Chino Hills High School

English Department Handbook

Chino Hills, CA

2011

Introduction

This English Department Handbook is designed to aid students with writing and interpretation while at Chino Hills High School. It is designed to guide students to more sophisticated and clearer communication and analyses. However, this handbook is not meant to be a substitute for a teacher's instruction, but it is meant to serve as a reference when completing compositions and analyses for a discipline, especially, but not limited to, English.

Students are expected to keep this handbook and bring it to class everyday for the duration of their stay at Chino Hills High. If it is lost, students may purchase a new one from the student store (the first copy is provided by the school). Major additions to the handbook will be provided to students through their English teacher each year.

Acknowledgements

Since the very nature of good teaching centers on the sharing and creating of materials, many of an instructor's ideas and handouts often spring from those of other teachers. Such is surely the case for the materials in this handbook. Although much of the handbook was created or adapted by teachers in the Chino Hills High English Department, when an original source was known, credit was given.

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Chino Hills English Department Policies

1. No late work will be accepted.

2. All pieces of the essay (the entire process) must come in with the final draft; if part of the process is missing, the paper will not be accepted (the teacher will determine the parts of the process required for each essay).

3. Students who do not turn in an essay on time will be required to sign an acknowledgement of such on their cover sheet, which will be a permanent part of their portfolio.

4. All final drafts of essays must be written using the MLA format.

5. Students will keep polished and timed writing essays in the District Writing Portfolio.

6. Writing will be a substantial part of the English grade, at least 50%.

7. If there are any problems with a student's computer/printer, he or she must turn in a hand-written final draft the day the paper is due. Extensions on due dates will NOT be given due to technological problems.

8. "Lead-ins" and MLA citations are required for all "borrowed" material (timed writes are exempt) or the paper will not be accepted.

9. Book reports must comply with the department rules (see the guidelines following this page) and will comprise 15% of the grade.

10. Students must bring the department handbook every day, and textbooks must be covered.

Academic Honesty

"The very spring and root of honesty and virtue lie in good education."
Plutarch

One of the functions of an education is to create students with enough confidence and moral integrity to shun cheating, a form of academic fraud. Within the last few years, cheating at schools has increased dramatically. The Chino Hills staff is committed to academic integrity and has, therefore, outlined the school's philosophy on academic honesty in the school's parent/student handbook.

There are two types of academic dishonesty seen at the high school level—cheating and plagiarism. Cheating is defined as practicing trickery or fraud: acting dishonestly. This includes such things as copying on exams, homework, or research; using cheat sheets or crib notes; opening books on closed-book exams and assignments; and buying, selling, or sharing old exams, papers, or homework. Please note that being in groups does not license students to "copy" each other's work. Groups are designed to aid students in thinking, and, unless otherwise instructed by the teacher, the product of group work must be each student's own words and ideas. The second form of academic dishonesty, plagiarism, is defined as the act of taking and passing off as one's own the ideas, writings, etc. of another. This includes using another's exact words (in whole or weaving phrases with one's own words into a "mosaic") without quoting and citing a reference and paraphrasing another's ideas without citing a reference. A detailed list of what constitutes cheating and plagiarism follows in the section below. The list is borrowed from the Josephson Institute of Ethics and is used with permission.

It is each student's responsibility to preserve academic honesty. Students who help others cheat will be subject to the same penalties as the one copying or plagiarizing. Keep all papers covered during testing and safeguard papers (in hard copy and computer format) from would-be plagiarists. Be present when receiving feedback on a paper from someone not known well or whose academic integrity is uncertain. Also, when enlisting others to help type a paper, etc., make sure the style and content of the paper is not changed. Although a typist may mean well, this may cost a student a grade.

If a student chooses to engage in academic dishonesty, he/she will receive a zero on the assignment, test, paper, etc. (no make-ups will be allowed); may receive an administrative referral; and a parent may be contacted. In addition, all Renaissance "Rewards" items, dropped timed writes, and any other "perks"—if used by the teacher—will be revoked. **Please note that cheating and/or plagiarizing on a heavily weighted assignment, test, paper, etc. may cause a student to fail at the semester.**

Although the Chino Hills High English staff prefer to focus on the positive actions of students, the ugly reality of academic dishonesty exists. With parental help and student awareness, this can be a positive year in each student's academic development.

What Is Academic Dishonesty?

As you know, we value academic integrity very highly and do not permit any forms of dishonesty or deception that unfairly, improperly or illegally enhance a grade on an individual assignment or a course grade. The following is a list of behaviors that constitute academic dishonesty. We are aware, however, that new forms of cheating, plagiarism and other forms of dishonesty may arise and, therefore, we expect every student to interpret the requirement of academic honesty and integrity broadly and in good faith. If you have any doubt as to whether a particular act constitutes academic dishonesty, ask a teacher before you do it!

Academic dishonesty includes, but is not limited to:

Cheating on Exams

1. Copying from others.
2. Having or using notes, formulas or other information in a programmable calculator or other electronic device without explicit teacher review and permission.
3. Having or using a communication device such as a cell phone, pager, PDA or electronic translator to send or obtain unauthorized information.
4. Taking an exam for another student, or permitting someone else to take a test for you.
5. Asking another to give you improper assistance, including offering money or other benefits.
6. Asking for or accepting money or any other benefit in return for giving another improper assistance.
7. Providing or receiving information about all or part of an exam, including answers (e.g., telling someone in a subsequent period what was on your exam, or being told this information).
8. Having or using a "cheat sheet" (a piece of paper with answers, formulas, information, or notes of any kind) that is not specifically authorized by the teacher.
9. Altering a graded exam and resubmitting it for a better grade.
10. Working together on a take-home exam, unless specifically authorized by the teacher.
11. Gaining or providing unauthorized access to examination materials.

Note: **Simply <u>having possession</u> during an exam of any prohibited or unauthorized information or device, <u>whether or not it is actually used,</u> is an act of academic dishonesty and will be dealt with as such.**

Sources:

1. *Goldey-Beacom College Academic Honor Code, http://goldey.gbc.edu/advisement/honorcode.html*
2. *University of Pennsylvania Code of Academic Integrity, http://www.vpul.upenn.edu/osl/acadint.html*
3. *Cornell University Code of Academic Integrity, http://cuinfo.cornell.edu/Academic/AIC.html*

Plagiarism in Papers and Assignments

1. Giving or getting improper assistance on an assignment meant to be individual work. (When in doubt, ask.)
2. Including in any assignment turned in for credit any materials not based on your own research and writing. This includes:
   a. Using the services of a commercial term paper company.
   b. Using the services of another student.
   c. Copying part or all of another person's paper and submitting it as your own for an assignment.
3. Acting as a provider of paper(s) for a student or students.
4. Submitting substantial portions of the same academic work for credit in more than one course without consulting both teachers (self-plagiarism).
5. Failing to use quotation marks where appropriate.
6. Failing to properly acknowledge paraphrased materials via textual attribution, parenthetical documentation and/or a works cited.
7. Making up data for an experiment ("fudging data").
8. Citing nonexistent sources (articles, books, etc.).

Other

1. Misrepresenting your academic accomplishments, such as by tampering with computer records.
2. Deceiving a teacher or making up a false reason or excuse to get special consideration on an exam or an extension for an exam or paper.
3. Failing to promptly stop work on an exam when the time allocated has elapsed.
4. Forging a signature.
5. Hoarding or damaging library materials.

Note: **<u>Attempted</u> academic dishonesty, even if unsuccessful, will be treated as academic dishonesty.**

(from Michael Josephson and Melissa Mertz' *Changing Cheaters: Promoting Integrity and Preventing Academic Dishonesty. Josephson Institute of Ethics, 2004.)*

CHHS English Department
Outside Reading Requirement

1. We have an outside reading requirement at Chino Hills High for all students. You may read any book that you haven't read before. Some teachers limit book reports to fiction (anything with a storyline); ask the teacher about rules for your class.

2. Books must be approved by the teacher and parent. If we question your choice of book, we may ask you for a note from your parents.

3. You may get your book from any source –Chino Hills H.S. library, a public library, your house, borrowed from someone, a book you bought, and so on.

4. You must register your book with the teacher at least two weeks prior to any book talk. This means that you show the teacher the book, which will be recorded. If a book is not appropriate for your age and ability, it will not be approved. **You may not conference any book that has not been registered first.** We recommend that you register two or three books at the same time in case one book doesn't hold your interest.

5. Book reports on your outside reading will count for 15% of your grade. The pages required for honors students are 600 each grading period; the pages required for College-Prep students are 300 each grading period, and the pages required for Regular (11th & 12th) and reading students are 200 each grading period. It is the total number of pages you read that will determine your grade, not the number of books. If you read more than the required number of pages in any six weeks, the extra will carry over to the next grading period. Pages will not carry over from the semester. Please see your teacher for specific page carryover guidelines.

6. Most of the reading will take place outside school time, but you may have some class time each week for reading. You will not be able to complete your page requirements if you don't do some reading at home as well. You cannot read your assigned book (core literature book) during assigned reading.

7. A book does not have to be complete to receive credit for the pages you read. You must read at least 25 pages, though, before you decide to stop; however, you may not do this more than once per grading-period. See your teacher for a book report on pages you did read before you turn in the book.

8. You may take notes while you read, but you may not use these notes during the book report.

9. Books with pictures will count less.

10. You must have the book with you to do a book report. NO BOOK = NO REPORT. Watch for deadlines that are posted on the wall or whiteboard.

11. You must make an appointment in advance to do a book talk. **You can do no more than one book per calendar week.**

12. No magazine articles, newspaper articles, poems, short stories, or short story collections. Books only.

13. When the book report is oral to the teacher, your job is to answer questions and convince the teacher you read the book. When it is not oral, the teacher will set the parameters.

14. About books connected with a movie or TV show: you may report on a maximum of 100 pages per six weeks of movie/TV books for regular classes, 150 pages per six weeks of movie/TV books for college-prep classes, and 300 pages per six weeks of movie/ TV books for honors classes. This means that even if you read a movie/TV book that is 500 pages long you will not get credit for all the pages, although you must read the entire book. Make sure you understand this before you choose a movie/TV book to read. Books from the department's college prepatory list are excepted. Books from the College Bound Reading List are exempt from the movie/TV restrictions; check with your teacher for more details.

15. If you try to report on a book and are not able to convince us that you have read it, we will record this on your book log form in your portfolio. If we find that you have reported on a book you have already done for another teacher, we will lower your grade and call your parents. You may ask your teacher to see your old book logs at any time. Your book log follows you all four years at Chino Hills High School and the English teachers you have in the future will see them.

College Bound Reading List

Achebe, Chinua	*Things Fall Apart
Adams, Douglas	Hitchhiker's Guide to the Galaxy
Adams, R.	Watership Down; The Plague Dogs
Agee, James	A Death in the Family
Alcot, Louisa May	Little Women
Alexander, L.	The Book of the Three; The Black Cauldron; The Castle of Llyr; Taran Wanderer
Allende, Isabel	The House of the Spirits
Anaya, Rudolfo	Bless Me Ultima; Heart of Aztlan
Angelou, Maya	I Know Why the Caged Bird Sings; Gather Together in My Name
Anthony, Peirs	A Spell for Chameleon
Armor, R.	It All Started With Columbus
Asimov, Isaac	(any book in the Foundation Series)
Atwood, Margaret	The Handmaid's Tale
Austen, Jane	Pride and Prejudice; Sense and Sensibility: Emma
Axline, V.	Dibs in Search of Self
Baldwin, James	Go Tell it on the Mountain
Barrett, William	Lilies of the Field
Beckett, Samuel	Waiting For Godot
Bidier, J	The Romance of Tristan and Iseult
Bohnam, F	Durango Street
Boulle, P.	The Bridge Over the River Kwai
Bradbury, Ray	The Martian Chronicles; The Illustrated Man; Something Wicked This Way Comes
Bronte, Charlotte	Jane Eyre
Bronte, Emily	Wuthering Heights
Brown	Bury My Heart at Wounded Knee
Buck, Pearl S.	The Good Earth
Bunyan	Pilgrim's Progress
Burgess, A.	A Clockwork Orange
Burns, Oliva Ann	Cold Sassy Tree
Camus, Albert	The Stranger
Card, Orson Scott	Ender's Game
Carroll, Lewis	Alice's Adventures in Wonderland; Through the Looking Glass

Carson, R.	Silent Spring
Carter, Forrest	The Education of Little Tree
Cather, Willa	My Antonia: O'Pioneer
Cervantes, Miguel de	Don Quixote
Chaucer, Geoffrey	Canterbury Tales
Chekhov, A.	The Cherry Orchard; The Three Sisters
Chopin, Kate	The Awakening
Christie, Agatha	(any book by the author)
Clarke, Arthur	2001; Childhood's End
Clark, Walter	The Oxbow Incident
Conrad, Joseph	Heart of Darkness; Nostromo; Lord Jim
Cooper, James	The Last of the Mohicans
Cormier, R.	The Chocolate War; I Am the Cheese
Courtney, Bryce	The Power of One
Crane, Stephen	The Red Badge of Courage
Crichton, Michael	Eaters of the Dead
Dante	The Inferno
Danziger, P.	Can You Sue Your Parents For Malpractice; The Divorce Express
Defoe, Daniel	Robinson Crusoe
Dickens, Charles	*A Tale of Two Cities; David Copperfield; Oliver Twist; Hard Times
Dizenzo, P.	Phoebe; Why Me? The Story of Jenny
Dorris, Michael	Yellow Raft on Blue Water
Dostoevsky	Crime and Punishment; The Brothers Karamozov; The Idiot
Doyle, Arthur Conan	The Hound of the Baskervilles; (any book in the Sherlock Holmes series)
Dumas, Alexander	The Count of Monte Cristo; The Three Musketeers
DuMaurier, Daphne	Rebecca
Eliot, George	Adam Bede; Middlemarch; Silas Marner
Ellison, Ralph	Invisible Man
Emerson, Ralph Waldo	(collected essays)
Faulkner, William	Intruder in the Dust; As I Lay Dying; Light in August; The Sound and the Fury
Fast, H.	April Morning
Ferber, F.	Cimarron; Show Boat
Fitzgerald, F. Scott	*The Great Gatsby
Flaubert, Gustave	Madame Bovary
Forester, C.S.	The African Queen
Forester, E.M.	A Passage to India
Fowles, John	The French Lieutenant's Woman; The Magus
Frank, P	Alas, Babylon
Gaines, Ernest	The Autobiography of Miss Jane Pittman
Galsworthy, John	The Forsyth Saga
Golding, William	*Lord of the Flies
Goldsmith, Oliver	The Vicar of Wakefield; She Stoops to Conquer
Green, H.	I Never Promised You a Rose Garden; Rites of Passage; In This Sign
Griffin	Black Like Me
Greene, Graham	The Power and the Glory
Gunther	Death Be Not Proud
Haley, Alex	Roots
Hansberry, Lorraine	Raisin in the Sun
Hardy, Thomas	The Return of the Native; Jude the Obscure; Tess of the D'Urbervilles
Hawthorne, N.	*The Scarlet Letter; House of the Seven Gables
Heinlein, R	Stranger in a Strange Land
Heller, J.	Catch 22
Hemingway, Ernest	A Farewell to Arms; For Whom the Bell Tolls; The Sun Also Rises
Herbert, Frank	Dune; (Any book in the Dune Series)
Hersey, John	Hiroshima
Hesse, Herman	Siddhartha; Damian; Beneath the Wheel; Steppenwolf
Heyerdahl	Kon-Tiki
Houston, J.	Farewell to Manzanar
Hudson, W.H.	Green Mansions
Hugo, Victor	Les Miserables; The Hunchback of Notre Dame
Hurston, Zora Neale	Their Eyes Were Watching God; Dust Tracks on the Road

Huxley, Aldous	Brave New World
Ibsen	The Doll's House
Joyce, James	Portrait of the Artist as a Young Man
James, Henry	Daisy Miller; The Turn of the Screw
Kawabata	The Snow Country
Kaufman	Up the Down Staircase
Kingston, Maxine Hong	Woman Warrior; China Men
Kipling, Rudyard	Captains Courageous; Kim
Kafka, Franz	The Metamorphosis; The Penal Colony; The Trial
Kesey, Ken	One Flew Over the Cuckoo's Nest
Kennedy, John F.	Profiles in Courage
Knowles, John	A Separate Peace
Koestler, Arthur	Darkness at Noon
La Farge, Oliver	Laughing Boy
Lawrence, D.H.	Sons and Lovers
Lee, Harper	*To Kill a Mockingbird
Levenkron, S.	The Best Little Girl in the World
Lewis, C.S.	The Screwtape Letters
Lewis, Sinclair	Babbit; Main Street
Malamud, Bernard	The Assistant
Mallory, Sir Thomas	Le Morte d'Arthur
Mann, Thomas	Magic Mountain; Death in Venice
Marlow, Christopher	Dr. Faustus
Maugham, Somerset	Of Human Bondage
Melville, Herman	*Billy Budd; Moby Dick
Markandaya, K.	Nectar in a Sieve
Marshall	Christy
Mazer, N.	After the Rain
McCullors	The Heart is a Lonely Hunter; Member of the Wedding
McCullough	The Thorn Birds
Meir, Golda	My Life
Michener, James	Alaska; Hawaii; (others)
Miller, Arthur	*Death of a Salesman; The Crucible
Milton, John	Paradise Lost
Mishima	The Sailor Who Fell From Grace to the Sea
Mitchell, M.	Gone With the Wind
Momaday, N. Scott	House Made of Dawn; Way to Rainy Mountain
More, Sir Thomas	Utopia
Morris, J.	Brian Piccolo –A Short Season
Morrison, Toni	Beloved; (any other book by author)
Neueld, John	Lisa Bright and Dark
Nordhoff, James	Mutiny on the Bounty
Norris, Frank	The Octopus
Norton, A.	Lord of Thunder; Sargasso of Space; Catseye
Orwell, George	1984
Pasternak, B.	Doctor Zhivago
Paton, Alan	Cry, The Beloved Country
Plath, Sylvia	The Bell Jar
Potok, C.	The Chosen; My Name is Asher Lev
Rand, A.	Atlas Shrugged; The Fountainhead
Remarque	All Quiet on the Western Front
Rhys, Jean	Wide Sargasso Sea
Rolvag, O. E.	Giants in the Earth
Rostrand, Edmund	Cyrano De Bergerac
Salinger, J.D.	Catcher in the Rye
Shakespeare, William	any play except Romeo and Juliet, Julius Caesar, and Macbeth
Shaw, George Bernard	Pygmalion
Shelley, Mary	Frankenstein
Shute, Neville	On the Beach
Silko, Leslie Marmon	Ceremony
Sinclair, Upton	The Jungle

Solzhenitsyn, A.	One Day in the Life of Ivan Denisovich
Stendhal	The Red and the Black
Stoppard, Tom	Rosencrantz and Guldenstern Are Dead
Steinbeck, John	The Grapes of Wrath; (any other book by author)
Stevenson, Robert L.	Treasure Island; Kidnapped; The Strange Case of Doctor Jekyll and Mr. Hyde
Stewart, Mary	The Crystal Cave; The Hollow Hills; The Last Enchantment
Stowe, H.	Uncle Tom's Cabin
Swarthout, G.	Bless the Beasts and the Children
Swift, Johnathan	Gulliver's Travels
Tan, Amy	*The Joy Luck Club; (any book by the author)
Ten Boom, C.	The Hiding Place
Thackeray, William	Vanity Fair
Thoreau, Henry D.	Walden
Tolkein, J.R.R.	The Hobbit; (any book in the Lord of the Rings trilogy); The Silmarillian
Tolstoy, Leo	War and Peace; The Death of Ivan Illych
Turgenev, Ivan	Fathers and Sons
Twain, Mark	(any text except Huckleberry Finn)
Updike, John	Rabbit, Run; The Centaur; Bech
Uris, Leon	QB VII; Exodus; Mila 18; Voices Within the Ark
Villasenor, Vicor	Rain of Gold
Vonnegut, Kurt	Slaughterhouse Five; Breakfast of Champions; Slapstick; God Bless You Mr. Rosewater; Mother Night; Cat's Cradle
Voltaire	Candide
Walker, Alice	The Color Purple
Waters, Frank	The Man Who Killed the Deer
Welch, James	Winter in the Blood; Fool's Crow
Wells, H.G.	The Time Machine; The Invisible Man; War of the Worlds
Wharton, Edith	Ethan Frome; The Age of Innocence
White, T.H.	The Once and Future King
Wilde, Oscar	The Picture of Dorian Grey
Wilder, T.	Our Town; The Bridge of San Luis Rey
Williams, Tennessee	The Glass Menagerie
Wister, Owen	The Virginian
Wolfe, Thomas	Look Homeward Angel
Woolf, Virginia	Mrs. Dalloway; To the Lighthouse; The Waves
Wouk, Herman	The Caine Mutiny; Winds of War
Wright, Richard	Native Son; Black Boy

- **Indicates core work and must have teacher's prior approval.**

English Department Expository Essay Rubric

A

Brilliant/ Excellent

- shows an exceptional understanding of the work, author, time period, task
- cites **specific** references, but only uses the meat of a quote or example
- free of spot summary
- answers the question (all parts)
- insightful com with connections to thesis and between ideas
- follows format (ratio; word count) w/weaving
- has unity—all ideas connected with forward movement
- organization is clear & logical
- very few—if any—mechanical errors
- powerful & precise vocabulary
- variety of sentence structures
- correct & sophisticated use of transitions
- does not repeat unless for emphasis or clarity

