
  - b. The author of the document
  - c. Does the document seem to support or oppose a certain viewpoint or an opinion?

## THESIS - PRE-WRITING:

4. Write out a preliminary thesis making sure that you take a stand regarding the question.
5. Spend time clustering or outlining your major points using the documents as your evidence.
6. Always keep the question in mind.

## WRITING:

7. State your thesis in your first paragraph.
8. Remember to cite the documents in your answer.
9. Always focus on your thesis in answering the question.
10. You should not quote extensively from the documents. Summarize, but do not quote.
11. Make sure that you include your knowledge of the time period as well as the documents. Do not just rely on the documents in answering the question.
12. Be assertive and forceful in citing your evidence and in proving your points.
13. Make one point per paragraph.
14. Make sure you are transitioning from one paragraph to the next.
15. Write a good conclusion summarizing your main points.

# Guidelines for Essays

## Six Traits of Effective Writing

### 1) Ideas

- \_\_\_ **It all makes sense.** How do you know? Why does it make sense? Why is it believable?
- \_\_\_ **The writer knows this topic well.** How can you tell? Which details let you know?
- \_\_\_ **The writer has included interesting details not everyone would think of.** Which details? What makes them so interesting?
- \_\_\_ **The paper has a purpose.** Why did the author write this? How do you know?
- \_\_\_ **Once you start reading, you won't want to stop.** Why? What makes you want to keep reading?

What's the ONE THING the writer wants you to know?  
(Which details tell you you're right?)

### 2) Word Choice

- \_\_\_ **This is the best way to say this.** How do you know? Can you think of other ways that are better?
- \_\_\_ **The writer's words make pictures in your mind.** What kinds of pictures? Are those the same pictures the writer has in his or her mind? How can you be sure?
- \_\_\_ **The writer uses words that are new ways to say everyday things.** When the writer says things in new ways, do you still understand what he or she means?
- \_\_\_ **The writer's verbs are powerful; the writer's nouns and adjectives are specific and precise.** Can you find any powerful verbs, specific nouns, or precise adjectives?
- \_\_\_ **Some of the words linger in your mind after you read them.** Which words? Why do you think they're so easy to remember?

Are the writer's words as PRECISE as they could be?  
(Are there places where the writer could be more specific?)

### 3) Organization

- \_\_\_ **It starts out with a bang!** How does it catch your attention? What makes you want to read more?
- \_\_\_ **Everything ties together well.** How can you tell? How does the writer move from one part to the next?
- \_\_\_ **It builds to the good parts.** Where are the good parts? How does the writer build up to them?
- \_\_\_ **You can follow it easily.** What makes it easy to follow? What is the writer doing to make sure you don't get lost? (transitions)
- \_\_\_ **At the end it feels finished and makes you think.** What makes it feel finished? What are you left thinking about at the end?

What's the MOST IMPORTANT part of the piece?  
(Why did the writer put it where it is?)

### 4) Sentence Fluency

- \_\_\_ **The writer's sentences begin in different ways.** Do you notice a lot of variety in the first few words of each sentence? How many different ways do the writer's sentences begin?
- \_\_\_ **Some sentences are long; some are short.** How long? How short? Can you find some parts with good variety in sentence length?
- \_\_\_ **It sounds good as you read it.** Did you read it out loud? How does it make you feel?
- \_\_\_ **The writer's sentences have power and punch.** Which sentences are the most powerful? Where does that power come from? What gives the writer's sentences punch?
- \_\_\_ **The writing flows easily from sentences to sentence.** Can you find places where the end of one sentence leads right into the beginning of the next sentence? Are there places that seem hard to read even though you know all the words?  
How do you FEEL when you read the writing out loud?  
(Which parts sound best? Why?)

### 5) Voice

- \_\_\_ **It sounds like a real person wrote it.** What parts make it sound natural? What can you tell about the writer's personality?
- \_\_\_ **You can tell the writer cares about this topic.** How do you know? What parts tell you you're right?
- \_\_\_ **This is what the writer really thinks.** IS the writer being honest? How can you tell?
- \_\_\_ **The writer wants you to read this and feel something.** What do you feel? Is this how the writer wants you to feel?
- \_\_\_ **You can tell the writer was thinking about the audience.** Has the writer told you everything you want to know? Has the writing offended you in any way or made you feel bad?

What does the writing say about the writer's PERSONALITY?  
(Is this who the writer really is? How do you know?)

### 6) Conventions

- \_\_\_ **The writer uses capitals correctly.** Have capitals been used at the beginnings of sentences to show where new ideas begin? Are names, places, the word "I," and other proper nouns capitalized to show that these are important words?
- \_\_\_ **Periods, question marks, exclamation marks, commas, and quotation marks are in the right places.** Have periods been used to show where ideas end? Have commas been used within sentences to break up parts of ideas and to separate things in lists? Have quotation marks been used to show people talking?
- \_\_\_ **Almost every word is spelled correctly.** Can you read each word easily and without confusion?
- \_\_\_ **The writer indented each paragraph.** Have paragraphs been used to group related ideas and actions? Has a new paragraph been started each time the speaker changes in dialogue?
- \_\_\_ **The writer's spelling, punctuation, grammar, and capitalization make the paper easy to read and understand.** How has the writer used conventions to make the writing easy to read and understand?

Has the writer done a good job of EDITING his or her writing? (How do you know? What is good editing?)

## Sample Student Essay

### Self-Reliance

Introduction  
Paragraph  
(Direct General  
Statement)

Often ideas in the nineteenth-century literary works appear to be out dated. They no longer seem to pertain to the world as we know it today. The ideas of one writer, Ralph Waldo Emerson, do not fit into this category. In spite of having been born almost two hundred years ago, Emerson wrote pieces that can help us guide our lives in today's rapidly changing society. "Self-Reliance" is one such piece.

Body Paragraph  
1  
(Claim, Evidence  
Elaboration)

Emerson's main ideas in "Self-Reliance" revolve around individualism, the principle of independent thought or action, or as Emerson wrote, "whoso would be a man must be a nonconformist." This valuable advice can be applied in many contemporary situations. When dealing with school cliques for example, these words are especially meaningful, since cliques are essentially made up of people who seem to feel a need to conform. In an effort to be accepted, members act, talk, and dress like others in the group. If a certain designer's blue jeans are the order of the day, then every member of the clique wears those jeans. If studying is "out," students would rather fail classes than be found with a book. Emerson felt that people are the best that they can be if they are themselves, and most teenagers who are "clique-concerned" would, in moments of honest reflection, admit that he is correct.

Body Paragraph  
2  
(Claim,  
Evidence,  
Elaboration)

Another basic idea Emerson expressed in "Self-Reliance" that is still relevant today is that the way to succeed is for people to try their very best at whatever they do: "A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise shall give him no peace." This statement still stands true today, as the student who has put in hours of work to pass a difficult subject or an athlete, who, after years of vigorous training, stands to hear the "Star-Spangled Banner" and receive an Olympic medal, can attest.

Conclusion  
(Looking to the  
future)

In writing "Self-Reliance," Emerson did not, of course, have in mind school cliques or Olympic medals. His advice, however, still fits easily in today's society, and may, indeed, be a hook on which to hang our future.



# Research

## What is a Research Paper?

In their book *Writing the Research and Term Paper*, Hauser and Gray explain,

Your research paper is your factual presentation of other people's findings on a given subject. Its purpose is twofold: (1) to provide others with an organized, thorough summary of information on your subject; (2) to help you master the basic techniques of scholarship. By doing a research paper you will learn where and how to locate information quickly; how to use your library; how to take fast, accurate notes; how to make [works cited lists] and bibliographies so others can use your sources and, most important, how to organize your thoughts.

Although you will be presenting the facts and opinions of your sources, you will also practice information literacy skills by: effectively accessing information, critically evaluating information, accurately and creatively synthesizing and using information.

This research paper will prove valuable to your success beyond high school, whether you will be researching a paper for college, checking *Consumer Reports* for the best new car or presenting research to your boss on the job.

Different types of sources include magazines, books, encyclopedias, literary journals, critical essays and reviews, pamphlets, interviews, newspapers, recordings, and audio-video materials. Encyclopedias count as one source only and should never serve as a primary source. All sources used by the student are subject to the approval of the teacher.

### Steps in Completing your Research Paper

1. Select and limit your topic
2. Gather sources and prepare a working bibliography.
3. Prepare a preliminary outline.
4. Read and take note cards.
5. Sort note cards.
6. Write final outline and thesis.
7. Research further if necessary.
8. Write first draft with introduction, conclusion, parenthetical citations and works cited list.
9. Revise and proof first draft.
10. Type and proof final draft.

## Terms to Know

- Research Paper:** Presentation of a topic based upon an original thesis. It is written and organized by the student, supported by published information by other authors.
- Source:** Any book, essay, magazine, encyclopedia, etc. from which the student gets information to use in your paper. These sources appear in a list called bibliography and/or work cited list.
- Bibliography:** A list appearing at the end of your paper of sources you are considering.
- Works Cited:** A list appearing at the end of your paper which show what sources you actually use.
- Title Page:** This is the first page of your paper, contained you name, instructor's name, and the title of your paper. It must follow a standard format (**See Appendix**)
- Outline:** A formal diagram of the contents of your paper. The outline handed in with the final draft should be your final outline and should parallel the organization of the paper.
- Support Item:** An item of information, quoted or put in your own words, which you have borrowed from one of your sources. A research paper is expected to have a minimum of one support item per paragraph; every support item must include documentation.
- Documentation or Citation:** Set of parentheses ( ) at the end of each support item, which contains the source entry and page number of the source from which you have taken your information.
- Source Entry:** Usually the author's last name, telling the reader from which of the sources in the bibliography and/or works cited list that you have gotten the information. IF no author is given (such as in an encyclopedia) the source entry may be a word or two from the title of the article. (Refer to "Citing Sources...")
- Body:** The core of the research paper from the introduction to the conclusion, **excluding** the title page, outline and bibliography/work cited list. These pages **only** are to be numbered.

## Research Documentation and Honesty

In research writing, sources are cited for two reasons: to alert readers to the sources of your information and to give credit to the writers from whom you have borrowed words and ideas. To borrow another writer's words and ideas without proper acknowledgement is a form of dishonesty known and **plagiarism**.

To avoid plagiarism, you must cite all quotations, summaries, and paraphrases as well as any facts or ideas that are not common knowledge. In addition, you must be careful to put paraphrases and summaries in your own words.

**Quotations:** Quotations must be copied accurately. Word-for-word, and they must be placed in quotation marks unless they have been formally set off from the rest of the text.

**Example:** According to Eugene Linden, "There is a good deal of evidence that maternal behavior in chimps is not entirely automatic" (93-94).