Major Problems:
documentation
specificity of
cd
com
connections
thesis/topic sent
content
MLA format

B

Good

- writing is less matured and controlled
- com is less insightful; cd less precise
- answers the question, but not as fully as above (tangential response at times)
- may cite specific references, but quotes may be lengthy or insufficient or inconsistent specificity
- follows format (ratio; word count), but some lapses may exist
- organization is clear, but not as skillfully done as above (no forward movement)
- some mechanical errors may be present
- good vocabulary with moments of precise diction
- above-average variety in sentence structures, but some ineffective repetition exists
- correct, but sometimes forced, use of transitions
- repeats little or not at all
- slightly wordy/use of passive voice/occasionally awkward

C

Okay/ Adequate

- analysis is superficial, obvious, simplistic, or generic (connection between elements missing)
- acceptable concrete detail, but lacks specificity/too vague to make a specific point, or weak t.s.
- follows format (ratio), but is insufficiently developed (word count/chunks/some lapses in ratio)
- organization is present but less skillfully done than above (more topic than idea oriented)
- patterns in errors present, but errors don't cause confusion
- average, simple, less precise vocabulary
- limited sentence variety; limited VSO; choppy; forced use of quotes (no TLCD)
- limited use of transitions: choppy or repetitive/predictable transitions
- repeats are a problem
- very wordy/awkward phrasing a problem/mostly in the passive voice

D

Shows Problems

- reflects an incomplete understanding of the author, work, time period, task;
- lapses into vacuous content/circular logic
- doesn't respond adequately to part(s) of the prompt /skips a part completely
- does not address the prompt (no major thesis/very weak thesis)
- may do little more than summarize facts
- com may have little specific or persuasive evidence
- does not follow the format; completely topic-focused & fragmented
- organization is unclear or not logical; lacks clear t.s.
- too many mechanical errors
- simple vocabulary, inappropriate word choice, or imprecise diction
- little or no sentence variety
- no use of transitions
- difficult to read
- repeats are a bigger problem than above
- inadequate development, serious omissions, or weak control over writing

F

Does Not Meet Standards

- little clarity or coherence; vacuous content; circular logic
- serious misinterpretation
- fails to respond to the question
- unacceptably brief
- no supporting evidence (cd); no com present
- many distracting errors in grammar and mechanics
- does not document "borrowed" material
- poorly written on several accounts

English Department Narrative Essay Rubric

A

Brilliant/ Excellent

- essay centers on a well-told event narrated engagingly and coherantly
- effective/meaningful use of a variety of narrative strategies & meaningful control of pacing
- context orients the reader (describes scene, people, background) & is relevant & well-chosen
- answers the question (all parts)
- insightful, **well-integrated** reflection
- creates a tone(s) with diction/detail patterns & uses rhetoric effectively
- has unity—all ideas connected with forward movement
- organization is clear & logical
- very few—if any—mechanical errors
- powerful & precise vocabulary
- variety of sentence structures
- correct & sophisticated use of transitions
- does not repeat unless for emphasis or clarity

Major Problems:
specificity of
cd
com
reflection
thesis/topic sent
narrative strategies
content
MLA format

B

Good

- event is well-told & coherent, but writing is less matured & controlled
- cd less precise or more predictable (less control of tone and/or pacing)
- uses fewer strategies and/or uses them less effectively
- context orients the reader (describes scene, people, background) & is relevant & well-chosen
- reflection is not as well integrated or not as insightful
- organization is clear, but not as skillfully done as above (no forward movement)
- some mechanical errors may be present
- good vocabulary with moments of precise diction
- above-average variety in sentence structures, but some ineffective repetition exists
- correct, but sometimes forced, use of transitions
- repeats little or not at all
- slightly wordy/use of passive voice/occasionally awkward

C

Okay/ Adequate

- event is well-told, but may have momentary lapses in coherence or momentum
- limited, more **predictable** use of strategies; little or no tone or control of pacing
- reflection is not as insightful or well-integrated (may be "tacked on")
- organization is present but less skillfully done than above
- patterns in errors present, but errors don't cause confusion
- average, simple, less precise vocabulary
- limited sentence variety; limited VSO; choppy
- limited use of transitions: choppy or repetitive/predictable transitions
- repeats are a problem
- very wordy/awkward phrasing a problem/mostly in the passive voice

D

Shows Problems

- reflects an incomplete understanding of the task
- will tell a specific event, but it's primarily a flat, loosely connected series of events
- limited/general use of narrative strategies (seems rushed)
- context is out of balance with the narrative; either too much context while neglecting narrative
- or abrupt start with minimal orientation
- minimal, limited, superficial, or no reflection present
- writer fails to relate the event with appropriate detail; often uninvolved
- organization is unclear or not logical
- too many mechanical errors
- simple vocabulary, inappropriate word choice, or imprecise diction
- little or no sentence variety
- no use of transitions
- difficult to read
- repeats are a bigger problem than above
- inadequate development, serious omissions, or weak control over writing

F

Does Not Meet Standards

- little clarity or coherence; too general or fragmentary
- context is limited or missing
- minimal evidence of personal involvement
- unacceptably brief
- little or no detail
- little or no reflection
- many distracting errors in grammar and mechanics
- poorly written on several accounts

English Department Expository Essay Rubric (short form)

A
* adheres to the prompt and deals with the complexity of the issue or text
* insightful, consistent, and mature commentary
* uses specific and appropriate evidence to support all ideas
* consistent and appropriate organization
* sophisticated syntax and strong grammar/usage

B
* focuses on the prompt, but lapses exist
* insightful commentary, but less consistent and mature (lacks elaboration)
* less specific evidence, but all ideas are supported
* appropriate organization
* appropriate syntax and effective grammar/usage

C
* focuses more on the topic of the prompt and not its complexities
* superficial, vague, or mechanical commentary
* general or vague evidence
* topic oriented, not idea oriented organization
* patterns in grammar/usage/control problems, but errors don't cause problems

D
* reflects an incomplete understanding of the prompt
* vacuous, circular, incomplete, or inappropriate commentary
* no evidence present or little commentary present
* unclear, illogical, fragmented organization
* serious grammatical/usage problems or weak control over writing

F
* fails to address the task or is poorly written on several accounts

English Department Narrative Essay Rubric (short form)

A
* centers on a well-told event narrated engagingly and coherently
* effective/meaningful use of a variety of narrative strategies & meaningful control of pacing
* creates a tone(s) with diction/detail patterns & uses rhetoric and pacing effectively
* insightful, well-integrated reflection
* sophisticated syntax and strong grammar/usage

B
* event is well-told & coherent, but writing is less matured and controlled
* uses fewer strategies and/or uses them less effectively
* thinner development of tone and/or less effective use of rhetoric and pacing
* reflection is not as well integrated or not as insightful
* appropriate syntax and effective grammar/usage

C
* event is well-told, but may have momentary lapses in coherence or momentum
* limited, more predictable use of strategies
* little or no tone, rhetoric, or control of pacing
* reflection is not as insightful or well-integrated (may be "tacked on")
* patterns in grammar/usage/control problems, but errors don't cause problems

D
* reflects an incomplete understanding of the task
* will tell a specific event, but it's primarily a flat, loosely connected series of events
* limited/general use of narrative strategies and details (seems uninvolved)
* minimal, limited, superficial, or no reflection present
* serious grammatical/usage problems or weak control over writing

F
* fails to address the task or is poorly written on several accounts

Department Number Corrections

Name: _____Date: _____Essay Topic:_____

#	Description of Mistake	# of Times in This Paper
1	awkward/choppy	
2	cliché/trite vocabulary	
3	filler/fluff	
4	fragment	
5	generic concrete detail or commentary	
6	huh? didn't understand	
7	miscellaneous	
8	MLA problems (citation or heading)	
9	no-no words (would, should, could, may, might, if, you, your, yours, I, me, my, we, us, our, ours)	
10	not commentary	
11	not concrete detail	
12	parallel structure	
13	passive voice	
14	problems with commentary	
15	problems with concrete detail	
16	pronoun antecedent	
17	punctuation	
18	repeats	
19	run-on sentence	
20	spelling (sp/cap/contr/abb/apost)	
21	subject-verb agreement	
22	TLCD problems	
23	verb tense	
24	word choice	
25	wordy	
26	wrong word	
27	comma problem (intro phrase/items in a series/inter phrase)	
28	paragraph/essay organization	
	Total Number of Errors in This Paper:	

Explanation of Department Number Corrections

Num.	Description of Mistake	Example of Mistake & Example of Remediation
1	awk/choppy	When I arrived to school, I saw my rival. All my teachers were lousy curmudgeons. When I arrived to school, I saw my rival, and to top it off, all of my teachers were lousy curmudgeons.
2	cliché/ trite vocabulary	The Renaissance assembly was **rad**. The Renaissance assembly was **spectacular**.
3	filler/fluff	**I think** the war on terrorism will last indefinitely. The war on terrorism will last indefinitely.
4	fragment	Because Lennie was mentally disabled. Because Lennie was mentally disabled, **George had to take care of him.**
5	generic concrete detail or commentary	**Refer to the English Handbook.**
6	huh? didn't understand	He was dishonest so I could trust them. He was honest so I could trust him.
7	miscellaneous	Rodger seemed to be having hapless day. Rodger seemed to be having **a** hapless day. I bought **7** bananas. I bought **seven** bananas.
8	MLA problems (citation or heading)	Polar bears will become extinct by 2045 (**Tan**). Polar bears will become extinct by 2045 (**Tan 47**).
9	no-no words (would, should, if, I , me, etc.)	Do not use these words in literature commentary because they lead to preaching and/or leaving the literature piece that is being analyzed.
10	not commentary	Australia holds several surfing competitions each year. (**factual**) Australia's surfing competitions bring out the best in surfers. (**commentary**)
11	not concrete detail	Lennie's mental state makes his life difficult. (TS) For example, Lennie doesn't realize that he needs to handle mice carefully; otherwise, he can crack their necks.
12	parallel structure	He was sneezing, crying, and **yelle**d all at the same time. He was sneezing, crying, and yelling all at the same time.
13	passive voice	The dog **was** teased **by** the child. The child teased the dog.
14	problems with commentary	**Refer to the English Handbook**
15	problems with concrete details	**Refer to the English Handbook**
16	pronoun antecedent/ **----------** **Pronoun Misuse**	One of the professional basketball players brought **their** autographed picture. One of the professional basketball players brought **his** autographed picture. **Her** and I went to the football game. **She** and I went to the football game.
17	punctuation	When I stretch everyday I feel more relaxed. When I stretch everyday**,** I feel more relaxed. We practiced hard this week**,** consequently we won. We practiced hard this week**;** consequently, we won.
18	repeats	I had **had** to prepare for the game. I had to prepare for the game. *This can also apply to repetition of commentary and/or concrete details.
19	run-on sentence	Spanish is her native language**,** English is her second language. Spanish is her native language**, and** English is her second language.

20	spelling (sp/cap/ contr/abb/apost)	They need to bring **there** hiking gear. They need to bring **their** hiking gear. I like **g**erman cake. I like **G**erman cake. I need to bring my laptop **w/** me. I need to bring my laptop **with** me.
21	subject-verb agreement	Fred, along with Shaquita and Maria, **run** everyday. Fred, along with Shaquita and Maria, **runs** everyday.
22	TLCD problems	
23	verb tense/**verb conjugation**	We **practiced** hard for the cross country meet. Fortunately, it **pays** off. We **practiced** hard for the cross country meet. Fortunately, it **paid** off.
24	word choice	I am **gonna** try harder. I am **going to** try harder. I need to pack my **things**. I need to pack my **gear**.
25	wordy	If this story were fiction, it would be a great yarn ,but, as it is truth **rather than fiction**, it remains **an account that we can call** tragedy. (**28 words**) If this story were fiction, it would be a great yarn, but, as it is truth, it remains tragedy. (**19 words**)
26	wrong word	He gives to everyone because he is **parsimonious**. He gives to everyone because he is **munificent**.
27	comma problem (into phrase/items in a series/inter phrase)	Running after my sister I sprained my ankle badly. Running after my sister**,** I sprained my ankle badly.
28	paragraph/essay organization	**Refer to the English Handbook**

Department Number Correction Directions

At times, English teachers may require a correction of certain errors in an essay after the final draft has been graded. During such times, follow the directions listed below.

1. Write the number of times each error occurs in the paper on the "Department Number Correction" page and total the errors at the bottom.

2. Renumber the selected numbers to be corrected, so all selected errors are numbered in sequential order as they appear in the essay. Circle and highlight the new numbers.

3. On the back of the **page facing the original error and across from the error on the page**, write the highlighted number and rewrite the entire sentence in which the error occurs, correcting the error in the process. If more than one error appears in a sentence, rewrite the sentence only once, correcting the errors in the process. The numbers written at the beginning of the rewritten sentence should reflect all the highlighted numbers in the original sentence.

4. All number corrections must be written in blue or black ink or typed.

Department Literary Term List
(Minimal Requirements)

Freshmen
1. alliteration
2. analogy
3. anecdote
4. antagonist/protagonist
5. cliché
6. detail in style analysis
7. diction (connotation/denotation)
8. epic
9. foreshadow
10. genre
11. iambic pentameter
12. irony
13. metaphor/simile
14. mood/atmosphere
15. oxymoron
16. personification
17. plagiarism
18. prose
19. pun
20. rhyme
21. rhythm/meter
22. scansion
23. stanza
24. symbolism
25. theme/motif
26. tone
27. verse

Sophomores
1. allusion
2. antithesis
3. blank verse
4. didactic
5. hyperbole
6. in medias res
7. juxtaposition
8. onomatopoeia
9. organization
10. parallel structure
11. persona
12. plot elements/subplot
13. point of view
14. rhyme scheme
15. rhythm/meter
16. scansion
17. stereotype
18. stock/archetypal characters

Juniors
1. anastrophe
2. aphorism
3. assonance
4. consonance
5. convention
6. dialect
7. epithet
8. farce
9. foil
10. Gothic
11. metonymy
12. Naturalism
13. Realism
14. stream of consciousness
15. synecdoche
16. syntax
17. Transcendentalism
18. understatement
19. voice

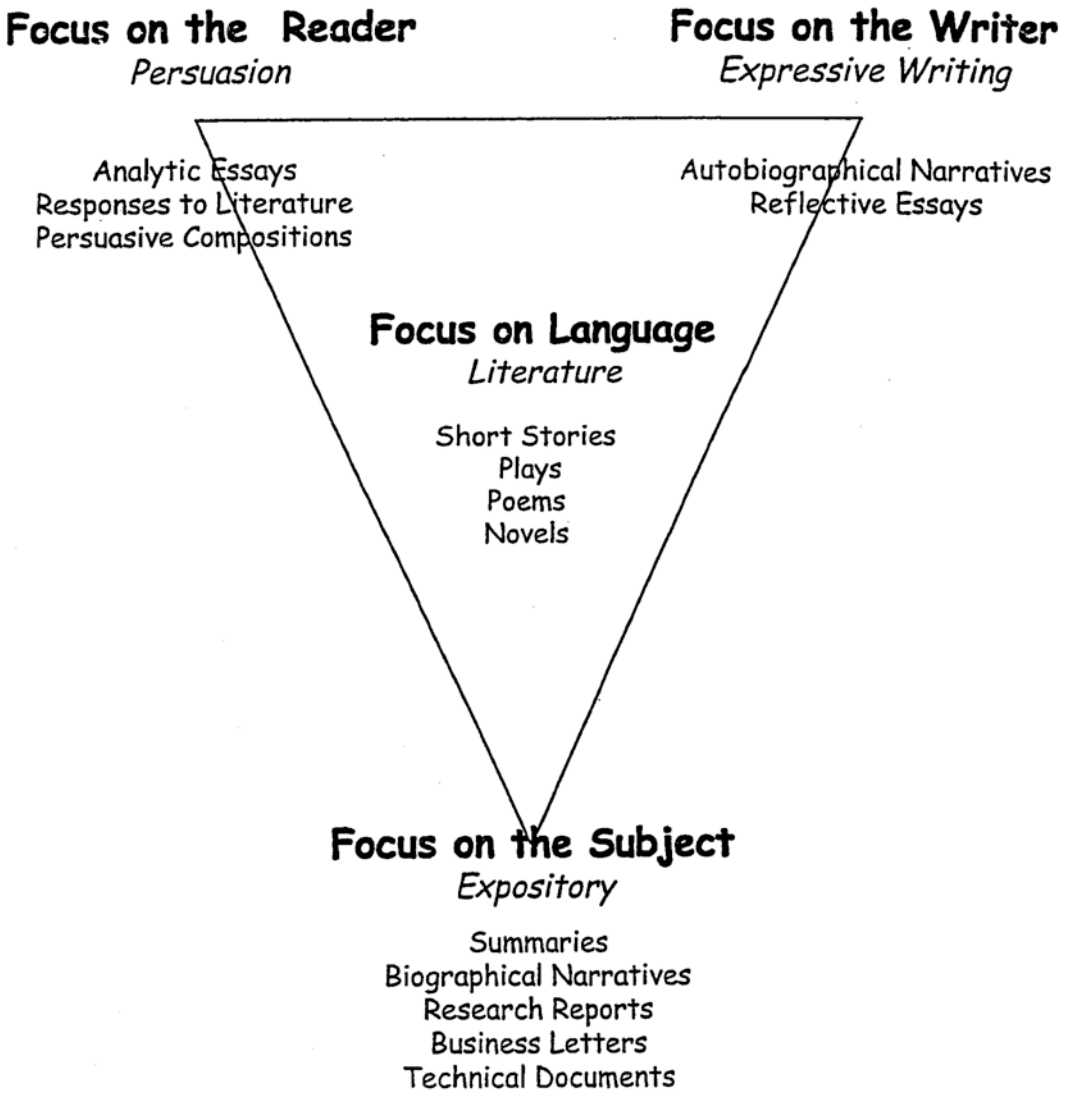
Seniors
1. allegory
2. apostrophe
3. carpe diem
4. catharsis
5. conceit
6. didactic
7. dramatic monologue
8. enjambment
9. epitaph
10. lyric/narrative poetry
11. Neo Classicism
12. ode
13. paradox
14. pastoral
15. romance
16. Romanticism
17. satire
18. soliloquy
19. sonnet

Department Composition Terminology

Body Paragraph	A middle paragraph in an essay. It develops a point a writer wants to make that supports the thesis.
Chunk	One sentence of concrete detail and two sentences of commentary. It is the smallest unified group of thoughts one can write.
Commentary (cm)	An opinion or comment about something—not concrete detail. Synonyms include opinion, insight, analysis, interpretation, inference, personal response, feelings, evaluation, explication, and reflection.
Concluding Sentence	The last sentence in a body paragraph. It is all commentary, does not repeat key words, and gives a finished feeling to a paragraph. It may also be a "connection."
Conclusion (concluding paragraph)	The last paragraph in an essay. It may summarize ideas, reflect on what was said in the essay, give more commentary about the subject, or give a personal statement about the subject (if appropriate). A conclusion is all commentary and does not include concrete detail. It does not repeat key words from the paper and especially not from the thesis and introductory paragraph. It gives a finished feeling to the whole essay—the "so what" of the essay.
Concrete Detail (cd)	Specific details that form the backbone or core of a body paragraph. Synonyms for concrete detail include facts, specifics, examples, descriptions, illustrations, support, proof, evidence, quotations, paraphrasing, or plot references. Not all concrete detail is appropriate concrete detail; the best concrete detail fits the topic sentence and is very specific.
Connections	Words and phrases that connect ideas in the body paragraphs to the thesis (as opposed to the topic sentence).
Editing	Correcting for sentence-level errors, such as diction, punctuation, usage, spelling, transitions, flow, etc.
Essay	A piece of writing that gives thoughts (commentary) about a subject. All essays must have a minimum of four paragraphs (1 introduction, 2 body paragraphs, 1 conclusion). Essays are usually literary, persuasive, or narrative in nature.
Global Commentary (gc)	Commentary that is more thematic or global in nature. It goes beyond the discussion of the text or essay

	topic and makes connections to "larger" ideas, to the importance of the observations. Introductions and conclusions may be mostly global commentary, and body paragraphs have some global commentary. Overall, an expository essay has about 10% global commentary and a narrative essay has about two to three percent.
Introduction (introductory paragraph)	The first paragraph in an essay. It includes the thesis (most often at the end), a hook/grabber (an attention-getting device), and a bridge (commentary connection the thesis and hook).
Peer Response	A written response and reactions to a partner's essay.
Pre-writing	The process of getting concrete details down on paper before a writer organizes the essay into paragraphs. Examples include bubble clusters, spider diagrams, outlines, brainstorms, columns, or tw preps.
Ratio	The number of concrete details per commentaries. In persuasive and literary essays, the ratio is 1:2 (one concrete detail to 2+ commentaries).
Revision	Literally, "to see again." It involves adding, deleting, or rearranging content (concrete detail and commentary).
Specificity	Evidence so specific and concrete that one can point to it in a passage or in research. For example, "The policeman issued a ticket for driving 20 miles over the speed limit and gave a 'fix-it' ticket for a broken tail light" is more specific than "The policeman issue several tickets." Tangible evidence makes commentary more persuasive and, therefore, more effective.
Thesis	A sentence with a subject and opinion (also called commentary). This comes somewhere in the introductory paragraph, most often at the end of it.
Textual Commentary (tc)	Commentary that focuses on or makes connections between the concrete detail from the text or research pertaining to the topic (i.e., a discussion of character, symbol, or the general topic). It does not connect to larger issues. Body paragraphs are mostly (about 90%), but not all, textual commentary.
Topic Sentence (ts)	The first sentence in a body paragraph. This must have a subject and opinion (commentary) for the paragraph. It does the same thing for a body paragraph that the thesis does for the whole essay.
Weaving	Blending concrete details and commentary in a body paragraph. This is more easily accomplished after one masters the format.