**Summaries and Paraphrases:** A summary condenses information from a source, perhaps capsulizing a chapter in a short paragraph or a paragraph in a single sentence. A paraphrase reports information in roughly the same number of words used by the source. **Neither a summary nor a paraphrase borrows extensive language from a source.**

### Original Source

Public and scientific interest in the question of apes' ability to use language first soared some 15 years ago when Washoe, a chimpanzee raised like a human child by R. Allen Gardner and Beatrice Gardner of the University of Nevada, learned to make hand signs for many words and even seemed to be making short sentences. Erik Eckholm

### Summary

Interest in the ability of apes to use language was sparked in the early seventies, when a chimpanzee named Washoe was taught sign language by R. Allen Gardner and Beatrice Gardner (Eckholm 7).

### Paraphrase

Interest in the ability of apes to learn language mounted in the early seventies, with report that Washoe, a chimpanzee raised and trained by professors R. Allen Gardner and Beatrice Gardner, had learned words in sign language and may even have created short sentences (Eckholm 7).

When you summarize or paraphrase, it is not enough to name the source; you must restate the sources's meaning using only your own words. You are guilty of plagiarism if you half copy the author's sentences – either by mixing the author's well-chosen words without using quotation marks or by plugging your own synonyms into the author's sentences structure. The following paraphrases are plagiarized – even though the source is cited – because their language is too close to that of the original source.

### Original Version

If the existence of a signing ape was unsettling for linguists, it was also startling news for animal behaviorists.

### Unacceptable Borrowing of Words

A ape who knew sign language unsettled linguists and startled animal behaviorists (Davis 26).

### Unacceptable Borrowing of Structure

If the presence of a sign-language-using chimp was disturbing for scientists studying language, it was also surprising to scientists studying animal behavior (Davis 26).

### Acceptable Paraphrase

When they learned of an ape's ability to use sign language, both the linguists and animal behaviorists were taken by surprise (Davis 26).

In addition to citing summaries and paraphrases, cite any other specific borrowing from a source: statistics, little-known facts, controversial data, charts, graphs, diagrams, and original ideas. The only exception is common knowledge – information that readers could find in any number of general sources because it is commonly known. For example, the dates of the Civil War are common knowledge and do not need documentation.

\* Hacker, Diana. *A Writer's Reference*. New York: St. Martin's Press, 1989.

## A Note on Bibliography/Works Cited Cards

Remember to always include a source number in the upper left-hand corner of the card.

### Sample Bibliography/Works Cited Cards

1	Downey Library	J.940.1HA
Hartman, Gertrude. <u>Medieval Days and Ways</u> . New York: The Macmillan Company, 1958.		

2	Internet	
Thiesse, Anne-Marie. "Inventing National Identity."		
30 May 2006: <u>Le Monde diplomatique</u> . June 1999		
< <a href="http://mondediplo.com/1999/06/05thiesse">http://mondediplo.com/1999/06/05thiesse</a> >.		

3	Personal Library	
Marks, Geoffrey. "How a mysterious disease laid low Europe's masses." <u>Smithsonian</u> . Feb. 1990: 67-79.		

### A Note on Note Cards

Remember to always include a slug in the upper left-hand corner. A slug is a sub-topic. It makes organizing your information much easier.

Remember to always include the source number AND page number on the upper right-hand side of the card.

### Samples of Note Cards

Countryside Plan	1
	87
Homes of peasants clustered on great outside	

Building Structure	3
	14
Clay roof tiles helped to stop fires from spreading in crowded towns.	

Town Plan	6
	77
w/ rise of towns surnames became important	

# Writing an Outline

## Why do I need an outline?

- As every building needs a frame or superstructure, every writing project needs a framework to build on.
- An outline gives direction in gathering information
- An outline will provide a basis for organizing note cards.
- A properly written outline – even a simple one – will help the paper to write itself.
- Your teacher will require an outline in the final draft.

## How do I classify my information in an outline?

- This depends on the topic. If you write about a famous person, most likely the outline will be a chronological type.

### Example:

**Topic:** Julius Caesar

**Thesis:** The reign of Julius Caesar was one of the greatest military careers in history.

**Outline:**

- I. Early years of Caesar
- II. His rise to power
- III. The emperor of Rome
- IV. His decline of power

- Sometimes, depending on the subject, it will work better to divide the outline into two parts – Life and Works:

### Example:

**Topic:** Leonardo Da Vinci

**Thesis:** Renowned as an artist, a scientist and an inventor, Leonardo Da Vinci was one of the most accomplished men of all time.

**Outline:**

- I. Life of Leonardo Da Vinci
  - A. Early years of Da Vinci
  - B. His rise to fame
  - C. Later year of Da Vinci
- II. Works of Leonardo Da Vinci
  - A. Artistic achievements
  - B. Science achievements
  - C. His inventions

# Ideas for a Preliminary Outline

## A Political Figure:

(Alexander the Great)

- I. Years before power
- II. Rise to power
- III. Years in power
- IV. Decline of power

## An Invention:

(Electric Motor)

- I. Discovery of electromagnets
- II. Prototype of Tesla's AC motor
- III. Principles of operation
- IV. Types of motors
- V. Developments of motor

## A Scientist:

(Albert Einstein)

- I. Early years
- II. His accomplishments
- III. Later years
- IV. Einstein's legacy

## Critical Analysis of a Novel

(Gulliver's Travels)

- I. Theme of novel
  - A. Man's pride
  - B. Man's nature
- II. Analysis of novel
  - A. Symbolism
  - B. Irony
- III. History of novel
  - A. English political parties
  - B. Swift's political involvement

---

## Formal Three-Part Outline

The traditional outline has three sections: introduction, body and conclusion. The basic model looks like this:  
Example Format

### Alcohol Testing for Mass Transportation Employees

- I. Congress mandates testing for transportation employees
  - A. Background on why
  - B. Explanation of new policy
- II. How & why alcohol testing is used
  - A. Circumstances for Alcohol Testing
    1. Pre-employment
    2. Post-accident
    3. Reasonable suspicion
    4. Random
    5. Return to duty/follow-up test
  - B. Method of Alcohol Testing
    1. Blood
    2. Urine
    3. Breath
    4. Performance
  - C. Options for Alcohol Abusers
    1. Retesting
    2. Treatment
    3. Termination of employment

### III. Conclusion

### Title

- I. Introduction
  - A. The background
  - B. The thesis statement
- II. Body
  - A. 1<sup>st</sup> major category of support
    1. Supporting detail
    2. Supporting detail
    3. Supporting detail
  - B. 2<sup>nd</sup> major category of support
    1. Supporting detail
    2. Supporting detail
    3. Supporting detail
    4. Supporting detail
  - C. 3<sup>rd</sup> major category of support
    1. Supporting detail
    2. Supporting detail
    3. Supporting detail
- III. Conclusion
  - A. Review of the major categories of support
  - B. The answer/solution/final option

## Writing the First Draft

You have now completed your outline and are ready to write your first draft.

- Sit down with your outline and note cards in front of you. Determine which section of the outline you wish to begin writing and then find the corresponding note cards.
- Write rapidly and do not ponder over each word at this point.
- Write a page quickly and then set it aside.
- The next day, read and revise it.
- After the whole paper is written, let it “rest” for several days
- Come back to it and edit carefully.



## Integrating Quotes

- Make quotations part of your sentence or set them apart as independent clauses.
- There are three main ways to TIE quotations smoothly into text:

### “T” tag

“You brute. You brute,” Holden mutters as he leaves the compound where he and Ameera have spent many happy hours.

### “T” introduce

As Holden leaves the compound where he and Ameera have spent many happy hours, he mutters, “You brute. You brute.”

### “E” embed

Holden mutters, “You brute. You brute,” as he leaves the compound where he and Ameera have spend many happy hours.

### 1. Quotations can be woven directly into your sentence without punctuation.

#### Example

E.K.Hornbeck accuses Henry Drummond of “sentimentality in the first degree.”

### 2. Quotations can be introduced with commas.

#### Example

As the two old friends explore the reason for the distance that has come between them. Drummond tells Brady, “Perhaps it is you who have moved away by standing still.”

### 3. Quotations can be set apart as an independent clause and introduced by a colon.

In the following reminiscence, Drummond recounts an important experience from his childhood:

#### Example

That was the name of my first long shot [,] Golden Dancer. She was in the big side window of the general store in Wakeman, Ohio. I used to stand out in the street and say to myself, “If I had a golden dancer I’d have everything in the world that I wanted.” I was seven years old, and a very fine young judge of rocking horses. Golden Dancer has a bright red mane, blue eyes, and she was gold all over, with purple spots. When the sun hit her stirrups, she was a dazzling sight to see.

## GENERAL REMINDERS:

1. **Generally, long quotations (over four lines long as in the example above)**, are to be avoided. When a long quotation is absolutely essential (generally, only in a formal paper), it should be set off from the text. Still it is important to introduce the quotation. Usually set off text is preceded by a colon (:). Notice in the above example that when quotations are set off from text they do not require quotations marks. Indent each line of the quote 10 spaces from the left margin (which can be done by hitting the tab key twice), and 15 spaces when starting a new paragraph. The right margin remains the same as the body of the paper. Spacing is the same as the body of the paper (double spaced).
2. **Shorter quotations (four lines or less)** should be put in quotation marks.
3. **Commas and periods** go **inside** quotation marks. **Semi-colons and colons** go **outside** the quotation marks.
4. End punctuation like **exclamation points and questions marks** go inside the quotation marks if they are part of the text being quoted and outside the quotation marks if they are not part of what is being quoted but rather part of the writer’s sentence.

#### Examples

As Drummond seeks to understand Rachel, he asks her, “Is your mother dead?”

Why is it that, “You murder a wife and it isn’t nearly as bad as murdering an old wives’ tale”?

5. Always integrate quotations into your writing with your own comments.
6. Don’t string several quotations together in a row. Weave them logically into your own prose.
7. Don’t pad your essay with quotations. Be selective.

## Using Quotes

Pretend the following passages are from a student essay on Medea.

### **WRONG:**

Medea is by nature a passionate and independent woman. “Indeed, I fear she may be moving toward some dreadful plan, for her heart is violent. She will never submit to this cruel treatment.”

(Who says this quote? Why is it here? What does it prove? How is it related to the writer’s own statement (the first sentence)? Why is the quote so long?)

### **BETTER:**

Medea is by nature a passionate and independent woman: “Indeed,” says the nurse about Medea, a woman she knows well, “I fear she may be moving toward some dreadful plan, for her heart is violent. She will never submit to this cruel treatment.”

(Now we know who said it and how it’s related to the writer’s own statement, but the quote is still too long and much of it is still unexplained. Notice the use of the colon, which means “as follows.”)

### **EVEN BETTER:**

Medea is by nature a passionate and independent woman. According to the nurse, who knows Medea well, her “heart is violent,” and, in relation to her present abandonment, Medea “will never submit to this cruel treatment.”

### **BEST:**

The nurse is in a position to know Medea well, and from her we learn a good deal about the protagonist’s character. When the nurse says that Medea may be scheming because her “heart is violent,” it suggests that Medea is by nature a passionate woman, under any circumstances; moreover, the nurse’s prediction that Medea “will never submit to this cruel treatment” implies that Medea is a sort of independent person who will rebel against abuse.

(Now most of the passage is in the writer’s own words and the quotes are merely serving as evidence to be explained in the writer’s own words.)

## **NEVER USE WORDS FROM THE TEXT WITHOUT USING QUOTATION MARKS:**

### **WRONG:**

Medea is a violent person and she will never submit to cruel treatment.

**OKAY** but not ideal without showing where the quote comes from as in the examples above:

Medea is a “violent” person, and she “will never submit to... cruel treatment.”

(The three dots [ellipses] show that a word or more has been left out of the quoted statement.)

## MLA IN-TEXT CITATIONS

1. **AUTHOR NAMED IN A SIGNAL PHRASE:** The signal phrase—"Steven Greenhouse reports that"—names the author; the parenthetical citation gives the page number in which the quoted words may be found.

### Example

**Steven Greenhouse** reports that companies who hire an employee based on his or her looks is "not illegal, but discriminating on the basis of age, sex or ethnicity is" (35).

2. **AUTHOR NAME IN PARENTHESES:** If a signal phrase does not name the author, put the author's last name in parentheses along with the page number.

### Example

In a recent Reader's Digest poll, "70 percent of all parents surveyed said their children have been bullied at school" (**Brown 25**).

3. **AUTHOR UNKNOWN:** Use the complete title in a signal phrase **or** give a short form of the title in parentheses. Titles of books are italicized or underlined; titles of articles and other short works are put in quotation marks.

### Example

In the article, "A Glimmer of Hope in Iraq," the author states that "Iraqi voters who were forced to wait so long for democracy deserve to see its fruits" (**C9**).

### Example

The government needs to relocate evacuated New Orleans families out of hotels and into permanent homes ("**Katrina**" 25).

4. **PAGE NUMBER UNKNOWN:** You may omit the page number if a work lacks page numbers, as is the case with many Web sources. Although printouts from Web sites usually show page numbers, printers don't always provide the same page breaks; for this reason, MLA recommends treating such sources as unpaginated.

### Example

Kenneth Lay, the former chairman of Enron, took the stand at the federal courthouse and tried to invoke sympathy in the events surrounding the collapse of his company (**Romero**).

5. **TWO OR THREE AUTHORS:** Name the authors in the signal phrase or include their last names in the parenthetical reference.

### Examples

**Lewis and Stout** reported that "defense lawyer[s] urged jurors to spare Mr. Moussaoui's life and deny him the martyrdom he craves" (**B12**).

"But a defense lawyer urged the jurors to spare Mr. Moussaoui's life and deny him the martyrdom he craves. The sentencing trial that is nearing its end is 'more about us than about him,' the defense lawyer said" (**Lewis and Stout B12**).

6. **ENCYCLOPEDIA OR DICTIONARY:** Unless an encyclopedia or a dictionary has an author, it will be alphabetized in the list of works cited under the word or entry that you consulted – not under the title of the reference work itself. Either in your text or in your parenthetical reference, mention the word or the entry. No page number is required, since readers can easily look up the word or entry.

### Example

The word conservative has many variations ("**Conservative**").

7. **WORK IN AN ANTHOLOGY:** Put the name of the author of the work (not the editor of the anthology) in the signal phrase or parentheses.

### Example

In "A Noiseless Flash," **John Hersey** describes survivor's experiences from the atomic blast in Hiroshima on August 6, 1945 (**831**).

"A Noiseless Flash" describes experiences from survivors of the atomic blast (**Hersey 831**).

## Citing Sources for a Bibliography and/or Works Cited List MLA Style

This is a guide. When you write your bibliography and/or works cited list, you will put sources in alphabetical order according to the first word of the entry and double space each line.

### ***Electronic Sources***

#### **World Wide Web – Internet** (Cite what is available)

**Format** Author's name. "Title of document." Title of complete work. Title of Website. Date of access.  
URL address.

**Example** "Pablo Picasso: Early Years." Pablo Picasso. Wikipedia. 29 April, 2006  
<[http://en.wikipedia.org/wiki/Pablo\\_Picasso#Early\\_life](http://en.wikipedia.org/wiki/Pablo_Picasso#Early_life)>

#### **Article in an Online Newspaper or magazine**

**Format** Author's name. "Title of article." Title of newspaper with date of publication date (notice format).  
Date your retrieved the article. URL address.

**Example** Roemer, Tim. "Already Enough." New York Times on the Web 29 April 2006. 3 May 2006  
<<http://www.nytimes.com/2006/04/29/opinion/29roemer.html>>

#### **Reference book on CD-ROM** (Cite what is available)

**Format** Author's name (if given). Title of publication. Name of the editor (if relevant). Publication medium  
(CD-ROM). Edition, release, or version (if relevant). Place of publication: Name of  
publisher, date of publication.

**Example** The Oxford English Dictionary. 2<sup>nd</sup> ed. CD-ROM. Oxford, Oxford UP, 1992.

### ***Print Sources***

#### **Book with one author**

**Format** Author's name. *Title of book*. City of publication: Publisher's name, Year of publication.

**Example** Rowling, J.K. *Harry Potter and the Order of the Phoenix*. New York: Scholastic, 2003.

#### **Book with two or more authors**

**Format** Authors' names (notice order of names below). *Title of book*. City of publication: Publisher's  
name, Year of publication.

**Example** Tilich, Paul and Moore, Robert C. *The Research Process*. New York: Harvard University Press,  
1990.

\*\*\* If there are more than three authors, you may name only the first and add *et all.* ("and others"), or you may give all names in full in the order in which they appear on the title page.\*\*\*

### **Book with no author**

**Format** *Title of book.* City of publication: Publisher's name, Year of publication.

**Example** *The Lottery.* London: J. Watts, 1995.

### **Book with an editor**

**Format** Editor's name (adding "Ed"). *Title of book.* City of publication: Publisher's name, Year of publication.

**Example** Anderson, John Ed. *The World of Energy.* New York: Knopf, 2000.

### **Encyclopedia – signed article** (look at the end of the article for the author's name)

**Format** Author's name. "Title of article." *Name of encyclopedia,* Year of publication.

**Example** White, J.W. "Ancient Egypt." *World Book Encyclopedia,* 2001.

### **Encyclopedia – unsigned article**

**Format** "Article/entry name." *Name of encyclopedia.* Edition. Year of publication.

**Example** "Mandarin." *The Encyclopedia Americana.* 16<sup>th</sup> ed. 2002.

### **Periodicals**

**Format** Author's name. Title of article. *Title of Magazine* Publication date: Page numbers.

**Example** Fallows, James. "The Early-Decision Racket." *Atlantic Monthly* Sept. 2001: 37-52.

### ***Other***

#### **Interview**

**Format** Name of person interviewed. Title of interview (recording or program – place in quotations; if untitled label *Interview*; if personal interview, label *Personal Interview*). Publication information.

**Example** Gordimer, Nadine. Interview. *New York Times* 10 Oct. 1991, late ed.: C25.

Wiesel, Elie. Interview with Ted Koppel. *Nightline.* ABC.WABC, New York. 18 April 2002.

#### **Television and Radio**

**Format** "Title of episode." *Title of program.* Name of the network. Call letters and city of the local station. Broadcast date.

**Example** "Bart the Lover." *The Simpsons.* Fox Broadcasting Company. KTLA, Los Angeles. 29 April 2006.

#### **Film, Video, DVD**

**Format** *Title of Film.* Name of Director. Cite Video or DVD (if one). Distributor, year of release.

Example *Crash*. Dir. Paul Haggis. DVD. Lions Gate Entertainment, 2004.

### **Song (Sound Recording)**

Format Name of artist. *Title of Recording*. The manufacturer, year of publication.

Example Stefani, Gwen. *Love.Angle.Musci.Baby*. Warner Bros., 2004.

### **A Lecture, Speech, Address of Reading**

Format Speaker's Name. "Title of Presentation (if known)." Meeting and Sponsoring Organization (if applicable). Location. Date.

Example Atwood, Margaret. "Silencing the Scream." Boundaries of the Imagination Forum. MLA Convention. Royal York Hotel, Toronto. 29 Dec. 1993.

### **A Cartoon**

Format Cartoonist's Name. "Title of the Cartoon (if any)." *Cartoon*. Publication information.

Example Trudeau, Gary. "Doonesbury." Comic Strip. *Los Angeles Times* 17 June 1998: 23.

### **A Painting, Sculpture or Photograph**

Format Artist's name. Title of work. Name of the institution that houses the work (e.g., a museum) or the individual who owns it, city of work.

Example Rembrandt van Rijn. Aristotle Comtemplating the Bust of Homer. Metropolitan Museum of Art, New York.

### ***Formatting your works cited list:***

- o Begin your works cited list on a separate page from the rest of the essay.
- o Label the works cited list **Works Cited** (do not underline the words Works Cited or put them in quotations marks) and center the words Works Cited at the top of the page.
- o Double space all entries evenly and **do not skip more spaces between entries**.
- o Underline or italicize titles of books, journals, magazines, newspapers, and films.
- o Use quotation marks around the titles of articles in journals, articles in magazines, and articles in newspapers. Also use quotation marks for the titles of short stories, book chapters, poems, and songs.
- o Do not indent the first line of each source. Instead, indent the second and third line (if any) of each source.
- o All sources should be organized in alphabetical order.
- o Do not number or bullet each source.
- o Remember... each source should be written like a sentence.
- o Remember... when citing an internet source, do not just put the URL – much more information is needed.

## Sample First Page of a Formal Essay and Research Paper

↑  
**1"**  
↓

**Double  
Space All**

Laura Jordan

Ms. Maguire

English 10B

May 8, 2006

### Imagery in Sylvia Plath's "Tulips"

½" 5 →  
spaces  
indent  
margin

In analyzing Sylvia Plath's poems, some critics tend to emphasize their biographical significance rather than focus on the literary merits. For example, Plath wrote "Tulips" while recovering from an appendectomy, not after an attempted suicide as uninformed readers have claimed. Although the tone of much of her poetry is depressing and even morbid, "Tulips" is more of an affirmation of life than of death. "Tulips" takes the reader on a psychological journey from a near death experience back to life (Hughes 129). The imagery and figurative language show the reader the pain and the passion that make life meaningful.