Writing Purposes



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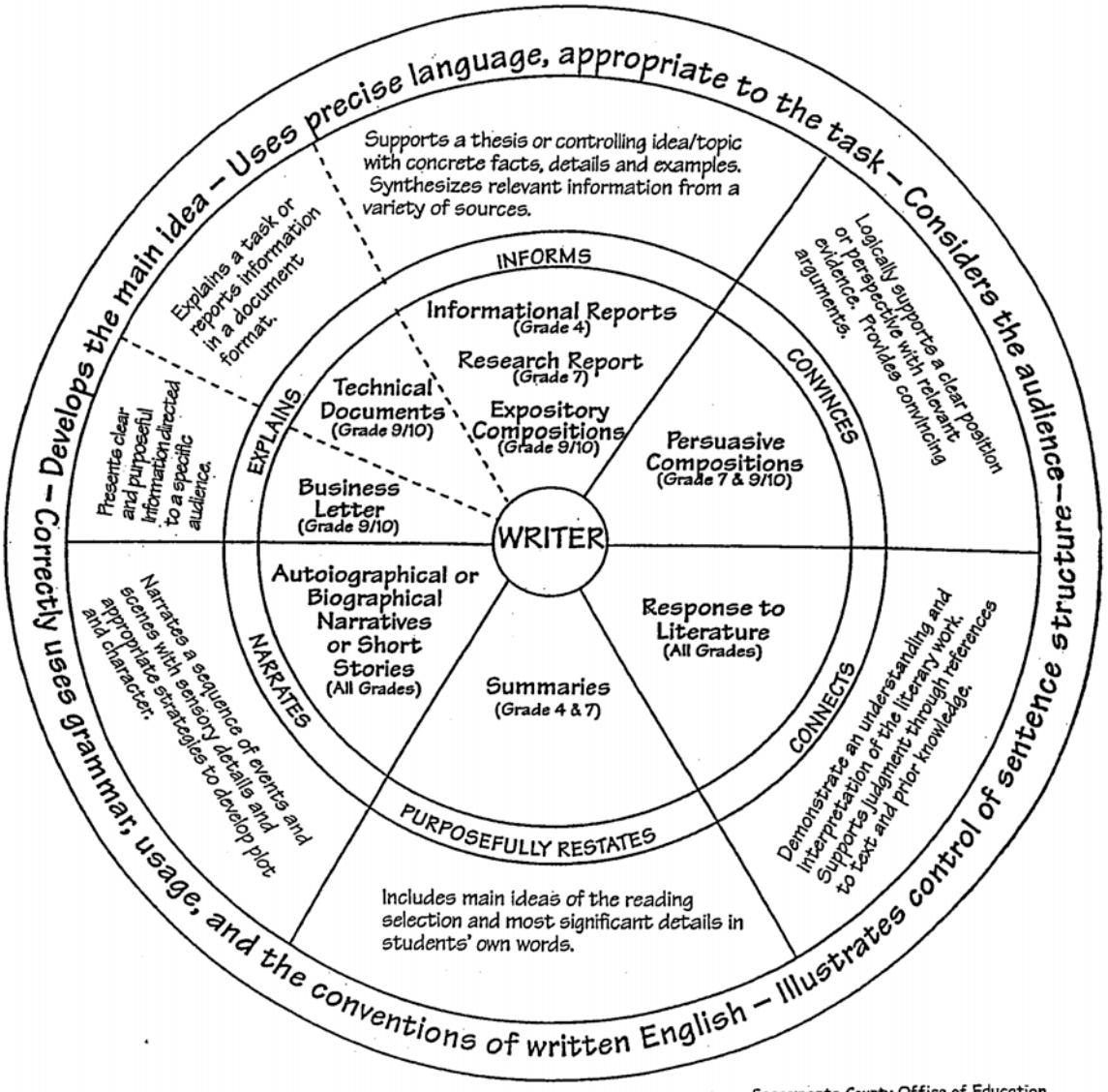
Writing Applications
(Genres and their Characteristics)



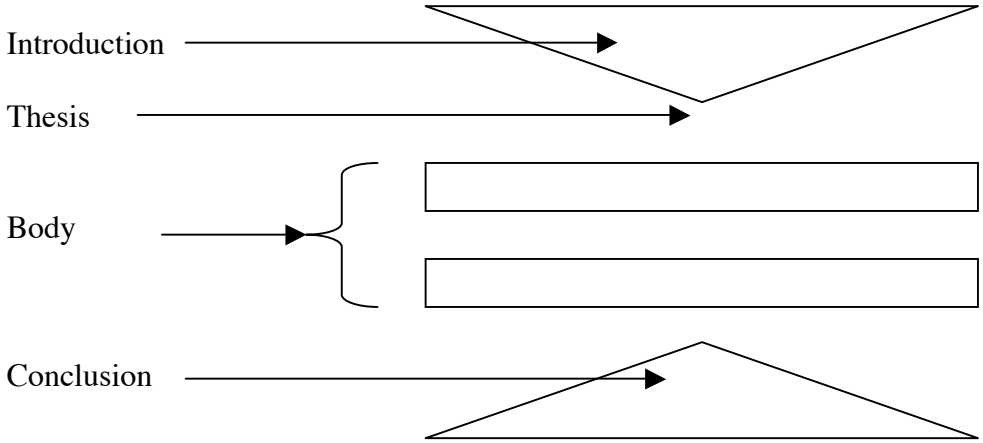
Sacramento County Office of Education
Capital Region Professional Development Center

The Essay

(with thanks to Upland High)

The basic purpose of written communication is to convey thought and feeling to a particular audience. One type of writing, the essay, is an original, multi-paragraph composition organized around a major thesis and containing the writer's reflections, interpretations, or arguments. It has an introduction which catches the reader's attention and identifies the topic of the essay, a body (two or more paragraphs) which proves or supports the thesis using supporting evidence, and a conclusion which summarizes or expands what has been said, without repeating statements made in the introduction and body paragraphs.

At the minimum, an essay should consist of four paragraphs. Ideally, students will learn to write this basic essay model during the freshman year in an English class. After that, teachers will ask pupils to go beyond the level of the basic essay. Writers will find, however, that whether an essay has four paragraphs or forty, it always has the same characteristics, and it looks like this:



What is learned in writing this basic four-paragraph essay will be applied to all compositions. As students go through high school, they will be expected to write a variety of essays, not only for English classes, but also for social studies, science, math, and other classes as well. Besides essays, students will have to write different types of reports (summaries) and papers, including research. During the junior and senior years especially, students may have writing assignments that require multi-paragraph introductions, a dozen or more body paragraphs, and multi-paragraph conclusions which bring forth original and provocative insights.

Actually, by the junior and senior years, students will be expanding and fine-tuning the skills learned in writing the basic essay model introduced in this handbook. To write this basic essay, students will learn the writing process developed by Jane Schaffer and the English Department at West Hills High School in San Diego County. Once this first-year model is learned, students may then expand upon it according to a teacher's directions and to their own writing style. Each year students will focus on grade-level "mastery essays," all of which are variations of this basic essay model.

Composition Genres

Analysis

Analytical writing, the mental act of engaging in a topic and ripping it apart, is more than just analysis. It involves, first, being engaged in the topic. There's nothing more deadly than a flat, undynamic piece that creates an illusionary surface of thought. Writers may try to balance this dearth of excitement with flowery language meant to paint a facade of thought (this last sentence may even be an example of such a facade). In effect, they get lost in the flowers. Furthermore, writing that grapples only with an issue is merely one step above disengaged writing. For analytical writing to be truly effective, it must push that "grappling" in a direction so that the writer doesn't just dig a hole, but travels in a direction. Hence, for analysis to be effective, it must also involve synthesis to bring the meaning of the text to the forefront.

Literary

The literary paper invites students to say what a text might mean and justify the meanings they see. It requires thoughtful, patient reading and re-reading, and careful analysis. The writer does not need to prove that one correct or final meaning has been discovered. Instead, the writer tries to convince the reader that the text has been analyzed carefully and thoughtfully and that she/he has found a reasonable way of understanding it. There is no single or best interpretation; there are only interesting or plausible ideas presented convincingly.

Writers of literary essays must identify the subject being interpreted and offer meanings by making a claim or claims about their own understandings of the subject. Students must support or justify such claims with evidence from the text; writers quote the text, describe it, and paraphrase relevant parts. They do more than just refer to a specific passage, however; they interpret the meaning of the passage in light of their thesis and the text as a whole. In addition, writers maintain a focused, authoritative tone throughout the essay.

The “nuts and bolts” of the essay include the following:

1. **Global and textual commentary exists throughout the essay.**
   The amount of each type of commentary is determined by the prompt, but usually the essay is mostly textual commentary. Introductions and conclusions are 25-50% global commentary, while body paragraphs only have 10-15% global commentary (it usually appears in the topic sentence, second commentary in a chunk, and concluding statement in a paragraph). Also, although speculation is commentary, it is not interpretation. All commentary should be supportable by the text.

2. **Each body paragraph continually connects to the thesis, which is connected to the prompt.**
   Every word, sentence, chunk, and paragraph should center on the prompt. Content or transitions and rhetorical devices can ensure that the essay stays focused.

3. **All evidence must come from the text and research related to the text.**
   Quotes and paraphrase are acceptable, but a summary is not. Remember to keep a 1: 2 ratio of concrete detail to commentary. Also, this means the personal experience and the pronoun "I" and its derivatives do not belong in literary essay. Keep in mind that good evidence leads to good commentary, and an example without commentary is not evidence; it's just information.

4. **Think of the reader as an informed yet skeptical reader.**
   This means giving a summary of the text is unnecessary. The writer's job is convince the reader that the writer's interpretation has merit.

Persuasive

The effective persuasive essay allows students to use the power of language to inform and influence others by setting forth the issue and the writer's position. The paper invites the student to clearly state the issue and the writer's position by giving opinions and supporting them with facts, reasons, and anecdotal evidence from life and/or literature. While anticipating and addressing the reader's concerns, biases, and expectations, the student presents a reasonable and respectful tone throughout the paper, taking into account and addressing opposing views. The writer concludes by making a final emotional, yet logical, appeal, and urging his/her readers to take action.

The "nuts and bolts" of the essay include the following:

1. **Global and textual commentary exists throughout the essay.**
   The comments in the literary essay section concerning commentary also apply to the persuasive essay. However, textual commentary for the persuasive essay is the discussion of the presented evidence, while global commentary connects textual commentary to other textual commentary in the essay. It's the glue that holds the paper together.

2. **Each body paragraph continually connects to the thesis, which is connected to the prompt.** (See discussion under the literary essay above.)

3. **The type of evidence determines whether the use of "I" is appropriate.**
   Good evidence leads to good commentary, so evidence with complexity will lead to more complex commentary. For inexperienced writers, the personal experience often leads to superficial thinking. Choose appropriate evidence and explain its relevance.
4. **A good persuasive essay need not change a reader's thinking, but the essay should help the reader understand and respect the writer's position.**
   This means writers should not attack readers or rely only on an emotional appeal, but should rely on effective argumentative strategies, such as the following: asserting claims, providing relevant evidence, reasoning logically, avoiding logical fallacies, establishing common ground, noting credentials, using vivid details, acknowledging the opposition, making concessions, meeting objections, offering counterarguments ("Basics of Counterargument" in this handbook), and citing authorities.

Narrative

The narrative paper allows students to recreate a situation (an account of an incident or a sequence of incidents that create a significant action) and see its relevance using various techniques. Such techniques include description, anecdotes, pacing, dialogue, sensory description, etc.; however, narrative writing at the high school level usually involves reflection, which distinguishes it from short story writing. The purpose of narrative writing is to present an experience—using only relevant details to show the event and create the tone—and develop enough reflection to communicate the narration's significance. Although there is not a set ratio between narration and reflection in narrative essays, there tends to be more narrative than reflection, but strong essays do more than simply "tack on" the reflection on at the end.

The "nuts and bolts" of the essay include the following:

1. **Some global and textual commentary exists throughout the essay.**
   In the narrative essay, explaining the personal relevance of the event comprises the textual commentary and most of the commentary in the text. Skilled writers, however, may also include brief connections to a bigger picture, such as a connection to a global issue. These connections will be about two to three percent of the entire essay. Also, good writers thread commentary throughout the essay, so the relevance or a foreshadowing of relevance shadows the details.

2. **Patterns of diction and detail create and foreshadow tones in the essay.**
   The patterns should begin in the first sentence and should build toward a tone. At the same time, if the tone will shift in the essay, clues to that shift should appear in the first paragraph.

3. **Thesis statements and topic sentences are often more implicit than explicit.**
   By the end of the first paragraph a tone and focus of the essay should be clear, but the thesis will not be the same type of thesis as that in expository essays. For narrative essays, the topic, setting, tone, and a foreshadowing of the event's relevance should be clear. Topic sentences will serve more as transitions between elements of the narration and reflection.

4. **Good narrative essays use "close-ups" (a detailed description of a small part of the event) to focus on important elements and lead into reflection.**
   Effective narrative essays use details throughout them, but they also have two to three areas that cluster detail and slow the pace (the more details present, the slower the pace). Since such areas are important enough to develop, they should be important enough to follow with reflection.

5. **Good narrative essays have an entrance (introduction) to and exit (conclusion) from the scene.**
   The exit should mirror the entrance in detail, tone, and reflection without simply repeating the ideas or words in the introduction. This means key words, images, ideas, and a related tone connect the introduction and conclusion.

Basics of Counterargument

(adapted from UC San Diego)

A counterargument is one type of argument. An *argument* is a claim, or statement, that can be right or wrong, true or false. It is backed up--or supported—by further claims, facts, or reasons which, if true or convincing, make the main claim true or convincing also. A *counterargument* tries to show that the original claim or statement is wrong or not true. A counterargument says that an argument is wrong about something; it is the preemptive response to the argument.

An Example of Counterargument

A counterargument is an argument that a writer (or speaker) directs against some part of an opposing argument. You can get a sense of what counterargument is by thinking about a concrete situation like the following:

> Let's say that you--a sophomore with a driver's license—would like to drive your parent's extra car (this is your argument). You suspect, however, that your parents will oppose your doing so. You decide to write them a letter proposing this plan--in your most persuasive way. You consider first all the reasons that you have for wanting to drive: the time you will save shopping for necessities, the necessity for transportation for a job, and your ability to take care of family errands. These are the reasons that you can put together to make your argument
>
> However, you can easily imagine what your parents are going to be concerned about. You make a list of the reasons your parents are likely to have for arguing that you should not drive their car: (1) expenses (in extra gas and possibly extra insurance); (2) the risk of its being stolen or broken into, the risks of your having an accident; and (3) the chance of your spending too much time off campus and neglecting your studies.
>
> You sit down, list your parents' reasons for opposing your taking the car, and then list the reasons you can use to counter their objections. You want to convince your parents both that your reasons for having the car are good ones (that's your argument) and that their reasons for your not having the car are bad ones. You figure out, for instance, that the expenses involved in driving the car and calculate that it costs no more than not driving the car if you pay for gas. One by one, you assemble reasons for countering your parents' three objections. Taken together, the reasons you assemble for arguing against their three objections are your counterargument.

The above example illustrates the following basic features essential to counterargument:

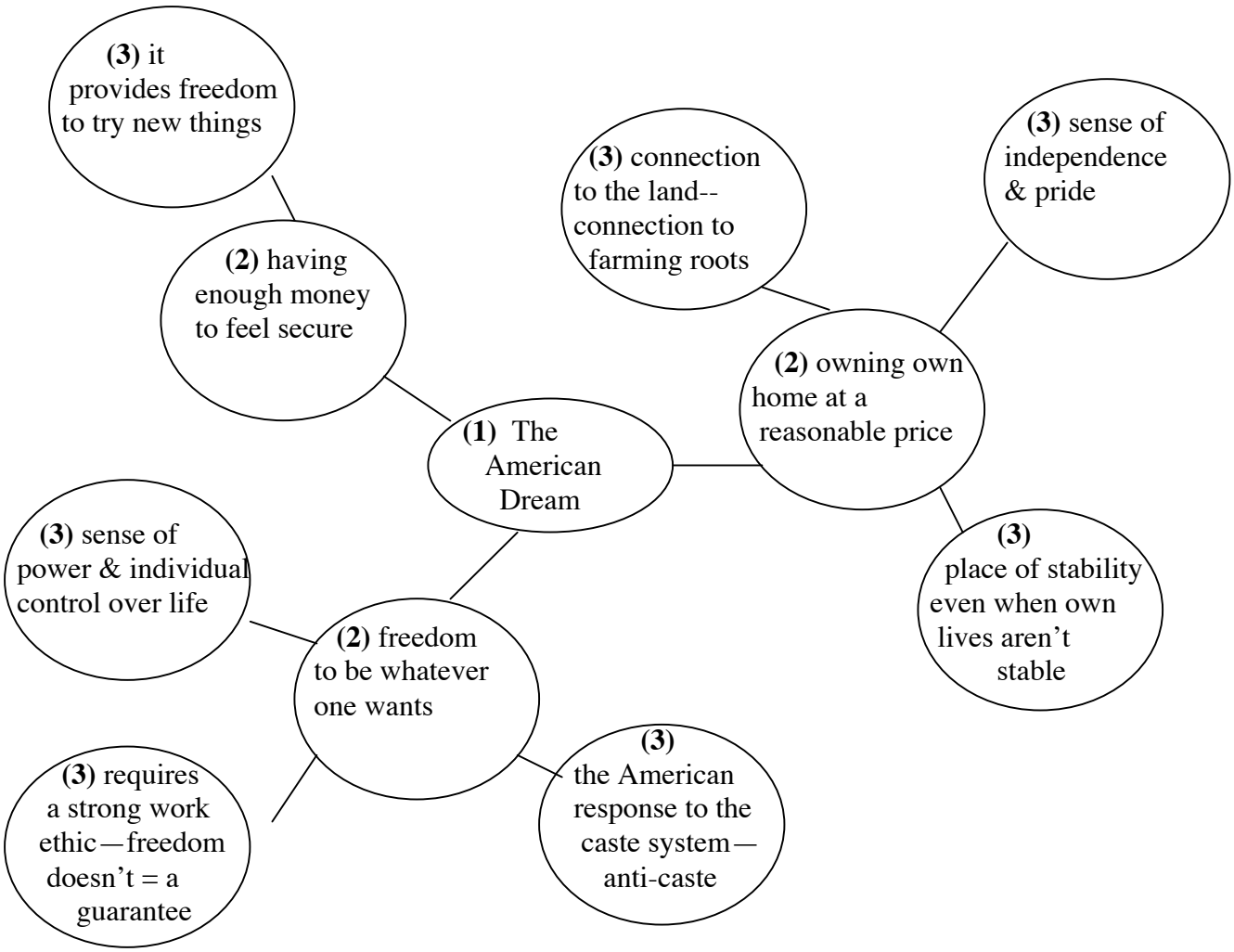
1. Both arguments and counterarguments take time (and space) because they involve detailed reasoning. Note, in the above example, neither your argument nor your counterargument can be reduced to a one-liner. How effective would you be if you phoned your parents and said "I want to drive car"? Probably not very effective. Only when you have assembled a set of reasons and laid them out with care will you have an effective argument for wanting to drive the car. Similarly, if you offered your argument carefully, then your parents offered a list of objections, you would not expect to succeed if you only offered a one-liner for rebuttal. Imagine how effective it would be to reply to your parents' three objections with "But I want to!" That's an assertion but not a *counterargument.* So only when you have mentally anticipated your parents' three objections, carefully assembled a list of reasons why those objections are wrong, and organized your reasons into a *counterargument do* you have a strategy for successfully overcoming your parents' objections.
2. A counterargument directly disputes or contradicts a particular claim in someone else's argument. Note, in the above example, that after you can foresee what your parents' three objections (their argument) will be, then you construct your counterargument to refute their objections directly.
3. Because it responds directly to someone else's argument. counterargument needs to signal clearly which argument belongs to the counterarguer and which to the person argued against. An example of counterargument—and clear signals—exists in the persuasive essays located at the back of this handbook.

Pre-Writes

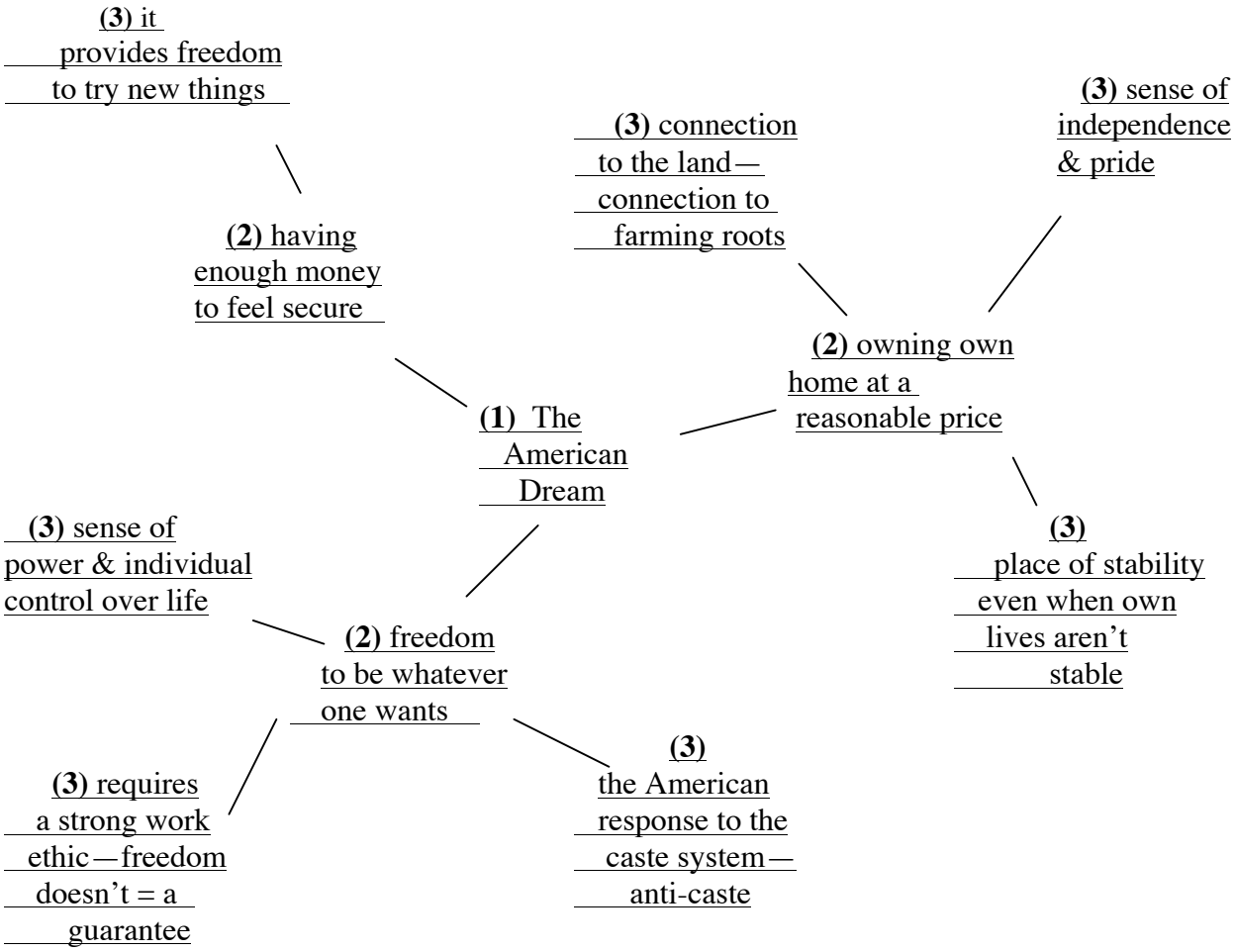
A pre-write is designed to generate ideas and to organize them. Consequently, it only has value if it is performed at the beginning of the writing process. Students who try to write a paper without a pre-write often discover their initial draft is a pre-write in that a slew of unorganized (and sometimes irrelevant) ideas are the end result. In the case of timed writes, this can be particularly problematic because there isn't time for a second draft. For these reasons, English teachers will most likely require some type of pre-write with each essay. Once students have demonstrated mastery of the following pre-writes, the type of pre-write chosen will be up to the individual student unless otherwise stated by a teacher.

Since all pre-writes serve the same purpose, the information in the following examples is the same; each section of the pre-writes is numbered for purposes of comparison. Also, for all pre-writes, after the number one stage, the goal is to have 5+ words at each stage; more words usually mean better-defined ideas, so a paper will not merely be a list of ideas, but more of a discussion. Lastly, not all ideas are good ideas, so it's best to create a full page of pre-writing. This will ensure enough ideas are present to write a paper after one deletes weaker points (which means a writer doesn't have to use all the information generated in a pre-write). Each pre-write below is not complete. Only enough is presented to demonstrate how to do each one.

Bubble Cluster



Spider Map



Outline

The American Dream **(1)**

I. Having enough money to feel secure **(2)**
   - A. Provides freedom to try new things **(3)**
   - B. Gives a sense of security **(3)**

II. Owning own home at a reasonable price **(2)**
   - A. A connection to the land—connection to farming roots **(3)**
   - B. Sense of independence and pride **(3)**
   - C. Place of stability, even when lives aren't stable **(3)**

III. Freedom to be whatever one wants **(2)**
   - A. Sense of power & individual control over life **(3)**
   - B. Requires a strong work effort—freedom doesn't = guarantee **(3)**
   - C. American response to the caste system—anti-caste **(3)**

Line Cluster/Brainstorm

The American Dream **(1)**

Uncensored list of ideas:

* freedom to try new things **(3)**
\# independence & pride **(3)**
* sense of security **(3)**
@ American response to caste system **(3)**
@ anti-caste **(3)**
\# connection to land **(3)**
\# connection to farming roots **(3)**
#* stability, even when lives aren't stable **(3)**
@ requires strong work effort **(3)**
@ freedom doesn't = guarantee **(3)**
@* power & individual control over life **(3)**

Categories:

* having enough money to feel secure **(2)**
\# owning own home at a reasonable price **(2)**
@ freedom to be whatever one wants **(2)**

(NOTE: Some of the ideas can be listed in several categories or combined.)

Columns

The American Dream **(1)**

enough money to feel secure **(2)**	owning own home at reasonable price **(2)**	freedom to be whatever one wants **(2)**
freedom to try new things **(3)**	independence & pride **(3)**	American response to caste system **(3)**
sense of security **(3)**	connection to land **(3)**	anti-caste **(3)**
stability, even when lives aren't stable **(3)**	connection to farming roots **(3)**	requires strong work ethic **(3)**
power & individual control over life **(3)**	stability, even when lives aren't stable **(3)**	freedom doesn't = guarantee **(3)**
		power & individual control over life **(3)**

Thesis Statements

(adapted from material supplied by Jane Schaffer, 1989)

A short essay should contain a thesis statement—a statement of the paper's argument—in its first paragraph. The statement should be brief; there is no point in supplying an outline of everything that a short paper is going to say. But the thesis statement should not merely announce the author's general interest or plans:

"I intend to discuss possible changes in the driver's license age requirement."

This tells the reader very little, especially if the title of the essay is "The Effects of Changing the Driving Age." Instead, make the thesis statement a definite assertion of the paper's views:

"Changing the age requirement to 18 in order to get a driver's license creates anger in many teens."

A thesis statement may sometimes require more than one sentence, and it may appear in the beginning or end of the first paragraph; however, it should never be buried in the middle of the paragraph. In order to decide where to place the thesis statement, think carefully about the readers. Assume they are people with a similar background—they have read the books being discussed; they have attended the lectures referred to in the essay; they should NOT be considered stupid. The subject, therefore, is not entirely unknown to them, but they have not necessarily considered it as thoroughly as the writer has while planning the paper; consider them skeptical readers. Is there anything that would be useful for them to read before they arrive at the paper's thesis statement?

"Many people talk about changing the minimum age for a driver's license from 16 to 18 as a way to reduce the number of teenage deaths from car accidents. Others, especially in California, see this as a way to reduce the number of cars on the roads. Some families also promote this as it saves quite a bit of money. However, changing the age requirement for a driver's license to 18 angers many teenagers because they believe this is a way to keep them from becoming independent."

The first two sentences provide some reason for paying attention to the thesis statement: not everyone knows the benefits of changing the minimum driving age (although the subject is apparently interesting enough to make most drivers <u>want</u> to know), but the author does, and he is about to explain it all.

Now, is there anything the readers ought to know before proceeding from the thesis statement to the supporting arguments that will occupy the rest of the paper? If so, consider including this additional information at the end of the first paragraph, right after the thesis statement:

"Allowing teenagers to drive when they are 16 does benefit both them and society."

The reader is, thus, prepared for the arguments to follow by being informed of the type of evidence that will be used. **Nevertheless, it is important to realize that not every thesis statement needs to be surrounded (cushioned) by other statements preceding and following it.** Get to the arguments as soon as possible. (If the five-page paper is intended to explain the controversy behind the minimum drive age, the argument will have to move especially fast.)

A good thesis statement has these characteristics:

1. It is clearly and forcefully supported by the rest of the paper; it isn't just a springboard that allows the writer to jump into topics having little to do with the "thesis."
2. It is precise. It is not something that one has trouble understanding until one reads the rest of the paper, and it is not something so general, or so "safe," that it fails to represent any strong position. "The minimum driving age is one aspect of driving" is not a very precise statement.
3. It is something worth arguing. There is no point in basing a paper on a thesis statement that is obvious to everyone or that is not concerned with any very significant issue. Read the thesis statement and ask, "So what?"

Here are two final suggestions. First, wait to do most of the work on the first paragraph until the rough draft of the rest of the paper is written, in that way ensuring the first paragraph really fits the paper it introduces. Second, don't try to get the first paragraph going with a gust of hot air:

"Since the beginning of time, adolescents have wanted to drive." What does such a statement tell the reader he needs to know? Nothing. If the subject is teen driving, stay with teen driving, not with the beginning of time.

Organization
At the Essay and Paragraph Levels

In order for a reader to understand the point of an essay and to follow its argument, a composition's organization must be clear, consistent, and fit the content. However, one organizational strategy is not best, for all approaches have difficulties and strengths; consequently, students are encouraged to choose a structure(s) that will allow them to do what they need to do and say what they need to say.

Some suggestions of approaches are as follows:

1. Chronological (sequential order of the text, time period, event, etc.)

2. Pre-shift (rhetorical shift versus volta) versus post-shift (before the major tone or character change in a text versus after the change; cause versus effect)

3. Rhetorical device by device; literary element by element (i.e., tone, diction, detail; symbol, character, setting)

4. Organization of the prompt (essay questions often suggest an order by the order in which they list questions or ideas)

5. Idea by idea (each major point made in the essay is a separate paragraph)

6. Combination or other (several patterns can be overlapped and other types of organization also exist)

Although several organizational patterns can be overlapped (i.e., device by device approach that follows the chronology of a text), consistency in the organization must still exist. The structure of each paragraph must be the same; do not change structures mid-paragraph or mid-essay.

As writers organize their ideas, they must keep in mind that the critical thinking present in the thesis and paragraphs is the glue that ultimately connects everything by making connections between points and providing a purpose for the observations and discussion. Critical thought would include theme or the "why" of an essay. Keep in mind that a strong organization can do little to save a vacuous essay.

A Sample Rough Draft Formula for Shaping the Essay (for Entering Freshman)

Paragraph 1: Thesis:

Atticus Finch is an admirable man.

Paragraph 2: Body Paragraph:

Sent. 1 (TS.): *Atticus Finch helps people in town with their problems.*
Transition to sentence 2: *An example of Atticus helping people*
Sent 2 (CD): *is when Mr. Cunningham asked Atticus to help with his entailment.*
Sent. 3 (CM): *Atticus did not ask for any money and did everything he could to Get it lifted.*
Sent. 4 (CM): *Taking the case demonstrates that Atticus helps people because he wants to and that is why people like him in town.*
Transition to sentence 5: *Also,*
Sent. 5 (CD): *Atticus teaches Scout that beating up people is not a proper way of dealing with anger.*
Sent. 6 (CM): *Atticus tells Scout not to get into fights because he wants his kids to grow up with the right morals and not be pig-headed.*
Sent. 7 (CM): *He is concerned about the children's emotional and physical well-being and wants them to become successful and well-adjusted adults.*
Transition to sentence 8: *One of the last examples of*
Sent. 8 (CD): *Atticus helping others is when he sends Jem and Scout to read to Mrs. Dubose.*
Sent. 9 (CM): *Sending Jem and Scout to read is evidence of Atticus' desire that Mrs. Dubose die without regrets.*
Sent. 10 (CM): *He wants to show Jem and Scout that there were reasons for her being grumpy and picking on people.*
Sent. 11 (Conclusion, all CM): *Atticus is a very caring person because he is not only helpful, but he cares for people other than himself. An uncaring person would not contribute to his community as Atticus did.*

Paragraph 3: Body Paragraph:

Sent. 1 (TS): *Atticus inspires people not to give up.*
Transition to sentence 2: *First,*
Sent. 2 (CD): *even though he knows it is impossible to win, Atticus takes Tom's case.*
Sent. 3 (CM): *With the battle insurmountable, Atticus chooses to defend Tom out of goodness and desire to do right.*
Sent. 4 (CM): *He believes no matter how bad the odds are, one must continue to persevere.*
Transition to sentence 5: *In addition to taking the Robinson case,*
Sent. 5 (CD): *Atticus tells Scout to stick with school no matter what.*
Sent. 6 (CM): *Atticus shows Scout that if you stick with something, it will take a turn for the better.*
Sent. 7 (CM): *He teaches her not to give up when it gets tough, but to stick out the bad times.*
Transition to sentence 8: *One of the last ways Atticus shows not to give up is*
Sent. 8 (CD): *when Atticus told Tom not to worry about being guilty because he was going to*

file an appeal.

Sent. 9 (CM): *By filing an appeal to save Tom, Atticus proved his concern and devotion to Tom and the case.*

Sent. 10 (CM): *Because Atticus knew that Tom was not guilty, he had faith in the fact that everything would turn out just.*

Sent. 11 (conclusion, all CM): *Atticus, throughout the book, shows that one must never give up no matter what the problem; when the end comes, all options exhausted, and all avenues explored, then, and only then, can one be satisfied with the outcome.*

Paragraph 4: Body Paragraph:

Sent. 1 (TS): *Being an admirable person, Atticus is a good role model for his kids.*

Transition to sentence 2: *At the beginning of the book,*

Sent 2 (CD): *Atticus tells Jem and Scout to leave the Radleys alone*

Sent. 3 (CM): *Atticus tries to demonstrate that making fun of people is not proper behavior.*

Sent. 4 (CM): *Atticus tries to get across the point to Jem and Scout that they wouldn't want to be treated as they were treating the Radleys*

Transition to sentence 5: *Towards the end of the book,*

Sent 5 (CD): *Atticus tells Jem and Scout to mind their aunt and Mrs. Dubose.*

Sent. 6 (CM): *He is trying to teach his children to show respect.*

Sent. 7 (CM): *By putting the children into different situations, Atticus reinforces the idea that they must still respect people, even though they may not like them.*

Transition to sentence 8: *During the middle of the book,*

Sent. 8 (CD): *Atticus doesn't brag about being good with guns before he shoots the dog.*

Sent. 9 (CM): *By not bragging, he is being a model for his children, letting them know it is wrong.*

Sent. 10 (CM): *He attempts to show them that people do not appreciate showoffs.*

Sent. 11 (Conclusion, all CM): *Atticus is one of those fathers that everyone wishes they had; he is not too strict, and lets his kids go through life and learn from their mistakes. Atticus wants them to grow up in the real world and not locked up in a house like Boo Radley for making one mistake.*

Paragraph 5: Conclusion:

First sentence of the concluding paragraph: *Atticus is an admirable man because he helps people in town with problems, he teaches people not to give up, and he is a good role model for his children.*

(subsequent drafts would contain more content and would weave CD and CM.)

Composition Hooks/Grabbers
Seven Ways to Begin

The following examples use "The Morning Blahs" as their topic.

Question: How can getting out of bed at seven thirty in the morning be so unexciting? Why is it that every morning my house resembles the local zoo at feeding time?

Quotation: (from a book, a dictionary or person)

"Life can be made easier for one teenage person, if he makes himself get up in the morning." This is what my mother is trying to make my sisters and me understand.

"If you would organize your time, you would not have to hurry so much just before the bus comes," my mother repeats to my sisters and me every morning.

Remember to document borrowed ideas, use meaningful quotes, and bridge into the commentary and thesis.

Definition: (dictionary is best; use quotation marks)

In the morning at my house, a "boy" is one who sleeps late, forgets to eat breakfast, and finally wanders off to school.

What is confusion? It is the utter chaos which is seen at my home in the morning.

Startling Statement: (something unusual, extraordinary; often punctuated with an exclamation)

I just force myself to get up in the morning at my house!

I live in the middle of a war each morning!

Series of Facts: (three or more)

Everyone in my family rises at seven o'clock on Monday, seven-fifteen on Tuesday, seven-thirty on Thursday, and on Friday we hardly make it to school before the bell rings.

Anecdote: (a little story set in time and place; something happens to somebody, or something is done by somebody; must have a point and be related to the topic of the composition; must be relatively short)

One morning last month, my mother fixed cream of wheat instead of the usual bacon and eggs. When I discovered that there were lumps in it, I gagged. The lumps foretold of the day that awaited me.

Metaphor: (it is set up in the hook and carried throughout the paper; it should not "overtake" the content of the essay)

The Monday-morning overcast rolled in before my foot hit the floor, forcing me to emotionally begin running before I was ready—a vain attempt to dodge fate.

Conclusion Tricks and Techniques

As the last paragraph of the composition, the conclusion leaves a final impression on the audience. That impression should reinforce and/or extend the main idea presented in the thesis statement, thus giving the composition a sense of completeness. To write the conclusion, think about the main idea of the thesis statement and ask, "What do I want my audience to remember most, or do, about this topic?"

Useful Methods

A. Ask a question for the reader to ponder. Give him a choice or a challenge.
B. Make a prediction or logical conclusion based on the paper.
C. Finish with an apt, fitting quote.
D. Summarize the main point confidently and logically (this works better with longer essays).
E. Echo the "hook" used in the introduction. Refer to it, rephrase it, or answer it.
F. If appropriate, use a humorous twist.
G. One may use a signal—"in conclusion"; "therefore"; "thus"—although this type of conclusion is not very sophisticated and is acceptable under conditions of panic, such as timed writes.
H. Answer the "So What?" of the paper, or in other words, point out the significance of the information presented.

Cautions

A. Do **not** apologize or say "I have tried . . . ." Be confident!
B. Do not use "you" if anything else is possible.
C. Do not introduce any new information.
D. Do not change the tone or attitude—remain consistent.
E. Do not end with a cliché ("Last, but not least")—be original!
F. Do not use a "one size fits all" conclusion—be specific!
G. Do not be too chatty and informal. Do not babble on and on.
H. Do not tack on "The End" or similar decorations.
I. Do not use a postscript or afterthought.
J. Do not end with a summary when a summary is unnecessary.
K. Do not end with a trite quotation or an anecdote that does not relate to the thesis.
L. Do not end with a complaint ("This would have been better had I more time").

Remember

A. The conclusion is the last chance to show sparkle and thought, so create a strong impression of good writing!
B. Proportionally, the conclusion is 10% of the paper:
    One sentence in a paragraph
    One paragraph in a short essay
    One page in a ten-page essay

Content-Based Examples

Depending on the subject and purpose, make a judgment of some sort:

"No one can explain him. 'Genius' hardly does justice to the range and originality of his work. There is no name, from all history, to place alongside his. Put most simply, Leonardo da Vinci remains the most gifted human being who ever lived."

Make suggestions or warnings:

"The lesson to be learned from these facts is obvious; the State Department ought to do everything possible to promote better relations with the Malagasy Republic . . . ."

Answer the "So What?" of the paper:

"Being lost in the wilderness does not have to be a tragic experience. By using the resources immediately available, a person can keep himself alive until help arrives."

Highlight ambiguity or still unresolved issues or what next could be investigated:

"It is not clear that any solution exists to the moral problems that Conrad considers in Heart of Darkness. Several solutions are suggested—by Marlow, by the cannibals, by Kurtz himself—but for the reasons indicated, none of them seems adequate. The solution, if there is one, lies buried in the heart's own darkness."

Highlight implications or effects:

"As scientists search for answers, the clash of egos and the conflicting claims may be taken as signs that science is alive and well and likely on the verge of a major new insight. Says astrophysicist John Bahcall of the Institute for Advanced Study in Princeton: 'Every time we get slapped down, we can say, "Thank you Mother Nature," because it means we are about to learn something important.'"

Style and Format-Based Examples

Cyclic return (repeat an important phrase mentioned in the opening paragraph):

In an essay entitled "It Was a Stable World," one could start the closing with "The world was stable."

Rhetorical question:

"But all that is no one else's business, so I will put it aside, but in closing, I ask this: 'Have you ever found in history or experience an ambitious man who found happiness?'"

A quotation:

"I have no wish to condemn science. Without it our civilization could no longer even eat; yet one may be allowed at times to wonder what sort of civilization the scientific future holds in store. And the ghost of Rachel Carson answers: 'You may wonder.'"

Rhythmic variation (usually slowing down and regularizing the rhythm):

"We pray that Eleanor Roosevelt has found peace and a glimpse of sunset. But today we weep for ourselves. We are lonelier; someone has gone from our own lives who was like a beacon; and someone has gone from the world—who was like a voice calling the nation to honor."

Expository Introduction and Conclusion Examples

Introductions:

For the following examples from the essay samples at the back of this handbook, the hook is *italicized*, the bridge is underlined, and the thesis is **bolded**.