1" →  
margin

In the first line, the speaker complains, "The tulips are too excitable, it is winter here." We are immediately presented with a contrast between tulips, which bloom in the spring, and the season of winter. In the second line the reader refers to the feeling of being "snowed-in" which is another reference to winter. Later in the poem, in the sixth stanza, the speaker refers to the tulips as "too red in the first place." The contrasting images of spring-winter, red-white, and warm-cold pervade this poem. A close examination of these images reveals that the speaker, or Plath herself, views life as a force more powerful than death.

← 1"  
margin

↑  
**1"**  
↓

## Sample Works Cited List

Doe 11

### Works Cited

Begley, Sharon, et al. "Mapping the Brain." Newsweek 20 Apr. 1992: 66-70.

Berger, Bob. "Mapping the Mindfields." Omni Jan. 1992: 56-58.

Damasio, Antonio R. "Aphasia." The New England Journal of Medicine 326  
(1992): 531-39.

Diagram Group. The Brain: A User's Manual. New York: Putnam's, 1982.

Flieger, Ken. "Memories Are Made of This." FDA Consumer Sep. 1989: 14-19.

Johnson, Keith A., and J. Alex Becker. "The Whole Brain Atlas." Harvard Medical  
School. 1997. 3 Feb. 2002 <[http://www.med.harvard.edu:80/AANLIB/  
home.html](http://www.med.harvard.edu:80/AANLIB/home.html)>.

Kolb, Brian, and Ian Q. Whishaw. "Brain." Encyclopedia of Human Biology.

Ed. Renato Dulbecco. Vol. 2. San Diego: Academic, 1991. 1-10. 8 vols.

Kotulak, Ronald. Inside the Brain: Revolutionary Discoveries of How the Mind  
Works. Kansas City: Andrews and McMeel, 1996.

Heading is centered.

List is alphabetized by authors' last names (or by title when a work has no author).

First line of each entry is at the left margin; extra lines are indented ½" (or five spaces).

The URL is broken after a slash. No hyphen is inserted.

Double-space is used throughout entire

# Conventions and Style

## Rule Sheet for Commas

1. After items in a series of nouns, verbs, clauses, phrases  
He ran down the steps, across the street, and into the park.  
Men, women, and children were injured.
2. Commas before and after parenthetical expressions  
Jane, however, stayed at home.  
The task, it is true, is a difficult one.
3. Direct address (person who is spoken to in the sentence)  
Mr. Gonzales, May I see you a moment?
4. Appositive set off with commas (renaming a noun)  
Admiral Jones, an Englishman, was an excellent sailor.
5. After parts of a date, such as Wednesday, April 3, 2004.  
John left on July 9, 1998, to go to Chicago.
6. Commas after parts of an address (12 Smith Street, Boston, MA)  
Virginia City, Montana, is a mining town.
7. Two independent clauses joined by a conjunction (two sentences)  
There was an elevator for the use of visitors, but we decided to use the stairs.
8. Two independent adjectives before on noun  
The exhausted, happy runners collapsed at the finished line.
9. Introductory adverbial clause  
When she finished high school, she was determined to be an artist.
10. Introductory infinitive phrase (to+verb)  
To win the game, you must watch each card that is played.
11. Introductory prepositional phrase of five words or more  
In a little country store nearby, we bought some bread and cheese.
12. Non-essential adjective clauses after a specific noun  
The Queen Mary, which is a large ship, was built in Scotland.
13. After an introductory participial phrase  
Acting on the advice of our teacher, we studied together for the exam.
14. To separate contrasting elements  
My name is Charles, not Henry.
15. Around explanatory words of a direct quotation  
Morgan said proudly, "I am an Aztec."  
The stranger said, "This is the end of the tail," and dismounted.
16. Commas after mild interjections  
Gee, I didn't know she had a sister.
17. After yes or no at the beginning of a sentence  
Yes, I went to the party. No, Mary did not attend.
18. Before a confirmatory question at the end of a sentence  
You want ice cream right?
19. Before such as & especially when they introduce examples  
I like holidays, such as Presidents' Day and Memorial Day.
20. To indicate omission of understood words  
Frost is a poet; Twain, a satirist.

**The cardinal rule for comma use: When in doubt, leave it out!**

# DICTION

## Levels of Diction

- You need to adjust the level of language to the intended audience.
- BOTH the denotative (literal) and connotative (suggested or implied) meanings need to shift when adjusting the level of language. Look at the following example:

**Level 1:** “Whazzup?”  
**Level 2:** “What’s up?”  
**Level 3:** “What is up?”

Language Level	Explanation	Essentials	“Rules”
<b>1 - Slang</b>	This is like talking to your best friends. The audience knows you well so you can use slang, inside jokes, abbreviations, etc. Grammar/spelling/mechanics (GSM) don’t matter as long as you can be understood. (This level can be used for class notes, free writes...)	Only your ideas matter	none
<b>2 - Colloquial</b>	This is like talking with your parents or teachers. The audience knows you. But it doesn’t necessarily think in the same words you do. You need to use standard English and GSM. (This is how most in-class assignments should be written.)	style & structures are important, but clear expression of ideas is more important	no slang or jargon; avoid “personal shorthand,” clichés and contractions **see note on vulgarities, etc.
<b>3 – Literary</b>	This is the most formal. The audience does not know you, so you need to be very clear in your expression. You must use standard English and perfect GSM. Format must be correct. (Tis is how most at home assignments should be written.)	style & structure are as important as content	Same as level 2 and thorough proof-reading.

## Word choice

The choice of words determines the level of the language. Be aware of both the denotative and connotative meanings of words.

- monosyllabic or polysyllabic
- euphonious or cacophonous
- literal or figurative (cliché)
  - active or passive
  - concrete or abstract (specific vs. general)
  - overstated or understated
  - simple or pedantic
  - formal or informal (conversational vs. literary)
  - non-standard (slang, colloquial, jargon)

\*\*obscenity, profanity and vulgarity are rarely acceptable at level 2 (be prepared to defend!) and never acceptable at level 3.

\*obscenities are words that describe a body part or function,

\*profanity uses religious words,

\*vulgarity are other types of swearing, crass name-calling, everything else that is off-color

### Here are some additional words that describe diction choices.

pedantic	poetic	euphemistic	moralistic
scholarly	pretentious	insipid	sensuous
idiomatic	precise	esoteric	cultured
symbolic	picturesque	plane	homespun

## Sentence Variety

Good writers pay attention to sentence variety and notice how sentences work together within a paragraph. Good writers seek a mix of different sentence lengths and types. They try not to overuse one pattern. Here are some of the choices available to you as a writer. Remember that you achieve sentence variety by systematically revising your paper.

1. **Mix long and short sentences.**
2. **Add an occasional question, command, or exclamation.**
  - a. A declarative sentence makes a statement.
  - b. A rhetorical question will be answered by the writer.
  - c. Commands or imperatives address the reader directly and tell the reader to do something.
  - d. Exclamations express strong emotion and end with an exclamation point.
3. **Vary the beginnings of sentences.**
  - a. Begin with an adverb
  - b. Begin with a prepositional phrase.
4. **Vary methods of joining ideas.**
  - a. Join ideas with a compound predicate.
  - b. Join ideas with an --ing modifier
  - c. Join ideas with a past participial modifier.
  - d. Join ideas with an appositive.
  - e. Join ideas with a relative clause.
5. **Save the main clause until the end of the sentence.**
6. **Repeat phrases and clauses within the sentence.**

Fawcett, Susan and Sandbert, Alvin. *Evergreen: A Guide to Writing*. Houghton Mifflin Company. 1988.  
Kane, Thomas S. *The New Oxford Guide to Writing*. Oxford University Press 1988.

## Twenty Ways to Begin English Sentences

1. **Subject alone** Mary sang.
2. **Article and subject** The children are playing.
3. **Adjective and subject** Small birds flit about the tree.
4. **Adverb before subject** Quickly we ran for shelter.
5. **Prep. phrase first as an adjective** In the window, the apples looked larger.
6. **Present participial phrase first** Taking a short-cut, the boy soon reached the house.
7. **Past participle phrase first** Finished with this lessons, he went to play tennis.
8. **Absolute phrase** His work completed, he went to bed.
9. **Infinitive as subject** To win was his first consideration.
10. **Gerund as subject** Swimming is his favorite sport.
11. **Adverbial clause** When the plane landed, the pilot wearily climbed out.
12. **Postponed subject** There are in that recipe six ingredients.
13. **Noun clause first** How he could avoid doing his chores puzzled him.
14. **Verb first** Gone are the people who believed such superstitions.
15. **Conjunction first** But the last was the best of all!
16. **Object first** The veto, the senators acclaimed.
17. **Interjections** What! We have no food for lunch! Well, move the ball or move the body.
18. **Transitional word** In fact, we had to postpone the party. Moreover, we hope to have it tomorrow.
19. **Predicate adjective first** Calm was the night.
20. **Introductory phrase first** In Detroit, weather weighs heavily upon everyone.

# Glossary of Terms

## Literary Terms

**Allegory:** A story illustrating an idea or a moral principle in which objects take on symbolic meanings. In Dante Alighieri's "Divine Comedy," Dante, symbolizing mankind, is taken by Virgil the poet on a journey through Hell, Purgatory and Paradise in order to teach him the nature of sin and its punishments, and the way to salvation.

**Alliteration:** Used for poetic effect, a repetition of the initial sounds of several words in a group. The following line from Robert Frost's poem "Acquainted with the Night," provides us with an example of alliteration": *I have stood still and stopped the sound of feet.*" The repetition of the s sound creates a sense of quiet, reinforcing the meaning of the line.

**Allusion:** A reference in one literary work to a character or theme found in another literary work. T. S. Eliot, in "The Love Song of J. Alfred Prufrock" alludes (refers) to the biblical figure John the Baptist in the line *Though I have seen my head (grown slightly bald) brought in upon a platter, . . .* In the New Testament, John the Baptist's head was presented to King Herod on a platter.

**Ambiguity:** A statement which can contain two or more meanings. For example, when the oracle at Delphi told Croesus that if he waged war on Cyrus he would destroy a great empire, Croesus thought the oracle meant his enemy's empire. In fact, the empire Croesus destroyed by going to war was his own.

**Antagonist:** A person or force which opposes the protagonist in a literary work. (Example, Batman is the protagonist; Joker is the antagonist)

**Apostrophe:** A figure of speech wherein the speaker speaks directly to something nonhuman. In these lines from John Donne's poem "The Sun Rising" the poet scolds the sun for interrupting his nighttime activities:

Busy old fool, unruly sun,  
Why dost thou thus,  
Through  
windows, and through curtains call on us?