Why is that when we see flies we automatically cover our food, brush them away and rush towards the fly swatter? It is because flies are known to spread disease and filth and promote decay, unsanitary things that civilized humans despise. **In Lord of the Flies, William Golding uses these insects to represent the death and decay of moral values, which spread unchallenged by opposing wholesome forces.**

Sometimes there is an emptiness in a person that no amount of gooey fudge brownies, smooth Haägen Daz ice cream, or succulent roast chicken with creamy mashed potatoes can fill. Sometimes when we sit down at the dinner table, it is not to consume food, but to soak in knowledge from our families and friends or to excrete the learnings of that day. In Great Expectations, the reader follows Pip Pirrip from his hungry childhood, to his fulfilling adulthood. People often change as a result of the desire to escape a painful youth and the search for a fulfilling existence. **Such change is witnessed in Pip through a series of meals and feasts where he first, undergoes torment; second, not only gains food, but knowledge and answers; and third, is given the opportunity to express what he's learned, and all of this happens at the dinner table.**

Conclusions:

In general, conclusions for expository essays have global and textual commentary connecting but not repeating the global and textual commentary present in the rest of the essay. Furthermore, if a hook is used in the introduction, there's often an "echo" of it in the conclusion. For the following examples from the essay samples at the back of this handbook, the "echo" of the hook is *italicized*, textual commentary is underlined, and global commentary is **bolded**. Transitional statements have no specialized formatting.

So what if people, as "civilized" humans, didn't fight these pesky creatures known as files? What if they were allowed to infest storehouses and invade homes? Surely the spread of disease and filth would be that much greater. In addition, **as representations of moral decay and corruption**, the flies on the island of Lord of the Flies spread their metaphorical diseases to the boys, **showing how chaos and evilness will spread when they are not effectively counteracted by goodness and purity**.

Meals and feasts in Great Expectations are not used to tell the reader that the book's characters ate, but to introduce the reader to the manner in which the characters behaved at the dinner table, in their own comfortable surroundings. **The food at the dinner table is used to fill empty stomachs, but the experience one gains at the dinner table is used to fill one's emptiness within. This void is most often the absence of happiness, knowledge, or contentment with oneself.** Pip experiences all and, **as many people do**, uses the dinner table to fill the voids in his life by interacting with those who share his hunger for belonging, knowledge, and power.

Commentary Helper

(from Jane Schaffer, 2000)

The following will help students turn commentary into "A" or "B" commentary.

Commentary is insightful, meaningful, and consistently finds connections between characters, events, themes or global perspectives. The vocabulary should include powerful diction used appropriately. Excellent commentary should also include sophisticated sentence variety, skillful transitions (lead in) to quotes, and clear and purposeful organization.

What is insightful, meaningful commentary?

This refers to comments, insights, opinions as they relate to the concrete details chosen to support a thesis. First, the CDs must support the topic sentence, which then supports the thesis. Once these are in sync, a writer can really dig into the commentary with confidence. Here are some examples of acceptable commentary versus really good commentary.

> **Napoleon is a mean pig.** (This is commentary, but it's not very good. It's generic, boring, not very insightful, and anyone could get this from reading the book.)
>
> **Napoleon is a cruel, uncaring leader who has little regard for the other comrades on the farm; they only serve to bring him power.** (This is better, but it's really only commenting on what one already sees in the story. Again, it's fancier, but anyone could get this from reading the story.)
>
> **As a metaphor for the cruel and inhumane treatment of the proletariat by the ruling class in the Communist Soviet regime, Napoleon represents the weak-willed leaders who sacrificed the working class for their own comfort.** [This is getting pretty close to "A" commentary, because it brings in "events, themes, global perspectives." It relates the allegory of Animal Farm to the Soviet communist regime. This is not written in the book itself. Therefore, it is really good commentary because the writer had to retrieve it from somewhere other than the pages of the story; he had to draw connections between the story and the outside world. Also, the sentence variety is not the simple **He + is + adjective** format that invades essay writing. The paragraph begins with a dependent clause, uses strong verbs ("sacrifice," "represent") and good description ("weak-willed," "cruel" and "inhumane").]

Commentary finds connections between characters, events, themes or global perspectives:

Good commentary draws ideas together, like the threads of a tapestry coming together to form a whole cloth. Global perspectives are about larger truths, things that would relate to all or most other people, things like honor, dignity, respect, fighting for what is right, defending an ideal, speaking one's mind, sacrificing for the good of the whole, or sacrificing the whole for one's own good. These are big ideas. Also included in this would be comparing themes presented in literature with other similar events or occurrences outside the world of literature. For example, Animal Farm is not just an allegory for the Communist Soviet Union. It could also represent any situation where power has gone to an elite group rather than being distributed fairly. It could stand for any situation where all people are created equal, but some are more equal than others.

Tying in comparisons to characters from other pieces of literature is also a way to broaden the scope of the commentary in the essay. Are there characters in other novels read that are treated

unfairly as the animals on the farm were? Orwell's 1984 might be a novel where individuals are sacrificed for the good of the whole. Or Fahrenheit 451? Or Brave New World? Comparing to other pieces of literature already read also boosts one's base of commentary. **However, such comparisons should be allusions only; the bulk of the commentary should be focused on the text at hand**.

The vocabulary should include powerful diction used appropriately:

This means several things. First, writers must stretch their vocabulary. They cannot always use "he is _____." It's just not that interesting. To stretch one's vocabulary muscles, do several things. To begin, read a lot. The more one reads, the more words will stick in one's head. Second, practice vocabulary that is new. If a student reads a word he doesn't know, he should look it up in the dictionary; then, practice it. If a writer ever uses the word "is" (or any other "to be" verb) as a verb, he should examine his sentence and see if he can use a more active verb instead. ("Is" is a fine verb. It is a state of being. It is great. It is boring if it is all the writer ever uses.) Also, a word on the thesaurus: Don't use a word from the thesaurus unless it is correct at the connotative level. Just because it is a synonym for another word doesn't mean it would be the appropriate word to use in every sentence. Only use recognizable words, or ask someone who is a more skilled reader to check the usage. One more word on vocabulary; don't depend on spellcheck. It catches some mistakes, but not all.

Sophisticated sentence variety:

Sentence variety means that the format of sentences differs from one sentence to the next (except for parallel structure). When a person dances, he varies the moves made on the dance floor. When a person speaks, he sometimes uses long sentences, sometimes short, some loud, some soft. Write with the same variety. Here are some options:

A. Instead of a simple sentence (**Napoleon is a mean pig**), one could vary the sentence with a dependent clause (making it a complex sentence): **Since he tortures with abandon all who step into his path to absolute control, Napoleon is a mean pig.** Suddenly, "Napoleon is a mean pig" looks pretty good, even if it is a really weak commentary sentence. Dependent clauses can begin with words like "since," "when," "while" or a verb participle like "looking," "searching," "abandoning," "teasing," "reveling," "tempting," or any other **–ing** form of a good, active verb.

B. One could make the simple sentence into a compound sentence: **Napoleon is a mean pig, as well as an uncaring, unfeeling paragon of porcine narcissism.** A compound sentence strings two ideas together with a conjunction or conjunctive phrase "as well as, "and," "but," "or," "because," and many others.

C. One could mix the above approaches together:
Since he tortures with abandon all who step into his path to absolute control, Napoleon epitomizes the cruel, uncaring leader who has little regard for the other comrades on the farm; they only serve to bring him power.

(See "Sentence Combining" in this handbook for more help with sentence variety.)

Skillful transitions (lead in) to quotes:

Transitions are phrases that tie together ideas, and they are most often used when quoting concrete detail from a novel or story. Imagine that the concrete detail is a jewel. Imagine that the transition is a setting for the beautiful jewel. Without the proper setting, a jewel cannot be

shown off to its best advantage. This is true of concrete detail. Without the proper setting, the reader doesn't understand why the writer dropped that particular quote into the essay. For example:

Thesis:	**Napoleon betrayed the best interests of Animal Farm for his own selfish achievements.**
CD (with transition):	**The final act of defiant tyranny comes when Napoleon corrupts the sheep on his own behalf. In supporting his violation of Old Major's original commandment against walking upright, he has Squealer teach the sheep to chant "Four legs good, two legs *better*!" (91).**

The transition material sets up the reason for using the quote. It makes the interpretation of the quote clear and connects it to the thesis statement that it supports.

Clear and purposeful organization:

A writer must make sure that the thesis connects to the topic sentence for each paragraph, and that each topic sentence connects to the CDs chosen, and that the commentary connects to the CDs, and so on. All parts must be integrated. After finishing writing, highlight each component, make sure they all agree (or connect) with each other, and double check whether the CDs and commentary, in fact, support the thesis.

Most importantly, REVISE, REVISE, REVISE.

Don't settle for "finished."

Settle for "FINISHED, POLISHED, EXAMINED, ANALYZED, READ, PROOFREAD, EDITED, REVISED, REVISED AGAIN, RETYPED, REWRITTEN AND PROOFREAD."

Unity and Coherence

(Ideas adapted from Wilma and David Ebbitt's Writers Guide and Index to English, seventh edition)

Unity

Any essay, whether as short as a paragraph or as long as a novella, needs coherence and unity to make sense. Unity occurs when ideas are connected and sequenced in meaningful ways, which means ideas must have a **logic** to them and they must be fully explained.

Throwing ideas on the paper in whatever order they occur in one's head is useful when generating ideas, but it doesn't help the reader and may lead to confusion or, even worse, a complete loss of one's point. Remember, communicating the idea is not the reader's job; it's the writer's, and unity in ideas helps the reader understand how the writer came to his or her conclusions. (See "Organizing at the Essay and Paragraph Levels" in this handbook for more guidance on organization.)

In addition to sequencing thoughts in a meaningful manner, a writer must also fully explain the essay's points and lead the reader to the text's conclusions. Problems occur when writers don't clearly show ideas that may be clear to the one composing, but may not be clear to others. A good way to think about any audience is to consider them an intelligent but skeptical group. In other words, the audience can think (don't insult them, treating them as idiots by taking on a condescending or "primer" tone), but they don't necessarily agree with the writer's stance, interpretation, or point. That means all ideas must be fully developed and connected; the point of the writing, the evidence that led to that point, and the relevance of that point should be clear.

While developing and connecting ideas in an essay, "more" (more evidence, more ideas, more words, etc.) is not necessarily better. Irrelevant information throws a reader off track and "muddies" an otherwise fluid text, and too much evidence or too much explaining can be "overkill" and slow down the reading or bore the reader. Instead of thinking "more," think "precision." Choose precise evidence that will clearly and thoroughly support an idea. Choose precise words that will express an idea succinctly (see "Specificity" in this handbook for more information), and choose a precise explanation of ideas that will connect to the evidence and to the thesis.

Use the following list to check for unity in an essay:

Sentence Level

1. Delete any extraneous words or phrase that don't connect to the central idea.

2. Sentence combine ideas with subordinate or coordinate conjunctions (see "Sentence Combining" in this handbook for more guidance).

3. Keep separate ideas in separate sentences.

Paragraph Level

1. Begin with a strong topic sentence that discusses an idea, not simply a topic; paragraphs that simply discuss a subject (i.e., sports) will be more fragmented than one that develops an idea (i.e., True sportsmanship must include ethical behavior).

2. Connect all ideas to the topic sentence by including a discussion of the chunk's relevance to the overall point of the paragraph.

Essay Level

1. Use a thesis statement focused on an idea, not a topic (see the discussion concerning topic sentences above).

2. Use a thesis statement with a complex, but clear idea that envelops (but doesn't necessarily repeat) all topic sentence ideas in the essay. This will ensure every paragraph is connected to the essay's overall point.

3. At various places throughout each paragraph, add a "connection" to the thesis. A "connection" is a phrase, word, or sentence that connects the discussion at hand to the essay's major focus. In other words, what's the relevance of the chunk or paragraph to the essay's overall point.

Coherence

If unity is like building a house using bricks (all building materials must be lined up in a way to ensure structural integrity), coherence is the mortar between those bricks. It consists of words or phrases that connect the unified ideas, so the writing reads smoothly and purposefully.

Coherence can be created primarily four ways:

1. Transitional words and phrases, such as "however" and "On the other hand" (see "Useful Transitions" in this handbook for a more complete list).

2. Repetition of key words or ideas (or images in narrative writing), or possibly parallel structure if the ideas warrant it. If the idea is important enough to emphasize, parallel structure will provide the emphasis and connections between ideas needed. If not, mentioning what's being discussed (or a synonym) will keep both the reader and writer on track. However, beware of overusing any word of sentence structure, for if everything is emphasized (through repetition), nothing stands out and, therefore, nothing is emphasized.

3. Using pronouns with clear antecedents located close to the pronoun itself (see "Pronoun Antecedents and Agreements" in this handbook for more guidance).

4. Demonstrative Adjectives: "this," "that," "these," and "those." Using such words occasionally helps prevent unnecessary repetition of the topic or idea under discussion.

As with almost anything in life, some repetition is good, but too much is dull, boring, and ineffective. So use a combination of the four methods listed above, letting content and the way the essay sounds determine which method to use at any given time.

Getting From One Paragraph to Another

Use Transitional Words

Refer to "Useful Transitions" located in this handbook.

Use Paragraph Hooks:

Simple Hook: Repeat the last word or phrase from the paragraph above (a type of anaphora). Example:

> . . . a dear old white-thatched gentleman who embodies the very spirit of loving kindness.
>
> The loving kindness begins to look a little doubtful in view of some of Twain's writing. . . .

Deeper Hook: Go back further into the last sentence from the paragraph above.
Example:

> . . . a dear old white-thatched gentleman who embodies the very spirit of loving kindness.
>
> The above dear old white-thatched gentleman happens to be the author of some of the most savage satire . . .

Idea Hook: refers to (and often compresses) the idea just expressed in the paragraph above**.**
Example:

> Mark Twain is . . . the very spirit of loving kindness.
>
> Such a loving view of Twain would probably have been a source of high amusement to the author himself, for Twain wrote some of the most savage satire . . . .
>
> OR
>
> Any resemblance between this popular portrait and the man who reveals himself in this writing is purely imaginary, for Twain wrote . . . .

The "idea hook," however, does not give a writer permission to simply "tack on" a new idea at the end of a paragraph in order to transition to the next paragraph. If an idea is mentioned in a paragraph, it must be discussed in that paragraph. In contrast, the "idea hook" is designed to set up a discussion of a nuance connected to, but not addressed, in the previous paragraph.

The function of all transitions—from the simple to the complex—is to create "echo effects" within a paper. **Along with a basic organizational strategy, transitions support coherence in writing.**

Quoting From the Text

Make quotations part of a sentence or set them apart as independent clauses.

1. **Quotations can be woven directly into a sentence without punctuation. This happens 90% of the time.** Example: E.K. Hornbeck accuses Henry Drummond of "sentimentality in the first degree" (Smith 7).
2. **Quotations can be introduced with commas. This happens 10% of the time.** 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" (Smith 15).
3. **Quotations can be set apart as an independent clause and introduced by a colon. This can only be used in longer essays.** Example: In the following reminiscence, Drummond recounts an important experience from his childhood:

> 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 judge of rocking horses.
>
> Golden Dancer had a bright red mane, blue eyes and she
>
> was gold all over, with purple sots. When the sun hit her
>
> stirrups, she was a dazzling sight to see. (Smith 37)

However, one must preserve the cd:cm ratio and document the source.

GENERAL REMINDERS:

1. If a quotation is over four lines long (as in the previous example), indent, but still double space. Do not use quotation marks. Shorter quotations (four lines or less) should be put in quotation marks.
2. Commas and periods go inside quotation marks. Semi-colons and colons go outside the quotation marks.
3. End punctuation, like exclamation points and question 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"?
4. Always integrate quotations into the writing with insightful comments.
5. Don't string several quotations together consecutively. Weave them logically into the paper's prose.
6. <u>Don't pad the essay with quotations.</u> Be selective.

Specificity and Wordiness

Just as nobody likes a long-winded speaker, few tolerate a wordy writer. Some writers try to disguise weak content with "puffed-up," flowery, or "intelligent-sounding" language, but they have only added weak phrasing to weak thinking. The secret to writing well rests in presenting interesting ideas and evidence (for expository writing) or a precise, concrete description (for narrative writing). More ideas, more emotion, and more reflection are better, but more words without purpose drains the life out of any text. Consequently, the best writing says the most with the fewest words. This doesn't mean that a long sentence is necessarily wordy, for if the writing is precise, if each word adds something vital to the sentence, then a long sentence can be "tight." Good writers focus on the substance and nuance of their writing and then choose the most precise way to relay that information.

Consider the following sentence:

> After **the person giving the speech** ended her elocution, the class, **which was the audience**, raised their hands and the speaker **figured out** she **was** not clear enough with her speech.

The bolded sections have little content behind the words and need condensing or more precision: "the person giving the speech" is simply "the speaker"; "which was the audience" can be inferred and, therefore, doesn't need to be stated; "figured out" can be replaced with a more precise word—"discerned"; and "was" is a passive verb (see "Active and Passive Voice" in this handbook for more guidance) which often requires extra words to present the content.

A tighter and, therefore, clearer version would be as follows:

> When the audience asked questions, the speaker discerned that her speech lacked clarity.

The original version required 31 words to say what the second version stated in thirteen. If the writer wanted to say more, he or she should add more ideas, not more words. That's why a student often sees "develop more" coupled with "wordy" scrawled beneath loose writing in graded essays. Although these comments seem paradoxical, the first one deals with content, while the second focuses on style. Writing with economy takes work and diligence, but it is attainable and can become automatic. Good places to start are listed below:

1. Use strong verbs. This means avoid passive voice (see "Active and Passive Voice" in this handbook for more information).

2. Use precise nouns. Don't try to elevate diction by choosing a complex word when the content and connotation are more precisely presented with a simple one; a "cat" sounds like a better buddy than a "feline," but if the discussion centers on independence, a "feline" would connote such a nuance more precisely. Think about the **precision** of a word, not its length.

3. Limit strings of prepositions, adverbs, and adjectives. Often a more precise word or phrase can replace such a string or the information is unnecessary for the overall point of sentence. For example,

> "After today in the morning under the tree, we will tentatively and shakily make a decision concerning the fate of the worn, tattered book"

can be accurately restated as

> "Tomorrow morning, we will cautiously decide the fate of the dilapidated book."

4. Avoid deadwood (filler words), especially the unnecessary use of "that," "of," and "which." For example, "The student remembered *that* he already completed the reading" becomes "The student remembered he already completed the reading." Sometimes "that," "of," and "which" are required in a sentence, but most of the time, student writers use them as filler. Other examples of deadwood are as follows:

Wordy	Concise
Due to the fact that	since, because
It is necessary that	must, should
Has the ability to	can
At the same time as	before, after, as
In the event that	if
The true facts	the facts

5. Sentence combine a series of sentences that can be best be stated as a single complex idea. For example:

> "Students usually receive textbooks the first week of school. The books are very heavy. Backpacks often rip because of this. Also, student backs ache by the end of the day. This puts students in a bad mood even before they get their first homework assignment."
>
> Once combined, the writing chunk becomes a "tightly" phrased sentence:
>
> "Even before the first assignment is given, student backs and backpacks ache under the strain of heavy books, fraying both nerves and satchels."

An economy of words requires vigilance and persistence, but the resulting precision adds character to writing and allows it to "sing." As Shakespeare once wrote, "Brevity is the soul of wit," so add intellectual depth to prose by making each word count.

Hints for Writing the Successful Paper

Listed below are the most common expectations for well-written papers.

Development of Argument:

*A paper should move logically from point to point. This means the writer should avoid a basic classification essay. Essays that move logically (i.e., chronologically or from a specific point toward a comprehensive one) are the most effective.

*Avoid plot summaries. One is really describing what is going on in a piece (not retelling the story, but lifting out its meaning and the tools used to create it). The reader has the text; simply refer to the passage discussed. **Remember that summarizing a text never qualifies as analysis.**

*Avoid praise. Telling the reader how much of a genius Hawthorne is in one's estimation makes a negative, not a positive impression. Words such as "well-expressed" and "powerful" evaluate the text's worth instead of describing its meaning. Likewise, words such as "deep," "meaningful," and "emotional" say nothing specific about the text; they simply register a personal view of the language. **Evaluation is not applicable in an analytic essay.**

*Isolate and be able to state the main idea of a piece. Remember that a topic is not the same thing as a thesis. For instance, Edgar Allan Poe might be writing about murder in "The Tell-Tale Heart," but "murder" is only a topic, not a thesis. A thesis is the attitude or stance the author has taken toward the topic, so that in the case of this story, the thesis might read, " In 'The Tell-Tale Heart,' Poe creates a killer whose character takes on additional menace when one realizes his madness is seemingly quite sane."

*Don't ignore literary devices; figures of speech, sound devices, and rhetorical devices provide clues to the author's intent, and identifying them and discussing their relevance indicates to the reader that one understands the text's theme on a sophisticated level. However, the tools alone are not the subject of the essay; an astute reader will have found meaning/a message in the text, and as he unfolds it, he would discuss the author's use of the tools to help get the meaning across.

*Identify and discuss the main idea clearly. Don't ramble and don't throw in irrelevant observations in order to convince the reader SOME thing is known (even if it's only distantly related to the text).