**Assonance:** The repetition of vowel sounds in a literary work, especially in a poem. Edgar Allen Poe's "The Bells" contains numerous examples. Consider these from stanza 2 with the repetition of the **short e** and **long o** sounds:

Hear the mellow wedding bells-  
and  
From the molten-golden notes,

**Connotation and Denotation:** The **denotation** of a word is its dictionary definition. The word **wall**, therefore, denotes an upright structure which encloses something or serves as a boundary. The **connotation** of a word is its emotional content. In this sense, the word **wall** can also mean an attitude or actions which prevent becoming emotionally close to a person. In Robert Frost's "Mending Wall," two neighbors walk a property line each on his own side of a wall of loose stones. As they walk, they pick up and replace stones that have fallen. Frost thinks it's unnecessary to replace the stones since they have no cows to damage each other's property. The neighbor only says "Good fences make good neighbors." The wall, in this case, is both a boundary (denotation) and a barrier that prevents Frost and his neighbor from getting to know each other, a force prohibiting involvement (connotation).

**Consonance:** The repetition of consonant sounds with differing vowel sounds in words near each other in a line or lines of poetry. Consider the following example from Theodore Roethke's "Night Journey":

We rush into a rain  
That rattles double  
glass.

The repetition of the r sound in *rush*, *rain*, and *rattles*, occurring so close to each other in these two lines, would be considered consonance.

**Diction:** An author's choice of words. Since words have specific meanings, and since one's choice of words can affect feelings, a writer's choice of words can have great impact in a literary work

**Figure of Speech:** An example of figurative language that states something that is not literally true in order to create an effect. Similes, metaphors and personification are figures of speech which are based on comparisons. Metonymy, synecdoche, synesthesia, apostrophe, oxymoron, and hyperbole are other figures of speech.

**Flashback:** A reference to an event which took place prior to the beginning of a story or play. In Ernest Hemingway's "The Snows of Kilimanjaro," the protagonist, Harry Street, has been injured on a hunt in Africa. Dying, his mind becomes preoccupied with incidents in his past. In a flashback Street remembers one of his wartime comrades dying painfully on barbed wire on a battlefield in Spain.

**Foreshadowing:** In drama, a method used to build suspense by providing hints of what is to come.

**Hyperbole:** A deliberate, extravagant, and often outrageous exaggeration (e.g., "The shot heard 'round the world").

**Imagery:** A word or group of words in a literary work which appeal to one or more of the senses: sight, taste, touch, hearing, and smell. The use of images serves to intensify the impact of the work. The following example of imagery in T. S. Eliot's "The Love Song of J. Alfred Prufrock,"

When the evening is spread out against the sky  
Like a patient etherized upon a table.

**Irony:** Irony takes many forms. In **irony of situation**, the result of an action is the reverse of what the actor expected. Macbeth murders his king hoping that in becoming king he will achieve great happiness. Actually, Macbeth never knows another moment of peace, and finally is beheaded for his murderous act. In **dramatic irony**, the audience knows something that the characters in the drama do not. For example, the identity of the murderer in a crime thriller may be known to the audience long before the mystery is solved. In **verbal irony**, the contrast is between the literal meaning of what is said and what is meant. A character may refer to a plan as brilliant, while actually meaning that (s)he thinks the plan is foolish. **Sarcasm** is a form of verbal irony.

**Metaphor:** A figure of speech wherein a comparison is made between two unlike quantities without the use of the words "like" or "as." Jonathan Edwards, in his sermon "Sinners in the Hands of an Angry God," has this to say about the moral condition of his parishioners:

There are the black clouds of God's wrath now hanging  
directly over your heads, full of the dreadful storm  
and big with thunder...

The comparison here is between God's anger and a storm. Note that there is no use of "like" or "as" as would be the case in a simile.

**Metonymy:** A figure of speech in which a word represents something else which it suggests. For example in a herd of fifty cows, the herd might be referred to as fifty **head** of cattle. The word "head" is the word representing the herd.

**Mood:** The atmosphere or feeling created by a literary work, partly by a description of the objects or by the style of the descriptions. A work may contain a mood of horror, mystery, holiness, or childlike simplicity, to name a few, depending on the author's treatment of the work.

**Onomatopoeia:** A literary device wherein the sound of a word echoes the sound it represents. The words "splash," "knock," and "roar" are examples. The following lines end Dylan Thomas' "Fern Hill:"

Out of the whinnying green stable  
On to the fields of praise.

The word "whinnying" is onomatopoeic. "Whinny" is the sound usually selected to represent that made by a horse.

**Oxymoron:** A combination of contradictory terms, such as used by Romeo in Act 1, scene 1 of Shakespeare's "Romeo and Juliet:"

Why then, O brawling love! O loving hate!  
O heavy lightness, serious vanity;  
Misshapen chaos of well-seeming forms!

Feather of lead, bright smoke, cold fire, sick health!

**Paradox:** A situation or a statement that seems to contradict itself, but on closer inspection, does not. These lines from John Donne's "Holy Sonnet 14" provide an example:

That I may rise, and stand, o'erthrow me,

The poet paradoxically asks God to knock him down so that he may stand. What he means by this is for God to destroy his present self and remake him as a holier person.

**Personification:** A figure of speech in which something nonhuman is given human characteristics. Consider the following lines from Carl Sandburg's "Chicago:"

Stormy, husky, brawling,  
City of the big shoulders:

Carl Sandburg description of Chicago includes shoulders. Cities do not have shoulders, people do. Sandburg personifies the city by ascribing to it something human, shoulders.

**Plot:** The structure of a story or the sequence in which the author arranges events in a story.

**Point of View:** A piece of literature contains a speaker who is speaking either in the first person, telling things from his or her own perspective, or in the third person, telling things from the perspective of an onlooker. The perspective used is called the Point of View, and is referred to either as first person or third person. If the speaker knows everything including the actions, motives, and thoughts of all the characters, the speaker is referred to as omniscient (all-knowing). If the speaker is unable to know what is in any character's mind but his or her own, this is called limited omniscience.

**Protagonist:** The hero or central character of a literary work. In accomplishing his or her objective, the protagonist is hindered by some opposing force either human (one of Batman's antagonists is The Joker), animal (Moby Dick is Captain Ahab's antagonist in Herman Melville's "Moby Dick"), or natural (the sea is the antagonist which must be overcome by Captain Bligh in Nordhoff and Hall's "Men Against the Sea," the second book in the trilogy which includes "Mutiny on the Bounty").

**Pun:** A play on words wherein a word is used to convey two meanings at the same time. The line below, spoken by Mercutio in Shakespeare's "Romeo and Juliet," is an example of a pun. Mercutio has just been stabbed, knows he is dying and says:

Ask for me tomorrow and you shall find me a **grave** man.

Mercutio's use of the word "grave" renders it capable of two meanings: a serious person or a corpse in his grave.

**Repetition:** The deliberate use of any element of language more than once—sound, word, phrase, sentence, grammatical pattern, or rhythmical pattern.

**Rhyme:** In poetry, a pattern of repeated sounds. In **end rhyme**, the rhyme is at the end of the line, as in these lines from "Ars Poetica" by Archibald MacLeish:

A poem should be palpable and mute  
As a globed fruit

When one of the rhyming words occurs in a place in the line other than at the end, it is called **Internal rhyme**.

**Sarcasm:** The use of verbal irony in which a person appears to be praising something but is actually insulting it (e.g., "As I fell down the stairs headfirst, I heard her say, 'Look at that coordination'").

**Satire:** A piece of literature designed to ridicule the subject of the work. While satire can be funny, its aim is not to amuse, but to arouse contempt. Jonathan Swift's "Gulliver's Travels" satirizes the English people, making them seem dwarfish in their ability to deal with large thoughts, issues, or deeds.

**Setting:** The time and place in which a story unfolds. The setting in Act 1, scene 1 of Shakespeare's "Romeo and Juliet," for example, is a public square in Verona, Italy. A drama may contain a single setting. Or the setting may change from scene to scene.

**Simile:** A figure of speech which takes the form of a comparison between two unlike quantities for which a basis for comparison can be found, and which uses the words "like" or "as" in the comparison, as in this line from Ezra Pound's "Fan-Piece, for Her Imperial Lord: "*clear as frost on the grass-bade*, In this line, a fan of white silk is being compared to frost on a blade of grass. Not the use of the word "as."

**Soliloquy:** In drama, a moment when a character is alone and speaks his or her thoughts aloud. In the line "*To be, or not to be, that is the question*" which begins the famous soliloquy from Act 3, scene 1 of Shakespeare's *Hamlet*, Hamlet questions whether or not life is worth living, and speaks of the reasons why he does not end his life.

### Stanza

A major subdivision in a poem. A stanza of two lines is called a couplet; a stanza of three lines is called a tercet; a stanza of four lines is called a quatrain. Robert Frost's "Acquainted with the Night," consists of four rhymed tercets followed by a rhymed couplet. The following illustrates the look of a stanza:

I have been one acquainted with the night.  
I have walked out in rain-and back in rain.  
I have outwalked the furthest city light.

I have looked down the saddest city lane  
I have passed by the watchman on his beat  
And dropped my eyes, unwilling to explain.

**Style:** Many things enter into the style of a work: the author's use of figurative language, diction, sound effects and other literary devices. Ernest Hemingway's style derives, in part, from his short, powerful sentences. The style of the *Declaration of Independence* can be described as elegant.

**Suspense:** Suspense in fiction results primarily from two factors: the reader's identification with and concern for the welfare of a convincing and sympathetic character, and an anticipation of violence. The following line from Elizabeth Spencer's "The Name of the Game" is an example of a suspense maker:

He was an innocent, this boy; the other boys were out to get him.

**Symbolism:** A device in literature where an object represents an idea. In William Blake's "The Lamb," the speaker tells the lamb that the force that made him or her is also called a lamb:

Little lamb, who made thee?  
Little lamb, who made thee?  
Little lamb, I'll tell thee,  
Little lamb, I'll tell thee!  
He is called by thy name,  
For he calls himself a lamb;

The symbol of the lamb in the above lines corresponds to the symbolism of the lamb in Christianity wherein Christ is referred to as The Lamb of God.

**Theme:** An ingredient of a literary work which gives the work unity. The theme provides an answer to the question *What is the work about?* There are too many possible themes to recite them all in this document. Each literary work carries its own theme(s). The theme of Robert Frost's "Acquainted with the Night" is loneliness. Shakespeare's "King Lear" contains many themes, among which are blindness and madness. Unlike plot which deals with the action of a work, theme concerns itself with a work's message or contains the general idea of a work.

**Tone:** Tone expresses the author's attitude toward his or her subject. Since there are as many tones in literature as there are tones of voice in real relationships, the tone of a literary work may be one of anger or approval, pride or piety-the entire gamut of attitudes toward life's phenomena. Here is one literary example: The tone of John Steinbeck's short novel "Cannery Row" is nonjudgmental. Mr. Steinbeck never expresses disapproval of the antics of Mack and his band of bums. Rather, he treats them with unflinching kindness.

**Understatement:** A statement which lessens or minimizes the importance of what is meant. For example, if one were in a desert where the temperature was 125 degrees, and if one were to describe thermal conditions saying "It's a little warm

today." that would be an understatement. In Shakespeare's "Macbeth," Macbeth, having murdered his friend Banquo, understates the number of people who have been murdered since the beginning of time by saying "Blood hath been shed ere now."

## **ARCHETYPE DEFINITIONS**

The word "archetype" comes from a Greek word meaning original pattern or model from which all others are copied. In the manufacturing world, it would be called a prototype. In literature (and other arts) it means an image, character, or pattern of events (plot) that is so common throughout all cultures and times that it can be called universal and primordial.

Literary critics borrow the term from psychologist Carl Jung's theory of the "collective unconscious" which states that the same set of basic experiences have been a part of all human life for so long that they have become genetically stamped or coded into our subconscious minds and are passed from generation to generation.

This "code" results in a universal unconscious versus an individual unconscious mind that forms the disposition of all humans and that makes us behave in a distinctly "human" manner. These basic human impulses (which are few in number) enter our consciousness through archetypal images (which are limitless in number).

### **SITUATION ARCHETYPES**

#### ***The Quest***

This motif describes the search for someone or some talisman which, when found and bought back, will restore fertility to a wasted land, the desolation of which is mirrored by a leader's illness and disability.

#### ***The Task***

This refers to what possibly superhuman feat must be accomplished in order to fulfill the ultimate goal.

#### ***The Journey***

The journey sends the hero in search for some truth of information necessary to restore fertility, justice, and/or harmony to the kingdom. The journey includes the series of trials and tribulations the hero faces along the way. Usually the hero descends into a real or psychological hell and is forced to discover the blackest truths, quite often concerning his faults. Once the hero is at this lowest level, he must accept personal responsibility to return to the world of the living.

#### ***The Initiation***

This situation refers to a moment, usually psychological, in which an individual comes into maturity. He or she gains a new awareness into the nature of circumstances and problems and understands his or her responsibility for trying to resolve the dilemma. Typically, a hero receives a Calling, a message or signal that he or she must make sacrifices and become responsible for getting involved in the problem. Often a hero will deny and question the calling and ultimately, in the Initiation, will accept responsibility.

#### ***The Ritual***

Not to be confused with the Initiation, the Ritual refers to an organized ceremony which involves honored members of a given community and an Initiate. This situation officially brings the young man or woman into the realm of the community's adult world.

#### ***The Fall***

Not to be confused with awareness in the Initiation, this archetype describes a descent in action from a higher to lower state of being, an experience which might involve defilement, moral imperfections and/or loss of

innocence. This fall is often accompanied by expulsion from a kind of paradise as penalty for disobedience and/or moral transgression.

### ***Death and Rebirth***

The most common of all situational archetypes, this motif grows out of the parallel between the cycle of nature and the cycle of life. It refers to those situations in which someone or something, concrete and/or metaphysical dies, yet is accomplished by some sign of birth or rebirth.

### ***Nature vs. Mechanistic World***

Expressed in its simplest form, this refers to situations which suggest that nature is good whereas the forces of technology are bad.

### ***Battle Between Good and Evil***

These situations pit obvious forces which represent good and evil against one another. Typically, good ultimately triumphs over evil despite great odds.

### ***The Unhealable Wound***

This wound, physical or psychological, cannot be healed fully. This would also indicate a loss of innocence or purity. Often these wounds' pain drives the sufferer to desperate measures of madness.

### ***The Magic Weapon***

Sometimes connected with the Task, this refers to a skilled individual hero's ability to use a piece of technology in order to combat evil, continue a journey, or to prove his or her identity as a chosen individual.

## **SYMBOLIC ARCHETYPES**

### ***Light vs. Darkness***

Light usually suggests hope, renewal, OR intellectual illuminations; darkness implies the unknown, ignorance, or despair.

### ***Water vs. Desert***

Because water is necessary to life and growth, it commonly appears as a birth or rebirth symbol. Water is used in baptism services, which solemnizes spiritual births. Similarly, the appearance of rain in a work of literature can suggest a character/s spiritual birth. The desert represents spiritual aridity; death; hopelessness...

### ***Heaven vs. Hell***

Humanity has traditionally associated parts of the universe not accessible to it with the dwelling places of the primordial forces that govern its world. The skies and mountaintops house its gods; the bowels of the earth contain the diabolic forces that inhabit its universe.

### ***Heaven vs. Wilderness***

Places of safety contrast sharply against the dangerous wilderness. Heroes are often sheltered for a time to regain health and resources.

### ***Supernatural Intervention***

The gods intervene on the side of the hero or sometimes against him.

### ***Fire vs. Ice***

Fire represents knowledge, light, life, and rebirth while ice, like desert, represents ignorance, darkness, sterility, and death.

## **CHARACTER ARCHETYPES**

### ***The Hero***

In its simplest form, this character is the one ultimately who may fulfill a necessary task and who will restore fertility, harmony, and/or justice to a community. The hero character is the one who typically experiences an initiation, who goes through the community's ritual(s), etc. Often he or she will embody characteristics of YOUNG PERSON FROM THE PROVINCES, INITIATE, INNATE WISDOM, PUPIL AND SON.

### ***Young Person from the Provinces***

This hero is taken away as an infant or youth and raised by strangers. He or she later returns home as a stranger and able to recognize new problems and new solutions.

### ***The Initiates***

These are young heroes who, prior to the quest, must endure some training and ritual. They are usually innocent at this stage.

### ***Mentors***

These individuals serve as teachers or counselors to the initiates. Sometimes they work as role models and often serve as father or mother figure. They teach by example the skills necessary to survive the journey and quest.

### ***Father-Son Conflict***

Tension often results from separation during childhood or from an external source when the individuals meet as men and where the mentor often has a higher place in the affections of the hero than the natural parent does. Sometimes the conflict is resolved in atonement.

### ***Hunting Group of Companions***

These loyal companions are willing to face any number of perils in order to be together.

### ***Loyal Retainers***

These individuals are like the noble sidekicks to the hero. Their duty is to protect the hero. Often the retainer reflects the hero's nobility.

### ***Friendly Beast***

These animals assist the hero and reflect that nature is on the hero's side.

### ***The Devil Figure***

This character represents evil incarnate. He or she may offer worldly goods, fame, or knowledge to the protagonist in exchange for possession of the soul or integrity. This figure's main aim is to oppose the hero in his or her quest...

### ***The Evil Figure with the Ultimately Good Heart***

This redeemable devil figure or servant to the devil figure is saved by the hero's nobility or good heart.

### ***The Virgin/Madonna***

This character is pure in every respect: thought, word, and deed. She is chaste and innocent, ignorant of worldly things, and best of all, she is passive. The Virgin has cleansing, healing, and saving powers.

### ***The Scapegoat***

An animal or more usually a human whose death, often in a public ceremony, expiates some taint or sin that has been visited upon the community. This death often makes them a more powerful force to the hero.

### ***Innate Wisdom vs. Educated Stupidity***

Characters exhibit wisdom and understanding intuitively as opposed to those supposedly in charge.

### ***The Outcast***

This figure is banished from a community for some crime (real or imagined). The outcast is usually destined to become a wanderer.

### ***The Earth Mother***

This character is symbolic of fruition, abundance, and fertility; offers spiritual and emotional nourishment to those who she contacts; often depicted in earth colors, with large breasts and hips.

### ***The Temptress***

Characterized by sensuous beauty, she is one whose physical attraction may bring about the hero's downfall.

### ***The Platonic Ideal***

This source of inspiration often is a physical and spiritual ideal for whom the hero has an intellectual rather than physical attraction.

### ***The Unfaithful Wife***

This woman, married to a man she sees as dull or distant, is attracted to a more virile or interesting man.

### ***The Damsel in Distress***

This vulnerable woman must be rescued by the hero. She also may be used as a trap, by an evil figure, to ensnare the hero.

### ***The Star-Crossed Lovers***

These two characters are engaged in a love affair that is fated to end in tragedy for one or both due to the disapproval of society, friends, family, or the gods.

### ***The Creature of Nightmare***

This monster, physical or abstract, is summoned from the deepest darkest parts of the human psyche to threaten the lives of the hero/heroine. Often it is a perversion or desecration of the human body.

# Rubrics

California High School Exit Examination (CAHSEE)

Response to Writing Prompt

Scoring Guide

4

The essay---

- clearly addresses all parts of the writing task.
- provides a meaningful thesis and maintains a consistent tone and focus and purposefully illustrates a control organization.
- thoughtfully supports the thesis and main ideas with specific details and examples.
- provides a variety of sentence types and uses precise, descriptive language.
- demonstrates a clear sense of audience.
- contains few, if any, errors in the conventions of the English language. (Errors are generally first-draft in nature)

Persuasive compositions:

- authoritatively defends a position with precise and relevant evidence and convincingly addresses the reader’s concerns, biases, and expectations.

3

The essay----

- addresses all parts of the writing task.
- provides a thesis and maintains a consistent tone and focus and illustrates a control of organization.
- supports the thesis and main ideas with details and examples.
- provides a variety of sentence types and uses some descriptive language.
- demonstrates a general sense of audience.
- contains some errors in the convention of the English language. (Errors may interfere with the reader’s understanding of the essay.)

Persuasive compositions:

- generally defends a position with relevant evidence and addresses the reader’s concerns, biases, and expectations.

2

The essay---

- addresses only parts of the writing task.
- may provide a thesis and maintains an inconsistent tone and focus and illustrates little, if any, control of organization.
- may support the thesis and main ideas with limited, if any details and/or examples.
- provides few, if any, types of sentences and uses basic, predictable language.
- demonstrates little or no sense of audience.
- contains several errors in the conventions of the English language (Errors may interfere with the reader’s understanding of the essay.)

Persuasive compositions:

- defends a position with little, if any evidence and may address the reader’s concerns, biases, and expectations.

1

The essay may be too short to evaluate or---

- addresses only one part of the writing task.
- may provide a weak, if any, thesis; fails to maintain a focus, and illustrates little or no control of organization.
- fails to support ideas with details and/or examples.
- provides no sentence variety and uses limited vocabulary.
- demonstrates no sense of audience.
- contains serious errors in the conventions of the English language (errors interfere with the reader’s understanding of the essay.)\*

Persuasive compositions:

- fails to defend a position with any evidence and fails to address the reader’s concerns, biases, and expectations.

non-scorable

- B = Blank
- L = Written in a language other than English
- T = off-topic
- I = Illegible/Unintelligible

California High School Exit Examination (CAHSEE)

Response to Literary/Expository Text

Scoring Guide

4

**The response---**

- demonstrates a thorough and thoughtful, comprehensive grasp of the text.
- accurately and coherently provides specific textual details and examples to support the thesis and main ideas.
- demonstrates a clear understanding of the ambiguities, nuances, and complexities of the text.
- provides a variety of sentence types and uses precise, descriptive language.
- contains few, if any, errors in the conventions of the English language. (Errors are generally first-draft in nature)

**Response to informational passages:**

- thoughtfully anticipates and addresses the reader’s potential misunderstandings, biases, and expectations.