*Stick to the topic of the paragraph throughout. If trying to show how Shakespeare created a bitter, angry tone in a soliloquy, stick to proving that throughout the paragraph. At the end, leave the reader with the final thoughts on the matter (or connect the ideas to the thesis), instead of repeating what was already said.

*When given a specific text or passage, be cautious about referring extensively to the time period for a given piece. It's not wrong to indicate briefly something is known about the piece's background, but the argument should not focus on the text's history or be grounded in assumptions about its time and place. Stick to what can be gleaned from the text itself, and don't become an historical expert. Derive meaning from what is in the text.

*When discussing diction, don't pull words out of their context into a long (10+) list and conclude with a non-specific generality about them, i.e., "the words are morbid, sad, depressing." Pull specific words out and discuss them in their context. Make connections between words in different parts of the text, but don't list them. Stop to consider their individual meaning and power in the particular place they appear.

Structure:

Intro: Intros should be short and to the point.

*Avoid overly general observations ("Since the beginning of time, man has wrestled with the true meaning of courage.")

*Include the title and author of the work.

*Refer to the voice as that of the speaker, not the author.

*Don't restate the question to form a thesis; the thesis should be a one-sentence answer to the question.

A thesis must have an argumentative edge.

It must NOT contain vague words.

It must be something that can be proved by giving reasons or support.

It must be something a writer can cover well in the allotted space and time.

*Introductions may have a bridge sentence or sentences that do the following:

*Tie the "hook" to the thesis sentence through explanations and/or more details (example: "At your age!" How many times do we hear that expression from our parents or our teachers? <u>And yet, what is our age? What things are there that we could do several years ago that either we would not be caught dead doing now or people would be disgusted seeing us do?</u>).

*Provide a smooth transition to the main thesis.

*Proportionally, the introduction is 10% of the paper:

One sentence in a paragraph

One paragraph in a short essay

One page in a ten-page essay

Body: A **minimum** of two paragraphs should succinctly, but fully develop the argument.

*Compose at least two-chunk paragraphs with a 1:2 concrete detail:commentary ratio.

*Sentences must be presented in the order that best fulfills the paragraph's purpose, but the best writing will weave concrete detail and commentary.

*Each sentence must help fulfill the paper's purpose and relate to the thesis or topic sentence. Beginning a paragraph with a fact or quote is useless because one hasn't yet explained what its purpose is.

*Examples and/or quotes are a must. Some may be short references and others more elaborate.

*Explain all examples and quotes. When writing commentary about a quote, do not use "shows," "tells us that," or "serves to." Blend the quote with commentary, and simply explain what it shows, tells, or does. Don't forget to explain how it accomplishes its purpose.

*Provide the context and speaker for any quotations and examples.

*Just putting a quote in and making an assumption about it is not enough. For example: "'To be, or not to be: that is the question' is Hamlet's first line. It is so vague and deep that it shows how intellectual, and yet confused, Hamlet is." The commentary above makes an assumption about the quote without explaining why or how the statement explains Hamlet's state of mind. "Vague" and "deep" don't say much. It would be better to consider what the quote means and explain how his asking of the question indicates confusion (What is he confused about?) and intellect (reflective nature versus action? depression?). Never put in a quote without commentary; the writer cannot assume that the reader will know its purpose in the paper's argument.

Conclusion: A short wrap-up of the argument.
*Avoid a repetition of the thesis or points.
*Provide a final quote or example that summarizes the argument is most effective.

Style: Successful papers are characterized by good writing, which includes the following:
Diction: Effective use of words for clarity and specificity.
Sentences: Varied patterns; avoid groupings of simple sentences.
Clarity: Select words and phrases that most effectively communicate **meaning**.
Concision: **Elaboration doesn't mean repetition**. **Build ideas by extending them, not repeating them.**

Language:
*Avoid any first or second person pronouns.
*Avoid the overuse of "one," for it sounds stilted.
*Do not refer to "the reader"; this is the writer's perspective, not some anonymous reader's.
*Avoid any abbreviations.
*Avoid slang or colloquial words.
*Avoid contractions.
*Do not use words that connotatively do not fit the context (beware of the thesaurus).
*Avoid repetitive diction unless there is a rhetorical purpose.
*Avoid the use of "basically," "clearly," and "obviously." These are unnecessary and create wordiness.
*Wordiness indicates that the writer is not sure what it is he's trying to say, and he's hiding behind elaborate sentence construction. Get rid of meaningless words and state ideas clearly. Use strong, exact verbs instead of forms of "to be." Avoid the passive voice. **Ask what the paper is trying to say, and state it as clearly as possible.**
*Maintain a sense of simplicity; the best student writers see much, but say it very succinctly.
*Write to express, not impress; students who inflate their writing often, inadvertently, do not explain anything.

Syntax
*Use sentence variety; sometimes begin with a prepositional phrase, a subordinate clause, or a participial phrase.
*Use transitional expressions between sentences or chunks when the content doesn't serve as a transition.
*The final sentence should be different enough from the previous ones to give a sense of closure or connection to the thesis.
*The title must meet the requirements for expository writing:
State the subject
State the attitude toward the subject
Be a fragment

Feedback Instructions

The purpose of feedback is to help a writer see holes or problems in the CONTENT of an essay (the primary focus is revision, not editing). To achieve that end, do the following:

1. Prepare the essay to receive feedback by numbering every fifth line in the left hand margin (much like a poem is numbered).

2. Keep in mind that sometimes feedback is hard to receive (most people don't like to know that what they've created is less than perfect). Respect is the key here, both for those giving and receiving feedback.

3. Provide feedback on two to three peer essays by asking ten valid and helpful questions. Valid means what the feedback discusses directly relates to the content of the essay (no personal notes); helpful means honesty is not phrased in a spiteful or flattering manner. The purpose of these questions is to help the writer see the holes or areas of ambiguity in his or her essay. Lying because one doesn't want to hurt the writer's feelings is just as mean as saying something spiteful. Questions should be written on a separate sheet of paper and should refer to specific line numbers in the essay. Also, write the following phrase on the top of the feedback sheet: "Feedback for _____ provided by _____."

4. Each writer should receive 2-3 independent responses to their essay; hence, feedback should be written on separate sheets of paper and stapled to the appropriate essay at the end of the period.

For homework, definitely consider the questions in common among the feedback, and consider the relevance of the other questions to the essay. Make appropriate changes, and bring a clean draft for the next part of the process.

An Introduction to Research

Research on the simplest level is the search for information that will provide or clarify a topic, argument, or question. In high school, however, research is rarely just listing facts. Instead, research is usually used to support or provide context for an argument. This means that not all the information found when researching will be used in an essay. Some material will provide context so your topic or argument will make sense to you. Some material will only marginally or tangentially support your point and, therefore, only relevant materials should be used in a final paper. Finally, some material will not be completely accurate or come from a biased (unbelievable or questionable) source. To use research effectively, your research must be credible (free from bias), so the source of information is just as important as the information itself. Triangulation of information (finding the same information from at least three sources) can also provide credibility when the nature of a source is unclear. Furthermore, information, more often than not, should be obtained from multiple sources rather than one source. If information only comes from one source, there is no purpose in your research because it's already been done.

Note-Taking for Research Papers

Note taking for research papers involves the utilization of two types of index cards—source cards and fact cards.

Source cards

- Purpose: to contain all the information needed for the Works Cited Page.
- Separate cards are used to allow easy alphabetization when time to create the Works Cited Page.
- The cards are numbered so that fact cards can be correctly documented.

Fact cards

Basics

Purpose: to organize information from various sources about the thesis.
Format: one idea/thought/quote per card.

- The number of the source (from the source card) is in the upper right-hand corner.
- Leave the first three lines blank.
- Slug each card—see below.
- Contents of the card are either a summary of an idea from the source or a direct quotation (words written verbatim) from the text.
- In the bottom right corner of the card write the page number of the source where this information is found.

Slugging

- The use of any word or phrase that identifies what's on the card.
- The slug always goes in the upper left corner of the card.
- The slug leads to the beginning of the final outline.
- Just start taking notes; go back and "slug" cards later.

First "slug"

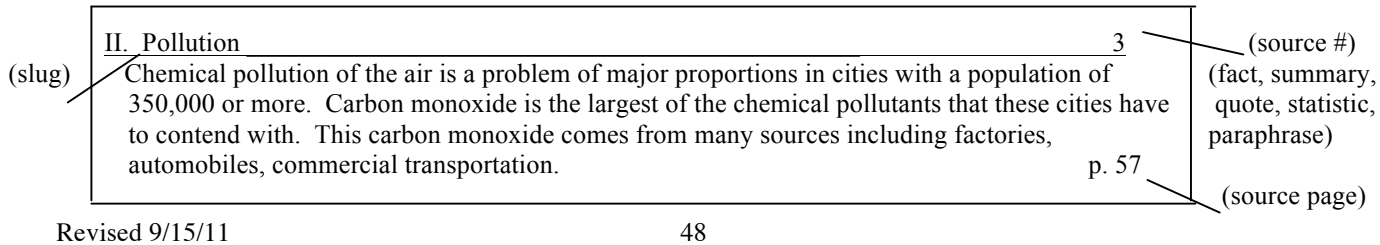
- This goes on the first line of the note card.
- This is taken from the Roman numerals of the <u>preliminary</u> outline.

Second "slug"

- This is placed under the first slug.
- Indent this "slug" about three to five spaces.
- This "slug" is more specific about the contents of the card.

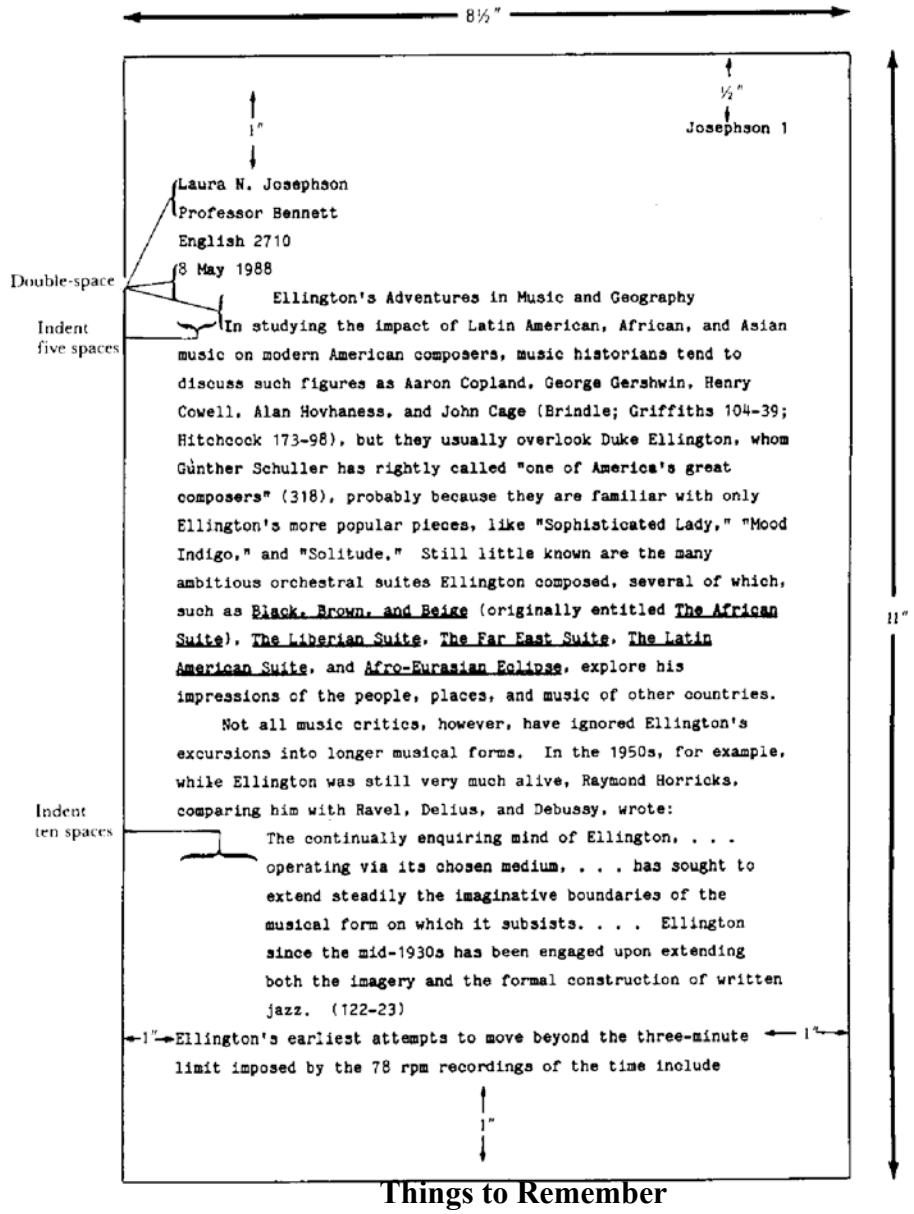
Third "slug"

- Indent this "slug" three—five spaces under the second "slug."
- This "slug" tells <u>exactly</u> what information is on the card.



MLA Format

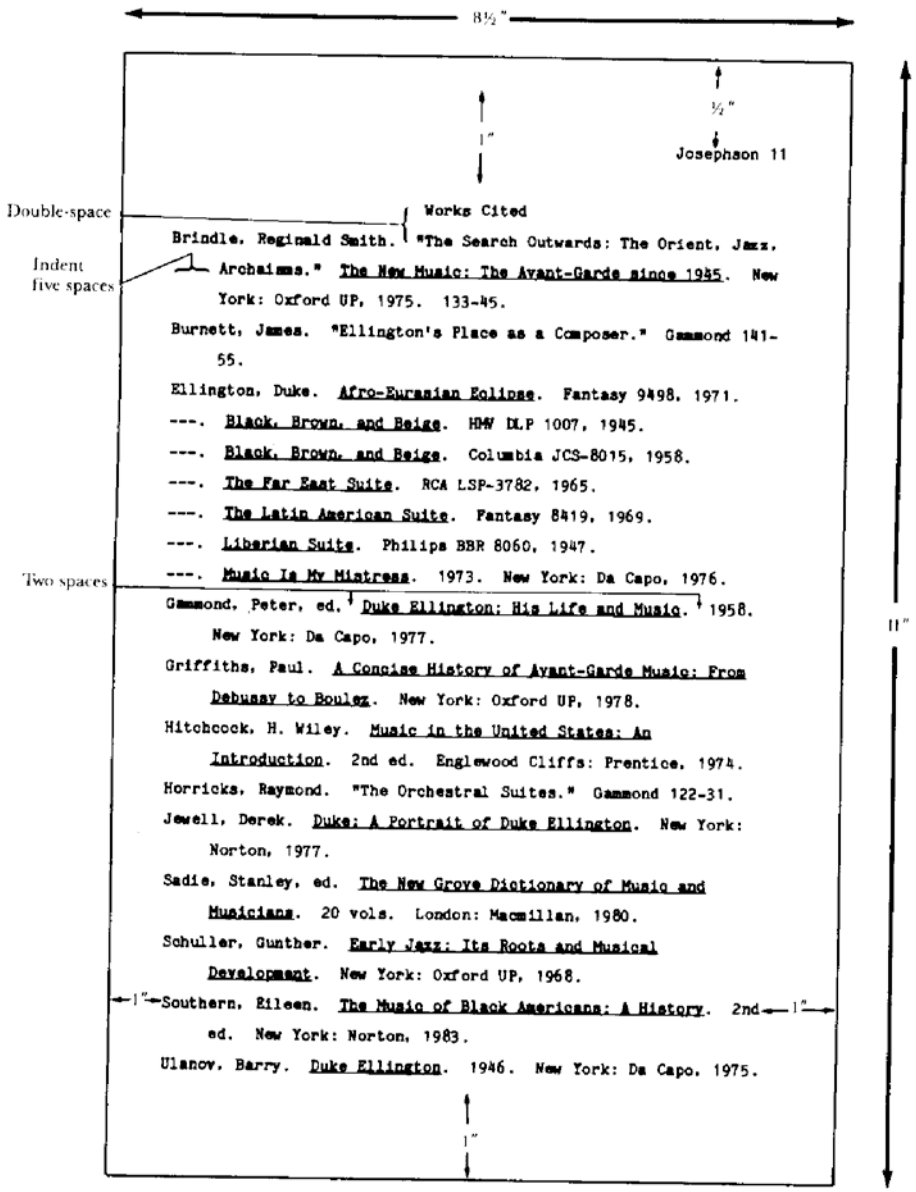
First Page of an Essay



Things to Remember

1. Include a teacher coversheet and/or MLA coversheet as directed.
2. All AP papers must be typed/word processed using one side of the paper only. In non-AP classes, if choosing not to type an essay, skip every other line and write on one side of the paper in blue or black ink only.
3. Include the entire writing process unless otherwise directed.
4. When a paper is returned, file it in the student writing portfolio and complete the appropriate assessment paper unless otherwise directed.
5. Secure an essay with one staple in the upper left hand corner. Do NOT use a folder.
6. When using a computer, use a plain type style, simple font, and a 12 point size.
7. Use parenthetical citations to properly document "borrowed" material.
8. Include a Works Cited page when appropriate.

First Page of Works Cited



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from *MLA Handbook for Writers of Research Papers*. Fifth Edition. 1999.

Things to Remember

1. Type the page number in the upper right-hand corner, one-half inch from the top of the page. The page number should be the next number after the last page of the essay.
2. Center the title Works *Cited* one inch from the top.
3. Double-space the contents of the entire page (after the title, between entries, within entries). Remember, there is no such thing as double-double space in MLA.
4. Begin each entry flush with the left margin. If the entry runs more than one line, indent additional lines five spaces (a hanging indent).
5. List each entry alphabetically by the author's last name. If there is no author, use the first word of the title (disregard A, An, *The)*.

Student's Name

Instructor's Name

Course Name and period (Do not abbreviate)

Due Date (day month year) Do not abbreviate

Formatting Papers on Microsoft Word, Using MLA Guidelines

Open a new document by clicking on the icon representing a blank page on the upper left of the screen in the second row of icons. Change the font to "Times New Roman," 12 point. Change the left and right margins to 1" by clicking on "format" on the top toolbar. Drag the cursor down to "Document." Change the left and right margin by clicking on the margin arrows or typing the number "1." Click "OK." From "View" on the top bar, select "Header and Footer." Click the button to right justify the name. Type your last name in the box on the screen; hit the space bar once. Make sure that header is in 12-point font (Select text and go to "Format" then select "Font" to verify that it is 12 point font). Then select the icon for page number (#). Then click on "Close."

To double space; locate "Format" on the top bar. Click on it and pull down the menu. Select "Paragraph" from the menu. When the box appears on the screen, look on the right hand side in the middle for "Line Spacing." Arrow down to "Double" and click it. Then click "OK"

Type the four-line heading flush to the left margin. Your full name appears on top, your teacher's name on the second line, the course title and period on the third line, and the due date of the paper is on the last line.

Think of a title for your paper. To center the title, find the icons in the second row on the right side of the "U." Click on the second icon. Type your title. (Create an interesting title! Do not call your work "Essay" or "Paragraph.") Capitalize the first and last words of the title and

all other words except articles, prepositions, and coordinating conjunctions. Do not enclose your title in quotation marks, do not underline it, and do not boldface it. Properly punctuate someone else's title, however, if you are using it within your own. Hit "Enter" and select the first icon again for the rest of your paper.

Begin to type the text of the paper. Indent the first line of each paragraph one-half inch from the left margin (a traditional tab). Do not justify the right margin, and do not add another line of space between paragraphs. Save your work from time to time.

Whenever you quote, summarize, or paraphrase an original source, you must document that source in two places, immediately at the end of the sentence and at the end of your paper on a final page labeled "Works Cited." Consult MLA guidelines for further instructions.

To use "Spell Check and Grammar Check," double click on the icon in the middle row that says "ABC." Be aware that everything highlighted may not be in error. Also be aware that the spell check will not recognize the misuse of a homonym.

To check "Statistics," select "Tools," and then "Word Count." This will give you some interesting information. When you are satisfied with your work, save it, and then print your document with black ink on white, 8 1/2" x 11" paper. Print on one side of the paper,

Do not make a title page or use a binder. Assemble the pages in reverse order, with the "pretty," most recent draft on top, previous drafts and peer responses underneath that, and the writing prompt on the bottom. Fasten all papers together with one staple. Use a paper clip instead if the package is too bulky for a single staple.

Plagiarism Examples

The brief passage below is taken from page 350 of the book *People and Ideas: A Rhetoric Reader* by Herbert J. Gans (Baylor and Moore1980). Examples of how the passage might be plagiarized follow below.

> "Journalism is, like sociology, an empirical discipline. Like other empirical disciplines, the news does not limit itself to reality judgments; it also contains values, or preference statements. This in turn makes it possible to suggest that there is, underlying the news, a picture of nation and society as it ought to be.
>
> "The values in the news are rarely explicit and must be found between the lines—in which actors and activities are reported or ignored, and in how they are described. Because journalists do not, in most instances, deliberately insert values into the news, these values must be inferred."

Copying Word for Word Without Quotation Marks or Acknowledging the Author or the Source

> Journalism is, like sociology, an empirical discipline that also contains values, or preference statements.

Use of Some <u>Key Words</u> or <u>Phrases</u> Without Quotation Marks or Acknowledging the Author or the Source

> In reporting the messages behind the news, journalists are rarely explicit when describing what society's values ought to be. Since writers don't deliberately insert values into the news, a true reading of a text requires diligence and a painstaking attention to detail in the subtext.

Paraphrasing, Giving No Author or Source Credit

> Journalistic articles contain, in addition to statements based in reality, statements reflecting the values of the author. The author's values are usually not obvious and exist behind the words.

Using an Author's Idea Without Crediting the Author or the Source

> Readers must take care to realize that some material in an article shows the beliefs or biases of the author even though that author may have tried to be objective in the reporting.

Using Quoted Material

A quotation can be a single word or an entire paragraph. Choose quotations carefully, using only the heart of the quote. Be sure that the wording, capitalization, and punctuation of direct quotations are the same as in the original work. Clearly mark changes for readers: (1) changes within the quotation are enclosed in brackets; (2) explanations are enclosed in parentheses at the end of the quotation before closing punctuation (like this).

Short Quotations

If a quotation is ten to fifteen words in length, place it within quotation marks and work it into the body of the paper.

Long Quotations

Quotations of more than four typed lines should be set off from the rest of text by indenting each line one inch (ten spaces**), r**emembering to double-space the material. When quoting two or more paragraphs, indent the first line of each paragraph an extra quarter inch (three spaces). Do not use quotation marks.

After the final punctuation mark of the quotation, leave two spaces and insert the appropriate parenthetical reference. Generally, a colon is used to introduce quotations set off from the text.

Partial Quotations

To omit part of a quotation, use an ellipsis to show the omission. An ellipsis is three periods with a space before and after each one.
Note: Anything taken from a quotation should not change the author's original meaning.

Adding To Quotations

Use brackets [like this] to signify any material added to a quotation to help clarify its meaning.

Quoting Poetry

When quoting up to three lines of poetry, use quotation marks and work the lines into the writing. Use a diagonal (/) to show where each line of verse ends. For verse quotations of four lines or more, indent each line one inch (ten spaces) and double-space. Do not use quotation marks.

To show the omission of a line or more of verse, make a line of spaced periods the approximate length of a complete line of the poem.

Parenthetical References

Parenthetical references give credit to the sources of information within the body of a research paper. To give credit, simply insert the appropriate information (usually the author and page number) in parentheses after the words or ideas taken from another source. Place them where a pause would naturally occur to avoid disrupting the flow of the writing (usually at the end of a sentence.)

Model Parenthetical References

One Author: Citing a Complete Work

If the author of a work is identified in the text, a parenthetical reference is not needed. (See the first entry below.) However, if the name is not mentioned in the text, the author's last name must be given in a parenthetical reference. (See the second entry below.) If the work is listed in the Works Cited section according to an editor, a translator, a speaker, or an artist, that name can begin the parenthetical reference.

With Author in Text (This is the preferred way of citing a complete work.)

> In "The Messages Behind the News," Herbert J.Gans suggests that readers must be careful to distinguish facts from opinions.

Without Author in Text

> "The Messages Behind the News" suggests that readers must be careful to distinguish facts from opinions (Gans).

Note: Do not offer page numbers when citing complete works, articles in alphabetized encyclopedias, single-page articles, and unpaginated (no page numbers) sources.

One Author: Citing Part of a Work

> List the necessary page numbers in parentheses when borrowing words or ideas from a particular work. Leave a space between the author's last name and the page reference. No punctuation is needed.

With Author in Text

> According to Gans, journalists do not only consider what is realistic (350).

Without Author in Text

> Journalists do not only consider what is realistic when they report the news (Gans 350).

Two or Three Authors

Give the last names of every author in the same order that they appear in the Works Cited section. (The correct order of the authors' names can be found on the title page of the book.)

> Many times, confrontations between animals follow a specific, known plan, and, except for a few occasions, "the biologically fitter of the two wins without the infliction of physical damage on either one." (Leakey and Lewin 309).

More Than Three Authors

Give the first author's last name as it appears in the Works Cited section followed by *et al.* (meaning *and others*).

> The Preface to the Sixth Edition of *The Norton Anthology of English Literature, Volume 2*, contains a discussion of the characteristics of the periods beginning with the Romantic (Abrams, et al).

Anonymous Book (Work)

When no author is listed, give the title or a shortened version of the title as it appears in the Works Cited section.

> Tragically, the poem ends "O, put me in that dungeon, put me in that cell,/Put me where the northeast wind blows from the southeast corner of hell,/I shot my man, cause he done me wrong!" ("Frankie and Johnny").

Corporate Author

If a book or other work was written by a committee or task force, it is considered to have a *corporate* author. If the corporate name is long, include it in the text (rather than in parentheses) to avoid disrupting the flow of the writing. After the full name has been used at least once, use a shortened form of the name in the text. For example, the *NCTE Report* may be used for the *NCTE Report on American Literacy* after the full name has been used at least once.

> The *NCTE Report* proves that many more people need to learn to read and write before America can be considered truly literate.

Indirect (or Secondary) Source

If citing an indirect source—someone's remarks published in a second source—use the abbreviation *qtd. in* (quoted in) before the indirect source in the reference.

> Parents' self-confidence seems to influence differences in the performance of babies. "When you showed me what my baby could do, you showed me what I needed to know how to mother her." (qtd. in Brazelton).

Literary Works: Verse Plays and Poems

Cite verse plays and poems according to the divisions (act, scene, canto, book, part) and line. Use Arabic numerals (1,2,3) for the various divisions unless instructed to use Roman numerals (I, II, III). When using the numbers, separate them with periods. When using lines only, use the word *line* or *lines* in the first reference and, in later references, use only numbers.

> "Hold, then. Go home, be merry, give consent/To marry Paris. Wednesday is tomorrow" (4.1.89-90).

Note: Use a diagonal (/) to show the break between lines of poetry.

> "Two roads diverged in a yellow wood,/And sorry I could not travel both/And be one traveler," (lines 1-3).

If quoting more than three lines of verse, indent the quotation one inch (ten spaces) and double-space. Each line of the poem or play will begin a new line of the quotation; therefore, do not run the lines together.

> I shall be telling this with a sigh
> Somewhere ages and ages hence:
> Two roads diverged in a wood, and I—
> I took the one less traveled by,
> And that has made all the difference (lines 14-20).

Literary Works: Prose

When citing prose (novels, short stories, essays), if the work is available in more than one edition, list more than just the page number. First, give the page number; then, add a chapter, section, or book number in abbreviated form after a semicolon.

> "'I have been a man of business, ever since I have been a man. Indeed, I may say that I was a man of business when a boy'" (382; 9,3).

When quoting more than four typed lines of prose, indent each line of the quotation one inch (ten spaces) and double-space. When this is done, place the parenthetical notation (the pages and chapter numbers) *outside* the end punctuation of the quotation.

> It was the best of time, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the Spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only." (4; 1, 1)

MLA: Citing Sources

Parenthetical Documentation

1. After the words or ideas borrowed from another source, give credit in the body of the paper by inserting the author's last name/editor/main word of an article or book title when no author is indicated, PLUS page number in parentheses. Place them where a pause would naturally occur, such as before a semi-colon or a period, to avoid disrupting the flow of the text.

   At the man's feet is a sign that reads: "I'm cold and lonely. God bless you" (Chambers 11).

   More than fifty tourists since 1983 have been gored by these large beasts when they violated the buffalo's space (Hodgson 71).

   With the buffalo almost gone, the Native Americans' livelihood had been destroyed ("Buffalo" 43).

2. Indicate, as precisely as possible, where information was found: page number, volume number, act, scene, chapter, etc. **Make sure that all of the sources are listed in the Works Cited section of the paper.** This page lists all the sources cited in your paper.

Works Cited

Although there are several types of works cited, students will use primarily three types: works cited, works consulted, and an annotated list of works cited or works consulted. In a works cited, all entries must be have a corresponding parenthetical documentation in the essay. In a works consulted, quotes and/or borrowed ideas from some sources may appear in the essay, while other entries may only have provided background information that did not appear in the essay. An annotation is a one to two sentence description of how the source aided in writing the essay. The sentence is in third person and lists the type of information used and its usefulness in writing the essay.

Center the title—"Works Cited," "Works Consulted," "Annotated List of Works Consulted," or "Annotated List of Works Cited"--one inch from the top. Double-space before the first entry. Begin each entry flush with the left margin. If the entry runs more than one line, indent additional lines five spaces.

Double-space each entry: double space between entries.

List each entry alphabetically by author's last name. If there is no author, use the first word of the title (disregard A, An, The).

Book by one author

author / title / city of publication / publisher / copyright / source medium

Guillermo, Kathy Snow. *Monkey Business*. Washington DC: National Press Book, 1993. Print.

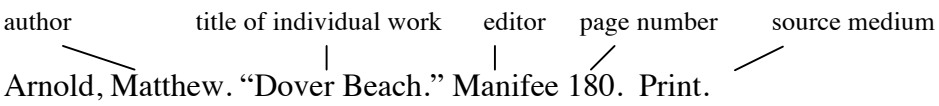
A book by two or more authors:

Higgins, Selma, and Dwayne Slope. *World Hunger: A Crisis*. London: Cassell, 1993. Print.

An anthology or compilation:

Manifee, Paul R., ed. *British Poets of the Victorian Era*. Los Angeles: Johns Hopkins UP, 1999. Print.

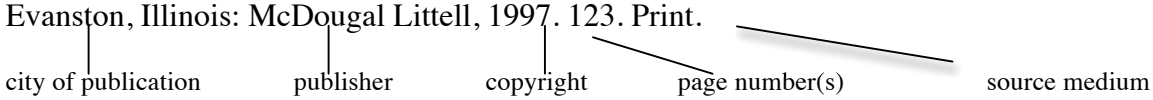
A cross-reference for two or more works from the same collection:
List a complete entry for the compilation, and then cross-reference individual works to the entry as follows:



Arnold, Matthew. "Dover Beach." Manifee 180. Print.

An entry in an anthology:

Frost, Robert. "The Road Not Taken." *The Language of Literature*. Eds. Arthur N. Applebee et al. Evanston, Illinois: McDougal Littell, 1997. 123. Print.



An article in a reference book (dictionary, encyclopedia, etc.):

"Charles Dickens." *The Encyclopedia Americana*. 1995 ed. Print.

A text with more than one editor:

Beck, Roger B., et al, ed. "The Allies Are Victorious: Allied Victory in Europe." *Modern World History: Patterns of Interaction*. Evanston, Illinois: McDougal Little Inc., 1999. Print.

A translation:

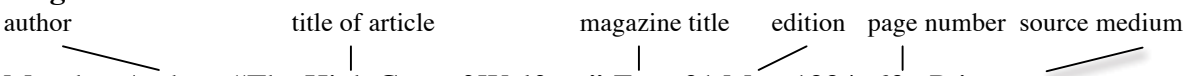
Dostoevsky, Fyodor. *Crime and Punishment*. Trans. Constance Garnett. New York: Bantam, 1981. Print.

Two or more books by the same author:

Shakespeare, William. *Romeo and Juliet*. New York: W.W. Norton and Company, 1998. Print.

---. *Hamlet*. New York: Penguin, 1987. Print.

Magazine article:



Murphy, Andrea. "The High Cost of Welfare." *Time* 21 Mar. 1994: 63. Print.

CD-ROM:

Software Tools Works *Multimedia Encyclopedia*. Computer software. Novato, CA: Software Tool Works, 1991. CD-ROM.

Online information service:

date of posting (use n.d. if no date is found) date of access

"Fly." *Microsoft Encarta 2001*. Microsoft. 18 Apr. 2002. Web. 30 June 2010.

Movies:

Women First and Foremost. Dir. Scott Manfield. Perf. Susan K. Hahn, Michaela Crawford Reeve. Monterey Movie Company, 1995. Film.

Personal interviews:

Sandifer, Ken. Personal interview. 25 Apr. 2002.

Electronic File on the World Wide Web (No Print Version):

author, if listed article title name of site date of publication, if listed name of site sponsor, if listed

"Lord of the Flies Lo-Fat version." *Homework Online*. n.d. Web. 30 June 2010.

date of access when there's no date posted date of access

Newspaper:

Sampson, Lee. "What is Cyberspace?" *Los Angeles Times* 4 Apr. 2001, late ed.:C1+. Print.

Pamphlet:

Earthquake Preparedness. New York: Donovan, 1994. Print.

Lecture:

Hampton, Carl. "The Evils of Gum Chewing." Chino Hills. High School, Chino Hills. 9 Sept. 2001. Opening Assembly.

Television or Radio:

"Plagiarism in High School." *60 Minutes*. CBS. KCBS, Los Angeles. 13 Apr. 2002. Television.

Music:

Better Than Ezra. "Conjunction Junction." *School House Rock! Rocks*. Lava Records, 1996. CD.

A Painting, Sculpture, or Photograph:

van Gogh, Vincent. *Starry Night*. 1889. The Museum of Modern Art, New York. Print.

Email:

Lindemulder, Craig. "Re: Computer Abuse." Message to the author. 16 Jul. 2002. E-mail.

An Anonymous Book:

Victorian England. San Diego: Greenhaven Press, 2000. Print.

Timed Writes

Although polished essays are the norm for most English classes, at times students will be required to write under a time limit, not just for a class, but also for many state and university level tests (California High School Exit Exam, Golden State Exam, SAT I and II, and entrance/placement exams for colleges). Consequently, being able to write is not enough to get a student through his or her schooling; successful students will also need to know how to dissect a prompt, generate ideas, compose, and revise and edit, while managing time effectively. The following pages are designed to guide students in mastering these skills.

Timed writes are a first draft response to a question; paradoxically, the goal is to produce an essay as close to a final draft (in content, structure, and syntax) as possible. Drafting, especially drafting under the pressure of time, is a messy prospect, so cross-outs and additions in the margins are to be expected. However, the paper still needs to be readable. Take heart, for such a conflicting prospect is not as daunting as it sounds; it simply requires persistence and practice, which will begin in the freshman year, since the first high-stakes timed write (the Exit Exam) occurs in the sophomore year.

Timed Write (TW) Rules:

1. Watch the time:

The following is based on a 45 minute tw.

10 min.—TW Prep (see below). Up to 15 minutes can be used if a close read passage is involved. Remember, thinking and organization are expected in every essay, and if one doesn't plan and think before one writes, most of the time the essay will be jumbled and of poor quality.

32 min.—composing. Since a writer will already have ideas and an organizational focus (due to the tw prep), it's just a matter of getting everything down on paper.

- Use a straight-to-the point thesis with some commentary to "flesh it out" (no funnel introductions; begin with critical thought). Do NOT merely repeat the prompt; think of the thesis as a one sentence answer to the question.
- Skip a few lines between paragraphs, so connections can be added/tweaked later.
- Use a minimum of two body paragraphs.
- Use at least a one sentence conclusion that answers the "So what?" instead of simply stopping or repeating the thesis or the prompt.

3 min.—proof for silly errors or missing/confusing content. Sometimes a writer gets a clearer picture of his or her point towards the end of a timed essay; if this happens, use proof time, margins, and blank lines at the end of each paragraph to connect the early commentary to the new-found insights at the end of the paper. This will provide more cohesion to the tw.

2. Be kind to yourself; be smart:

Do NOT use white out; does enough time really exist to let it dry or to play with the tape? Timed writes are first drafts, so cross-outs are expected. Also, there's no need to completely ink-out every mistake; too much time is wasted, and the reader is smart enough to discern that a line through words is a deletion.

If a passage is given, one must use quotes (effectively and appropriately); however, don't worry about documentation. Documentation is expected in polished essays, not first drafts.

Use precise diction, but don't get caught up by using big words to sound smart. Style is important, but clarity of communication and thinking are more important; those "big" words only make a difference, if one knows how to use them. If one doesn't, they obscure ideas.

Do NOT try to recopy the essay so it's neater. It's a waste of time. Instead, try to revise by fixing errors and content.

Keep writing/working until time is called. The more one writes, the more chance one has of saying something, so the writer is not done until time says he is done.

3. Be kind to the reader:

Use dark-blue or black ink. Be nice to those tired, aching eyes.

Only write on one side of the page; yes, it does make reading faster, and a writer doesn't have to worry about pen bleed-through.

Clearly indicate where marginal additions go by using neatly drawn arrows; asterisks with additions placed at the end of the essay are more difficult to follow.

Although teachers can read most handwriting/printing and a timed write is not about being neat (it's about answering the question), if penmanship hinders communication, the timed write grade will suffer.

Expository Timed Write Prep:

1. **Mark the prompt** (see "Dissecting the English Timed Write" in this handbook for help) **and the passage, if one is provided**.

   When marking the passage, look for patterns in diction and other style elements, unusual elements, or shifts in meaning or tone. Only mark enough to aid in writing the essay and to fill in thoughts when the mind goes blank; the essay will be graded, not the marked text.

2. **List possible ideas or evidence.**

   Don't worry if some of the ideas are "stupid"; one can disregard those later. Sometimes a writer has to clear the junk ("stupid" ideas) out of the mind before true insight appears.

3. **List the commentary words/phrases for the thesis.**

   This will provide focus and is a security blanket if a student "blanks" during the timed write. It will also ensure the thesis is commentary, not concrete detail or an empty regurgitation of the prompt. Remember, the thesis needs to be a one-sentence answer to the question, not an announcement that a thought will eventually come. Two sentences are okay for a thesis if one doesn't seem to work, but if it takes more than that, the writer probably doesn't know what he wants to say.

4. **List the organizational structure.**

   When writers begin to compose, they may discover a different organizational structure is more effective, but they need to have some idea of how they want to structure an essay before they begin to write. Remember, the organization of an essay needs to remain consistent throughout the composition. Refer to "Organization at the Essay and Paragraph Levels" in this handbook for different organizational structures.

5. **List commentary words/phrases for the topic sentences.**

   The rationale for this is the same as that for the thesis. In addition, it's easier to ensure the topic sentences are connected to the thesis if a relationship exists between the commentary words at the prewriting stage. Remember, an essay must have at least two topic sentences.

6. **List commentary words/phrases for a one-sentence conclusion.**

   Although a conclusion, ideally, would be more than one sentence, it needs to have at least one sentence. Think of answering the "So What?" of the essay, so that the paper ends with critical thought, not empty babble.

Once one becomes proficient at writing under time constraints, many of the above steps will become internalized and the actual writing during a tw prep will decrease. The more one practices, the faster this will occur.

At times, a teacher may have students practice the thinking, organizing, and time management necessary to produce a timed write without actually writing the essay. During such times, a student will need to write full sentences for the thesis, topic sentences, and conclusion (steps 3, 5, and 6), so the ideas are clear to the reader, since the writer won't be writing an essay in which the thoughts would be clarified. Because a student is doing more writing during a practice tw prep, the tw prep time will usually be lengthened to 15 minutes.

Narrative Timed Write Prep:

1. **Mark the prompt to ensure all parts of the question are answered** (see "Dissecting the English Timed Write" in this handbook for help).

2. **List possible ideas or events.**
   Don't worry if some of the ideas or situations don't exactly fit the question. The purpose of this listing is to mentally sift through memories to find the narrative moment that best fits the prompt. Once the mind quits spitting out ideas, scan the list and star the event that best answers the question **and** that will elicit the most tangible details.

3. **Most narrative essays follow a chronological organization, but shifts in time (flashbacks, starting in medias res, etc.) can occur.**

4. **List "close-ups" and rhetorical shifts.**
   Don't compose at this stage. Just list the items or scenes in the chosen event that will be told in more detail and where emotions will shift in the event.

5. **List reflection (ideas that say why something is important) for the starred item above.**
   This will provide focus ensure that the chose event has intellectual depth to it, for a good narrative essay has more than just description.

6. **Write the thesis.**
   The thesis should suggest the nature of the even and the event's meaning. It should also clearly connect to the prompt. Unlike the thesis in expository writing which clearly states the answer to the question, the thesis to a narrative essay is more indirect, for strong narrative essays require suspense.

Once one becomes proficient at writing under time constraints, many of the above steps will become internalized and the actual writing during a tw prep will decrease. The more one practices, the faster this will occur.

At times, a teacher may have students practice the thinking, organizing, and time management necessary to produce a timed write without actually writing the essay. During such times, a student will need to write full sentences for the thesis and reflection (steps 5, and 6), so the ideas are clear to the reader, since the writer won't be writing an essay in which the thoughts would be clarified. Because a student is doing more writing during a practice tw prep, the tw prep time will usually be lengthened to 15 minutes.

Dissecting the English Timed Write

English timed writes have two major elements--a spine (major focus) and the tools (minor focus). A spine is the focus of the timed write and runs throughout the essay (hence the name). It is what the thesis should be focused on and the topic sentences tied to. The tools are the devices the prompt asks the writer to use to discuss the spine. Some prompts provide devices and some ask the writer to determine the devices. If tools are provided, all of them must be addressed, or the paper will not receiving a passing score.

Things to remember when taking an English timed write (tw):

1. Mark the prompt!!!!
2. Mark the text!!!!!
3. Spend 1/4 to 1/3 of the time planning (depth of thought is required for high scores).
4. Tie the thesis to the prompt and everything to the thesis.
5. DO NOT RETELL PLOT OR ONLY LIST FACTS!!!!!
6. Develop thoughts fully with detail from the text.
7. DO NOT RETELL PLOT OR ONLY LIST FACTS!!!!!
8. Watch imprecise diction.
9. DO NOT RETELL PLOT OR ONLY LIST FACTS!!!!!
10. DO NOT RETELL PLOT OR ONLY LIST FACTS!!!!!