**Response to Literary passages:**

- clearly demonstrates an awareness of the author’s use of literary and/or stylistic devices.

3

**The response---**

- demonstrates a comprehensive grasp of the text.
- accurately and coherently provides general textual details and examples to support the thesis and main idea.
- demonstrates a general understanding of the ambiguities, nuances, and complexities of the text.
- provides a variety of sentence types and uses some descriptive language.
- contains some errors in the convention of the English language. (Errors may interfere with the reader’s understanding of the essay.)

**Response to informational passages:**

- anticipates and addresses the reader’s potential misunderstandings, biases, and expectations.

**Response to Literary passages:**

- demonstrates an awareness of the author’s use of literary and/or stylistic devices.

2

**The response--**

- demonstrates a limited comprehensive grasp of the text.
- provides few, if any, textual details and examples to support the thesis and main ideas.
- demonstrates a limited, or no, understanding of the ambiguities, nuances, and complexities of the text
- provides few, if any, types of sentences and uses basic, predictable language.
- contains several errors in the conventions of the English language (Errors may interfere with the reader’s understanding of the essay.)

**Response to informational passages:**

- may address the reader’s potential misunderstandings, biases, and expectations, but in a limited manner.

**Response to literary passages:**

- may demonstrate an awareness of the author’s use of literary and/or stylistic devices

1

**The response---**

- demonstrates little, if any, comprehensive grasp of the text.
- provides no textual details and examples to support the thesis and main ideas.
- demonstrates no understanding of the ambiguities, nuances, and complexities of the text.
- provides no sentence variety and uses limited vocabulary.
- contains serious errors in the conventions of the English language (errors interfere with the reader’s understanding of the essay.)

**Response to informational passages:**

- does not address the reader’s potential misunderstandings, biases, and expectations.

**Response to literary passages:**

- does not demonstrate an awareness of the author’s use of literary and/or stylistic devices.

## **Scoring Guide – SAT Writing Test**

### **Score of 6**

A paper in this category demonstrates clear and consistent competence, though it may have occasional errors. Such a paper:

- Effectively and insightfully addresses the writing task
- Is well organized and fully developed, using clearly appropriate examples to support ideas
- Displays consistent facility in the use of language, demonstrating variety in sentence structure and range of vocabulary

### **Score of 5**

A paper in this category demonstrates reasonably consistent competence, though it will have occasional errors or lapses in quality. Such a paper:

- Effectively addresses the writing task
- Is generally well organized and well developed, using appropriate examples to support ideas
- Displays facility in the use of language, demonstrating some syntactic variety and range of vocabulary

### **Score of 4**

A paper of this category demonstrates adequate competence with occasional errors and lapses in quality. Such a paper:

- Addresses the writing task
- Is organized and adequately developed, using examples to support ideas
- Displays adequate but inconsistent facility in the use of language, presenting some errors in grammar or diction
- Presents minimal sentence variety

### **Score of 3**

A paper in this category demonstrates developing competence. Such a paper may contain one or more of the following weaknesses:

- Inadequate organization or development
- Inappropriate or insufficient details to support ideas
- An accumulation of errors in grammar, diction, or sentence structure

### **Score of 2**

A paper in this category demonstrates some incompetence. Such a paper is flawed by one or more of the following weaknesses:

- Poor organization
- Thin development
- Little or inappropriate detail to support ideas
- Frequent errors in grammar, diction, and sentence structure

### **Score of 1**

A paper in this category demonstrates incompetence. Such a paper is seriously flawed by one or more of the following weaknesses:

- Very poor organization
- Very thin development
- Usage and syntactical errors so severe that meaning is somewhat obscured

## Scoring Guide Works Cited

Minimum number of sources for this project:

\_\_\_\_\_ Books

\_\_\_\_\_ Internet Sites

\_\_\_\_\_ Periodicals/Newspapers

\_\_\_\_\_ Your Choice

### MLA Format & Content

0	1	2	3	4
No works cited page at all and/or no MLA format used	MLA format has not been used accurately in most of the works cited. There are many punctuation errors and significant content errors	MLA format has been used accurately in some of the works cited. Some punctuation and content errors.	MLA format has been used accurately in most works cited. Occasional punctuation errors. Any content errors are insignificant.	MLA format has been used accurately in all works cited. No content or punctuation errors.

# Appendix

Possible Research Topics

<p><b><u>Royalty</u></b>          Louis XIV          Louis XVI          Marie Antoinette          Czar Nicolas II          Alexandra          Alexander the Great          Cleopatra          Charlemagne          Frederick the Great          Catherine the Great          Napoleon          Montezuma          Elizabeth I</p> <p><b><u>Religion</u></b>          Buddha          Confucius          Martin Luther          John Huss          Joan of Arc          John Calvin          Mother Theresa          Pope John Paul II          Joan of Arc</p> <p><b><u>Literature</u></b>          Leo Tolstoy          Guy de Maupassant          Dostoevsky          Anton Chekov          Hans Christian Anderson          The Brothers Grimm          Homer          William Faulkner          Ernest Hemingway          Charles Bukowski</p> <p><b><u>Explorers in Their Field</u></b>  <b>Science</b>          Madame Curie          Albert Einstein          Galileo          Pascal          Copernicus          Louis Pasteur          Dr. Frederick Banting (insulin)          Niels Bohr (atom)          Wilhelm Rontgen (x-ray)          Charles Darwin          Jonas Salk (polio vaccine)</p>	<p><b><u>Geography</u></b>          Hannibal          Marco Polo          Ponce De Leon          Vasco De Gama          Balboa          Hernan Cortes          Father Junipero Serra          Pizarro</p> <p><b><u>Politics</u></b>          Chiang Kai-shek          Robespierre          Rasputin          Ben Gurion          Golda Meir          Indira Gandhi          Ferdinand Marcos          Mamo Tse Tung          Charles de Gaulle          Idi Amin          Simon Bolivar          Lenin          Stalin          Nikita Khrushchev          Fidel Castro          Mata Hari (WWII spy)          Hitler          Gandhi          Lech Walensa          Eva Peron          Winston Churchill          Abraham Lincoln          Franklin Roosevelt          John F. Kennedy          Benito Juarez          Simon Bolivar          Genghis Khan          Yitzhak Rabin</p> <p><b><u>Revolutionaries/Significant Figures/Reformers</u></b>          Che Guevera          Emilio Zapata          Nelson Mandela          Sitting Bull          Florence Nightingale          Anne Frank          Karl Marx</p>	<p><b><u>Revolutionaries/Significant Figures/Reformers (continued)</u></b>          Sojourner Truth          Lucretia Mott          Elizabeth Blackwell (1<sup>st</sup> female doctor)          Harriet Beecher Stowe          Frederick Douglass          Harriet Tubman</p> <p><b><u>Sports</u></b>          Nadia Comaneci          Olga Corbett          Martina Navratilova          Sonia Henie          Fanny Blankerskoen          Pele          Fernando Valenzuela          Jackie Robinson          Muhammed Ali          Billie Jean King          Hank Aaron          Babe Zaharias          Roberto Clemente</p> <p><b><u>Art and Music</u></b>          Mozart          Bach          Chopin          Beethoven          Brahms          Michelangelo          Leonardo da Vinci          Albrecht Durer          Rembrandt          Monet          Van Gogh          Henri de Toulouse-Lautrec          Pablo Picasso          Bob Dylan          Billie Holiday          John Coltrane          Elvis Presley          Charlie Parker</p>
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**Americans**

Rachel Carson  
William Bradford  
Andrew Carnegie  
Alexander Graham Bell  
Thomas Edison  
John D. Rockefeller  
Eleanor Roosevelt  
William Randolph Hearst  
Mary Pickford  
Clark Gable  
Henry Ford  
“Scarface” Al Capone  
Carrie Nation  
Pocahontas  
Anne Hutchinson  
William Penn  
Benjamin Franklin  
Thomas Paine  
Mary Ludwig Hays (“Molly Pitcher”)  
Abigail Adams  
Noah Webster  
Tecumseh  
Andrew Jackson  
Sequoyah (Cherokee Alphabet)  
Charles Lindbergh  
Chuck Yeager (“The Right Stuff”)  
Vince Lombardi  
Roger Staubach  
Clara Barton  
Walt Disney  
Billy Sunday  
Kit Carson  
Buffalo Bill  
Howard Hughes  
Walter Knott  
The Beach Boys  
Dwight Eisenhower  
John Glenn  
Neil Armstrong  
General McArthur  
General Patton  
Jackie Kennedy Onassis  
Jerry Falwell  
Billy Graham  
Booker T. Washington  
Buddy Holly  
Glenn Miller  
James Dean  
Bing Crosby

**Americans (continued)**

Calamity Jane (Martha Jane Canary Burke)  
Susan B. Anthony  
Rosa Parks  
Cesar Chavez  
Bill Gates  
Helen Keller  
Martin Luther King Jr.

**U.S. History**

Colonial Art and Lifestyle  
Salem Witch Trials  
The Whiskey Rebellion  
The Trail of Tears  
The Republic of Texas  
The Alamo  
The Gold Rush  
The First Railroads  
Irish Immigration  
The “Know-Nothings”  
The Prohibition Era  
Assassination of Kennedy  
Assassination of Lincoln  
Assassination of William  
.....McKinley  
Eruption of Ms. St. Helens  
Sutter’s Gold  
The Woodstock Festival  
The 49ers (Superbowl Champs)  
Ku Klux Klan  
The Amish Lifestyle  
Nat Turner’s Rebellion  
Horace Mann (Educational  
.....reformer)  
The Shaker Community  
Jim Crow Laws  
Statue of Liberty  
Beginning of Salvation Army  
Beginning of the Red Cross  
The Muckrakers (early 1900s)  
The Panama Canal  
FDR/The New Deal  
The Dust Bowl  
Japanese Internment Camps  
McCarthyism  
The Mugwumps (Gilded  
.....Age reformers)

Jessica Franco

Mr. Meza

Senior Team Government

9 March 1999

## Burial

The Middle Ages had very elaborate ways of celebrating a person's burial. Today we share many similarities to our Christian ancestors. Our burials consist of a coffin, a formal burial, and a mass ceremony for the deceased. After the ceremony, a week or so must be reserved for reciting a rosary. The purpose of this is to ensure the deceased's entry to heaven. The Christians of the Middle Ages did not differ much from our ceremonies. They had elaborated coffins which had almost real life images of the deceased laying on his or her coffin. The ceremonies of the deceased consisted of a continual reciting of psalms and antiphons. Relatives of the deceased had to ensure the safe voyage of their loved one into heaven by completing certain religious duties. Middle Age Christians took the responsibility of burial very seriously. For the first time, they were ensured a place in heaven for eternal life if only they had a proper burial.

Upon death, prayers were read for the deceased. These prayers included psalms, capitula, and antiphons called Requiem Aeternam (Strayer 120). The body was washed as the psalms and antiphons were sung. The deceased was then clothed in a dress appropriate to his station with his shoes on (Strayer 121). The corpse was then wrapped in a shroud and placed in the coffin with the shroud being tied at the head and feet (Durant 741). In a monk's burial, the body was wrapped in a shroud of pure linen (Editors 50). Traditionally, the feet of the deceased were to be pointed towards the east (Strayer 120). Like this, the body was prepared for the Last Judgment. Before the body was to go to the church ceremony, the corpse was placed on a bier to lie at home. The body was to wait until his church ceremonies began.

During the twelfth century, the bodies were not only washed, covered with a shroud, and placed in a coffin, but they were also dismembered. For the rich, embalming was very common. Embalming was when the body was boned. This means that the flesh was taken out and buried in one place while the bones were buried at another place (Taylor 100). Embalming required skilled practitioners but even with skilled people the bodies

usually suffered harm. Sometimes, the heart was buried separately from the body this was a sort of dismemberment (Boase 113). Different body parts and bones were carried to various places for burial and the rest were boiled down. The reason for transporting the body parts to different places was to have multiple prayers said for the soul of the deceased (Strayer 120). If the person died away from their native soil, the flesh was cleaned from the bones. The bones were then taken to the native soil and the rest was buried where the person died (Boase 113). This such thing happened to the great kings that died far away from their native soil. The reason for dismembering a person who died far from their native land was to ensure them a safe passage to heaven. If the body was not buried where the body died, the body would not be at peace. If the person had land or status, their grave would be on their own land if they wished it to be. But, having land usually caused problems if the person died too far away from their land because the body would decay tremendously (Boase 113). If the person was dead and they had a disease, many times they were left in their empty houses (Howarth 35). Nobody would get near them because they feared they might catch the disease.

The deceased's coffin often contained an image of the corpse on the lid. This image looked as though the body was outside lying on the coffin. In reality, the body was already inside and the image was merely a three dimensional carving of the corpse (Boase 116). A king's coffin may display him holding his throne while the queen lies holding a book as if reading. Most bishops and nobles were displayed as having their hands extended together as if in prayer. The duke may be seen holding an image of his cathedral while the duchess extends her hands as if in prayer. Louis XII and his queen lie together in an abbey church of Saint-Denis (Taylor 101). Their images portray stitches of the embalming that their bodies went through. The stitches are reproduced on their bodies and they almost look real. Knights were often given honorable funerals. A knight's coffin might show him with his armor on in the position he died in (Howarth 21). From an early date stone, wooden, or lead chests were employed (Boase 116). The finest craftsmanship and the most lavish expenses were reserved for the shrines of saints. For the rich, elaborate frame work of wood or metal were fitted with prickets for candles above the coffins were used (Boase 110, 92). In the church, the coffin stood in the center of the nave. The bier was arranged according to the status of the deceased. A candle and cross were to their sides

if they were wealthy (Boase 114). Normally, the coffin was draped in a pall to produce a gloomy atmosphere. The coffin's pall was usually black. The pall sometimes varied from a black cloth marked with a cross to costly velvet fabrics embroidered with cloths of gold (Boase 113). The royal or Episcopal funerals had the corpse carried and exposed in robes according to their office. The coffin was surrounded by mourners dressed in black cloaks (Boase 114).

Much importance was attached to a person's burial. The deceased's family gave their loved ones a burial instead of cremation (Durant 741). If the body was cremated, the existence of the person would be shadowy not a solid body (Mattingly 22). Funeral masses were the occasion of great solemnity. After prayers were said in the church, the body, with continual reciting of psalms and antiphons, was carried to the grave preceded by lights and incense (Strayer 120). The deceased's body was carried by males of his equal rank. The funeral was also only attended by people of the deceased's class (Editors 50). Before the body is placed into the grave, prayers are said once more. The grave was then sprinkled with holy water and it was scented to cover up the body's stench. A laurel was also placed in the grave signifying the victory of the deceased dying in Christ. In many cases, the body was laid directly in the grave. Burials were usually in the ground or in vaults (Boase 110). For the poor man, his body was placed on bare earth or the body was covered with a tent of tiles. In a simple burial, the body was lowered in a sheet or in a coffin. For the people who were a bit more wealthy, large earthen jars or elaborate sarcophagi were used (Strayer 121). The person was then carried to his grave with solemnity; usually the ceremony was costly (Durant 742). At the grave site, prayers, psalms, and antiphons were sung. Once the body was inside the grave, the body was committed to the earth. The body returned to decay waiting to be reborn (Mattingly 22). In the Middle Ages, the dead body was contemplated because it was going to enter heaven (Bishop 288). The deceased's departure from the world and his passage to the next life required forethought and great precaution. As soon as the person was laid in the earth, Christians believed that God was with the deceased person (Witt 288). God was the protector of all souls after death (Taylor 461). To be ensured a place in heaven, a proper burial was needed. The Middle ages were times where the nobles were

no longer the only ones who could enter heaven (Witt 228). People were no longer afraid of death. The church had promised the people a place in heaven and eternal immortality.

The memorials to the dead were occasions of to celebrate and preserve the deceased's reputation and achievements. Memorials were both symbolic and of good triumphing over evil. The celebration was expressed as a hope of salvation. In order to have salvation, funeral processions were occasions of considerable display. In the funeral, prayers were intensified to ensure the deceased's entrance into heaven, for the ceremony, Christians were told to dress in joyful colors not in black and mournful colors. The purpose of their dress was to celebrate the person's life not mourn it (Editors 45). After the ceremony, the family and relatives wore black garments for a year out of respect (Durant 742).

The deceased's community often contributed to the funeral; the cost was usually the community's responsibility. The community was encouraged to contribute as much as they could (Bishop 150). For example, the Jewish community provided free burials for the dead, if the family was extremely poor (Durant 379). In the community, many people did not believe in God. If anybody buried a heretic he or she would be excommunicated; not everyone was ensured a place in heaven. The only way the excommunication would be absolved was if the person who buried the heretic dug his body out and cast it forth with his own hands (Durant 379). Christians had to be careful with whom they buried or they themselves would jeopardize their place in heaven.

Churches were often used as grave sites. Most tombs survive in churches today (Howarth 21). Therefore, heretics were certainly not welcome in the home of the Almighty. The churches had an obligation of keeping the churches open so visitors could come and visit (Taylor 74). The churches also had obligation of keeping the grave site secure to ensure that the corpse's bones would rest in peace with his friends (Mattingly 22).

Certainly, the Christians of the Middle Ages spent a great deal of thought and preparation on their loved one's funeral. Today we are not as careful in planning a loved one's funeral mainly because death comes very unexpectedly. But, some of the traditions still remain in our society today. We still pray to ensure the deceased

a safe passage into heaven. We also go to visit our loved one in his grave even though the churches are no longer grave sites. We also have tombs which have inscriptions on the graves of the dead. Some of the inscriptions on the graves of the Christians in the Middle Ages read:

“Here lies within death’s cold embrace

A lovely darling youth

Replete with every social grace of Virtue and of Truth” (Taylor 73).

Other inscriptions were short and read:

“I was, I am not, I don’t care” (Mattingly 22).

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Holt Online Learning <http://go.hrw.com/gopages/index.html>  
 Purdue (OWL) Online Writing and Research <http://owl.english.purdue.edu>  
 Diana Hacker Online Documentation <http://www.dianahacker.com/resdoc>  
 Research and Writing from the Internet Public Library <http://www.ipl.org/div/teen/aplus/>

(Bibliographies) Easybib <http://www.easybib.com>  
 Citation Machine <http://citationmachine.net>

MLA Citation Style <http://www.liu.edu/cwis/cwp/library/workshop/citmla.htm>

Babel Fish Translation <http://babelfish.altavista.com>  
 Merriam-Webster Online Dictionary and Thesaurus <http://www.m-w.com>  
 Los Angeles County Public Library <http://www.colapublib.org>

Writing Argumentative Essays <http://www.ltn.lv/~markir/essaywriting/modelmp.htm>

## **El Rancho Resources**

El Rancho High School Library <http://www.erusd.k12.ca.us/elrancho/library/defaultlibrary.asp>

El Rancho HS Social Studies Resources <http://www.erusd.k12.ca.us/elrancho/history/nosearch/socialstudiessites.htm>

El Rancho HS Math Resources <http://www.erusd.k12.ca.us/elrancho/math/nosearch/Resources.htm>

El Rancho HS Science Resources <http://www.erusd.k12.ca.us/elrancho/science/nosearch/topwebsites.htm>

Plagiarism: How to Recognize and Avoid It <http://www.indiana.edu/%7Ewts/pamphlets/plagiarism.shtml>

Plagiarism (Purdue Owl Website) <http://owl.english.purdue.edu/owl/resource/589/01/>

Evaluating Websites <http://www.quick.org.uk/menu.htm>

Searching the Invisible Web [http://library.rider.edu/scholarly/rlackie/Invisible/Inv\\_Web.html](http://library.rider.edu/scholarly/rlackie/Invisible/Inv_Web.html)

## **High-Quality Information Websites**

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 Refdesk.com <http://www.refdesk.com>  
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 Multnomah Homework Center <http://www.multcolib.org/homework>  
 Findarticles.com <http://www.findarticles.com>  
 Internet Public Library Teenspace <http://www.ipl.org/div/teen>  
 Discovery Channel School <http://school.discovery.com/students>  
 Who2 Biography with Four Good Links <http://www.who2.com>

California Dept. of Education Recommended Literature K-12 <http://www.cde.ca.gov/ci/rl/ll>  
 Booklists and Awards from YALSA <http://www.ala.org/ala/yalsa/booklistsawards/booklistsbook.htm>  
 Outstanding Books for the College-Bound <http://www.ala.org/ala/yalsa/booklistsawards/outstandingbooks/outstandingbooks.htm>

Eyewitness to History <http://www.eyewitnesstohistory.com>  
 History Channel <http://www.historychannel.com>  
 HistoryNet <http://www.thehistorynet.com>  
 American Memory Library of Congress <http://rs6.loc.gov/amhome.html>  
 Modern History Sourcebook <http://www.fordham.edu/halsall/mod/modsbook.html>  
 Oyez U.S. Supreme Court Cases <http://www.oyez.org/oyez/frontpage>  
 Los Angeles Times <http://www.latimes.com>  
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 La Opinion <http://www.laopinion.com>  
 CNN <http://www.cnn.com>  
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 Washington Post <http://www.washingtonpost.com>