Prompt examples (Note: the spine is in bold and the devices are underlined):

Read the following poem carefully. Then write an essay in which you describe how **the speaker's attitude towards loss in lines 16-19 is related to her attitude toward loss in lines 1-15.** Using specific references to the text, show how verse form and language contribute to the reader's understanding of these attitudes.

In great literature, no scene of violence exists for its own sake. Choose a work of literary merit that confronts the reader or audience with a scene or scenes of violence. In a well-organized essay, **explain how the scene or scenes contribute to the meaning of the complete work**. Avoid plot summary.

According to Emerson's essay, "Compensation," "**Every sweet hath its sour; every evil its good."** In a well-organized essay, defend, challenge, or qualify Emerson's ideas about **the duality of life** using examples from your reading, observation, or experience to develop your position.

An object can be a metaphor for the characteristics of a person. Choose an object with which you closely identify and **explain how that object connects to your personality.**

Help Sheet for the Eight Parts of Speech

Q's ADJS Answer:
- which?
- what kind of?
- how many?

Q's ADVS Answer:
- where?
- when?
- how?
- how much?

Helping VERBS:

am	have	could
is	has	should
are	had	would
was	do	can
were	does	may
be	did	might
being	shall	must
been	will	

Commonly Used PREPS:

aboard	concerning	regarding
about	considering	respecting
above	down	round
across	during	since
after	for	through
against	from	throughout
along	in	till ('til)
among	inside	to
around	into	toward(s)
at	like	under
before	near	underneath
behind	of	until
below	off	unto
beneath	on	up
beside(s)	onto	upon
between	outside	with
beyond	over	within
by	past	without

Subordinate CONJS: (signals a dependent clause)
(Use a comma after the dependent clause, if it's at the beginning of a sentence.)

after	though	which
although	till ('til)	whichever
as	unless	while
because	until	who
before	what	whoever
how	whatever	whom
if	when	whomever
since	whenever	whose
than	where	why
that	wherever	

Per PRONS:

	Singular	Plural
Nominative		
1st Per	I	we
2nd Per	you	you
3rd Per	he/she/it	they
Objective		
1st Per	me	us
2nd Per	you	you
3rd per	him/her/it	them
Possessive		
1st Per	my/mine	our/ours
2nd Per	your/yours	your/yours
3rd Per	his/her/hers/its	their/theirs

Relative PRONS:
who whom whose which what that

Interrogative PRONS:
who whom whose which what

Demonstrative PRONS:
this that these those

Indefinite PRONS:

all	everything
any	few
anybody	neither
anyone	nobody
anything	none
each	one
either	several
everybody	some

Coordinate CONJS: (Between independent clauses; they require a comma in front of them.)
for and nor but or yet so

Correlative CONJS:
(note the comma in front of the second half)

either . . . ,or	whether . . . ,or
neither . . . ,nor	if . . . ,then
both . . . ,and	

Conjunctive ADVS: (between independent clauses)
(They require a semicolon in front and a comma after, or a period before, a capital letter, and a comma after.)

accordingly	nonetheless
also	notwithstanding
besides	otherwise
consequently	so
further	still
hence	subsequently
however	then
likewise	therefore
moreover	thus

Grammar Review

(ideas adapted from Write Source's All Write and McDougal Littell's Basic Skills in English)

Parts of Speech

There are eight parts of speech in the English language. Every word in the English language can be categorized into one of the eight parts of speech. The parts of speech help you understand words and how to use them.

A **noun** is a word that names a person, a place, a thing, or an idea.

Example: **Puerto Rico** has beautiful weather.

	Proper Noun	**Common Noun**
Person:	Jackie Robinson	ballplayer
Place:	Pakistan	country
Thing:	hatchet	book
Idea:	Labor Day	holiday

A **pronoun** is a word that is used in place of a noun.

Example: Did **you** know that Thomas Jefferson founded the University of Virginia?

A **verb** shows action or links the subject to another word in the sentence.

Example: Harriet Tubman **escaped** from slavery. (action)
Example: She **was** an African-American. (linking)

Adjectives are words that modify (describe) nouns or pronouns. They tell which one, what kind, or how many.

Example: Jupiter is the **largest** planet.

Adverbs are words that modify (describe) verbs, adjectives, or other adverbs.

Example: Our plane landed **smoothly.** ("Smoothly" modifies the "landed.")
Example: We were **extremely** excited. ("Extremely" modifies the adjective "excited.")
Example: We walked **rather** quickly. ("Rather" modifies the adverb "quickly.")

Prepositions are words that show position or direction and introduce prepositional phrases.

Example: The center of your brain is your body's warmest part. ("of your brain" is the prepositional phrase)

Conjunctions connect individual words or groups of words.

Example: Plants **and** animals are living things.

Interjections are words or phrases that express strong emotions. Commas or exclamation marks are used to separate interjections from the rest of the sentence.

Example: Hurry, you're going to miss the bus.

Parts of a Sentence

A sentence is made up of one or more words that express a complete thought and has proper punctuation. A sentence must have a subject and predicate (verb) in order to express a complete thought, and it begins with a capital letter and ends with a period, a question mark, or an exclamation point.

Subject (*italicized* in the examples below)

A subject is the part of a sentence that does something or is talked about.

Example: *San Diego* hosted the last Superbowl.

The simple subject is the subject without the words that describe or modify it.

Example: Runner *Carl Lewis* won gold medals in 1984, 1988, 1992, and 1996.

The complete subject is the simple subject and all the words that describe it.

Example: *Runner Carl Lewis* won gold medals in 1984, 1988, 1992, and 1996.

A compound subject has two or more simple subjects.

Example: *Oprah Winfrey* and *J.K. Rowling* are two of the world's richest women.

Predicate (*italicized* in the examples below)

A predicate (verb) is the part of the sentence that says something about the subject.

Example: Great writers *write*.

The simple predicate is the predicate (verb) without the words that modify or complete it.

Example: The first stadium *held* 40,000 people.

The complete predicate is the simple predicate with all the words that modify or complete it.

Example: The first stadium *held 40,000 people.*

A compound predicate has two or more simple predicates, or verbs.

Example: Athletes *stretch* and *practice* almost everyday.

Direct Object

A direct object receives the action of a verb. The verb used with a direct object is always an action verb. To find the direct object, just find the action verb. Then ask whom or what after it.

Example: Sally baked her mom a pie
Verb: baked
Bake what? pie
Direct Object: pie

Indirect Object

An indirect object comes between the action verb and the direct object. Indirect objects appear only in sentences with direct objects. To find the indirect object, just find the direct object. Then ask to whom, to what, for whom, or for what after it.

Example: Sally baked her mom a pie.
Direct Object: pie
For whom was the pie baked? mom
Indirect Object; mom

Transitive vs. Intransitive Verbs

A verb that has a direct object is called a transitive verb.
A verb that does not have a direct object is called an intransitive verb.

Predicate Words (*italicized* in the examples below)

The words connected to the subject by linking verbs are called predicate words. The three kinds of predicate words are predicate nouns, predicate pronouns, and predicate adjectives. All of them tell something about the subject.

Example: Mr. Moore is the *principal*. (predicate noun)
Example: It is *I*. (predicate pronoun)
Example: Sarah is *smart*. (predicate adjective)

Phrases

A phrase is a group of words that functions as a unit within a sentence, a clause, or another phrase. Also, a phrase lacks either a subject or a verb. Although there are several types of phrases, students are most familiar with the prepositional phrase. The key item to remember about phrases is that when phrases are stacked after each other, they need to be parallel to prevent a labored, choppy feeling. Types of phrases are as follows (the word that determines the phrase's function is *italicized*:

Noun phrase:	the *child*
Verb phrase:	*went* to his grandmother's house
Adjective phrase:	*intelligent* beyond compare
Adverb phrase:	*quietly* into the night
Prepositional phrase:	*after* the dance
Participial or gerund phrase:	*running* to class
Infinitive phrase:	*to write* well

Clauses

A clause has a complete subject and a complete predicate. Also, there are two types of clauses: independent ("I left"), which can grammatically stand alone, and dependent ("After I left"), which requires an independent clause before or after it to create an complete sentence. Furthermore, the combination of clauses determines the sentence structure (there are four):

Simple sentence: an independent clause with one subject-predicate combination. It may be long or short, but a short simple sentence is called a "bullet" sentence.

Example: The students carefully completed their work.

Compound sentence: two or more independent clauses joined by a coordinating conjunction (a FANBOYS: for, and, nor, but, or, yet, so).

Example: The students carefully completed their work, so they could go out.

Complex sentence: a sentence with at least one independent clause and two or more dependent, or subordinate, clauses.

Example: Although the students carefully completed their work, they still could not go out.

Compound-complex: a sentence with the features of a compound and a complex sentence, so it contains one or more dependent clauses and two or more independent clauses with a FANBOYS.

Example: Although the students carefully complete their work, they still could not go out, and they became upset.

How a writer combines the above sentence types affects the pacing, tone, style, and meaning of a text. Combining clauses (see "Sentence Combining: Coordination Versus Subordination" in this handbook) connects ideas and creates a more fluid style. Using a simple or bullet sentence can isolate and, therefore, emphasize an idea, especially when it's surrounded by longer sentences. Above all, however, a writer must vary sentence structure to avoid a choppy, "laundry-list," or simplistic style (see "Improving Sentence Style" in this handbook for more on style).

Kinds of Sentences

A declarative sentence makes a statement. It ends with a period (.).
Example: I am happy today. Example: Terry likes mystery books.

An interrogative sentence asks a question. It ends with a question mark (?).
Example: Are you kidding me? Example: What is your name?

An imperative sentence gives a command or makes a request. It usually ends with a period (.).
Example: Do your homework. Example: Please turn off your stereo.

An exclamatory sentence expresses strong emotion. It ends with an exclamation point (!).
Example: What a year we had! Example: I just won the lottery!

Help Sheet 2
Sentence Openers

Adjectives:

Adj + adj, n + v . . .

Tired and testy, Joe dragged himself out of bed.

Adverb:

Adv, + n + [, adj + adj,] v + . . .

Quickly, the teacher, tired and testy, graded the tests until twilight.

Prepositional Phrase:

Pp [,] + n + . . .

In the dark until dawn, Max, red and swollen, feverishly bit at fleas.

Subordinate Clause:

Sc + (sentence with ing or ed), + n + . . .

When summer began, the students sighed a breath of relief.

Infinitive:

Inf (to + v) + v + . . .

To excell takes effort.

Gerund:

Gp (v+ing/ed+do) + v + . . .

Laughing the night away caused the team to forget their responsibilities.

OR

Gp (v+ing/ed+do), n + . . .

Laughing the night away, Sarah completely lost track of time.

Sentence Combining: Coordination Versus Subordination

(adapted from Susan Fawcett & Alvin Sandberg's Grassroots With Readings)

The best essays use a combination of coordination, subordination, and simple sentences.

Coordination

		, for **, a**nd **, n**or	
Option 1	Independent clause (simple sentence)	, **b**ut , **o**r , **y**et , **s**o	independent clause. (simple sentence)
Option 2	Independent clause (simple sentence)	**;**	independent clause. (simple sentence)
		; consequently, ; further, ; however, ; indeed,	
Option 3	Independent clause (simple sentence)	; in fact, ; moreover, ; nevertheless, ; then, ; therefore,	independent clause. (simple sentence)

(or another conjunctive adverb found on "Help Sheet" in this handbook)

Subordination

		although as because before	
Option 1	Independent clause (simple sentence)	if since until whereas while	independent clause. (simple sentence)

(or another subordinate conjunction found on "Help Sheet" in this handbook)

	Although As Because Before			
Option 2	If Since Until Whereas	independent clause (simple sentence)	**,**	independent clause. (simple sentence)

(or another subordinate conjunction found on "Help Sheet" in this handbook)

Improving Sentence Style

Apply the following to all essays.

1. What styles of sentences are present? List the number of loose, balanced, parallel, and periodic sentences. If one of these types of sentences is missing in the paper, recast some sentences in that style.

2. How long are sentences? Count words in the paper, count sentences, and divide to arrive at average length. All sentences should not be the same length (except for parallel structure).

3. Find the longest sentence. What is the length of the sentence before it? After? If that long sentence is not either preceded or followed by a short sentence, change one of them to a short sentence.

4. What forms of sentences are present? Count the number of simple, compound, complex, and compound-complex sentences present. Is one type overly emphasized?

5. Count the number of "to be" verbs. Recast at least half of such verbs as action verbs.

6. Count parallel constructions. If fewer than three in a paper, recast three sentences so they contain parallel elements.

7. How does each sentence begin? List subject, adverb, prepositional phrase, gerund, subordinate clause, verb infinitive, conjunction. If more than half the sentences begin with the subject, recast ten sentences in a way that varies beginnings. Except in the case of parallel structure, if more than three sentences consecutively begin the same way, recast at least one of them.

8. Check comma use by applying these four rules:
    1. Use a comma before *and, but, for, or, nor, so, yet* and *still* when those words join independent clauses.
    2. Use a comma between all terms in a series.
    3. Use a comma to set off parenthetical openers and afterthoughts.
    4. Use two commas to enclose parenthetical insertions.

9. Are semicolons used? If not, find a sentence or a pair of sentences that would be better punctuated with a semicolon and recast.

10. Are dashes used? If not, find a sentence that would improve with a dash and recast. (NOTE: there is a difference between a dash and a hyphen; a dash is two hyphens or a long line.)

11. Are any sentences inverted? If not, recast one.

12. Find all *which* and *that* clauses and recast half of them to eliminate *which* or *that*. (NOTE: when referring to a person, **always** use *who* or *whom*.)

13. Underline *of, in, to, by,* and *who* wherever they occur. Recast to eliminate any not conventionally used this way.

Fine-Tuning the Semicolon and Colon

(from Margaret Doyle)

Semicolon I

Use semicolons to join related ideas only when they have a particular relationship. A semicolon used this way is like romance in a desperate relationship: both hold together two things that don't know how to let go; or it bonds two things that are too weak to stand alone, or that are attractive only to each other, depending on how one looks at it.

In other words, don't use a semicolon to join two things just because they happen to be on the same subject. (After all, people don't date just because they share a math class.)

Examples: Our house was robbed; I think the burglars were wearing black.
We always drive by that store; I hate it.
The junior high kids threw eggs at the school bus; eggs are an important part of a nutritious breakfast.

For the semicolon to work well, the two sentences have to have more in common. Frequently, two sentences will have several words in common or differ only in a few key terms.

Examples: We all make mistakes; the trick is living through them.
Mr. Edwards likes to give the class writing assignments; the class thinks he's cold-hearted.
I'm pleased I received an "A" on my term paper; it motivates me to work harder.

As a way of checking, consider if a connecting word—such as *however, consequently, furthermore, nonetheless, therefore, because, but, or,* or *and*—would make sense between the two sentences.

Examples: We all make mistakes; (but/however) the trick is living through them.
Mr. Edwards likes to give the class writing assignments; (consequently) the class thinks he's cold-hearted.
I'm pleased I received an "A" on my term paper; (because) it motivates me to work harder.

Semicolon II

Don't forget that *consequently* and *furthermore* should suggest a logical relationship between two sentences. To check if *consequently* is used correctly, see if the sentence could fit the form "Because A, B" (when A and B are complete sentences).

Examples: He wears thin shirts on cold days; consequently, he gets cold.
Because he wears thin shirts on cold days, he gets cold.

I like popcorn; consequently, I don't enjoy it in between my teeth.
Because I like popcorn, I don't enjoy it in between my teeth.

The first set works fine, but not the second. What the writer means to say is "I like popcorn; nonetheless, I don't enjoy it in between my teeth." Or "Even though I like popcorn, I don't enjoy it in between my teeth." (You can also glean from this that *nonetheless* means the same as "Even though A, B.")

Furthermore, *furthermore* should not be used like *consequently*. *Furthermore* really means "on top of that" or "what's more." In other words, a sentence with *furthermore* wouldn't make sense with *because*:

Examples: He is greedy; furthermore, he is inconsiderate.
He is greedy; and, on top of that, he is inconsiderate.
But not, "He is greedy because he is inconsiderate."

I think she is rude; furthermore, she's ugly.
I think she is rude; and, to top it off, she's ugly.
But not, "I think she is rude because she is ugly."

Colon

Use the colon to join two sentences with a unique relationship: the first sentence needs an explanation, which the second supplies. Make sure that the first sentence really begs for explanation. This pattern doesn't work if the reader doesn't need to go past the colon. It is also weak when the second sentence doesn't explain anything.

Examples: The tears in her eyes made it obvious: something bad had happened. (We want to know what the tears meant, so we read on.)
My car relies on my father: he is always repairing it. (Without the second sentence, we wouldn't know why the car relies on the father.)

World hunger is a big problem, because nobody does anything about it.
World hunger remains a problem for one simple reason: nobody does anything about it.
But not, "World hunger is a big problem: but yet nobody does anything about it."

Capitalize the first letter after the colon **only** if a rule or principle follows.

Colons are also used to separate a single sentence from a series of sentences connected by semicolons.

Examples: I had to do several things today: first, I had to wash the car; second, I had to wax my car; third, I had to clean the house.

We still have much to accomplish during the final days of the semester: we have to learn how to write a comparison-contrast essay, one of the easiest essays yet; we have to read a story and talk about it during class; we have to write more sentences, no matter how much we dislike it; and we have to put all these things together in a final essay which will show how much we have learned.

Yes, the second example is all one sentence. Yes, it could easily be written correctly as separate sentences. Notice, too, that here semicolons act like commas which join together items in a series. But because these items are rather long and some of them have commas of their own, semicolons create the least confusion.

Basic Comma Rules

1. Use a comma after every item (words, phrases, clauses) in a series except the last.
   Examples:

   We learned reading, writing, and critical thought in English.

   OR

   English provided a world of experiences, a binder of essays, and a year of sleepless nights.

   OR

   Life offers much to those who are aware, providing winds that clear the air, leaving one with the insight to make the right choices.

2. Use commas after the adverbs *first, second, third,* and so on, when these adverbs introduce a series of parallel items.
   Example:

   We learned many things: first, don't chew gum on campus; second, be on time; and third, avoid the wrong crowd.

3. When two or more adjectives come before a noun and modify it, use a comma after each adjective except the last one.
   Example:

   The multi-colored, lost husky made us laugh when it chased the squirrels in the quad during nutrition break.

4. Use a comma to separate an introductory word, phrase, or clause from the rest of the sentence. The comma may be omitted if the phrase is short (stylistic).
   Example:

   After realizing his mistake, the student feigned innocence to deflect the blame he knew would follow.

5. Use commas to set off words or groups of words that interrupt the flow of thought in a sentence.
   Example:

   The student, after realizing his mistake, feigned innocence to deflect the blame he knew would follow.

6. Use commas to set off nouns of direct address (name).
   Example:

   Hallie Husky, stop chasing your tail!

7. Use commas to set off most appositives (word or group of words used directly after another word to explain it). NOTE: When an appositive is a non-restrictive element (not essential to meaning), commas are not necessary.
   Example:

   Max, my most unruly dog, was my first choice for obedience school.

8. Use commas to set off the identifying phrase (explaining words) of a direct quotation. NOTE: Commas and periods come before quotation marks; colons, semi-colons, and dashes go after quotation marks.
   Examples:

   Becka said, "No," knowing it would bother everyone.

   OR

   "Okay," mumbled Blake, "I'll do it"; however, he had no intention of doing so.

9. Use a comma before the coordinating conjunction (*and, but, or*) that joins the two main clauses in a compound sentence. NOTE: Do not use a comma before the *and* that joins a compound subject or a compound predicate. Also, using a comma between short independent clauses (five words or less) joined by coordinating conjunctions is stylistic.

Examples:

We will work and play hard this year, and they will enable us to succeed in the future.

OR

I studied and I know the answer.

10. In dates, use a comma between the day of the month and the year.
Example:

September 5, 2002

11. Use a comma between the name of a city or town and the name of its state or country.
Example:

Chino Hills, CA

12. Use a comma after the salutation of a friendly letter and after the complimentary close of a friendly letter or a business letter.
Example:

Dear Mary,

13. Use a comma to separate contrasted sentence elements.
Examples:

We understood the question, but were reticent to answer.

OR

To stand up for one's beliefs takes courage, not an easy thing to acquire.

14. When no specific rule applies, but there is danger of misreading, use a comma.
Example:

Who he is, is a secret.

Misuses of the Comma:

1. Do not interrupt the normal flow of a thought with a comma.

WRONG: We thought, that he knew the answer.

CORRECT: We thought that he knew the answer.

2. Do not place a single comma between a subject and a verb.

WRONG: Sally, as well as her friends were avoiding the question.

CORRECT: Sally, as well as her friends, were avoiding the question.

3. Do not separate words or phrases joined by *and* or *or*.

WRONG: We had to complete the work quickly, or face the consequences.

CORRECT: We had to complete the work quickly or face the consequences.

OR

We had to complete the work quickly, or we had to face the consequences.

4. Do not place a comma between a conjunction and the word/words it introduces.

WRONG: Fred enjoyed his vacation but, he hated getting back to work.

CORRECT: Fred enjoyed his vacation, but he hated getting back to work.

5. Do not separate two independent clauses with a comma.

WRONG: The principal cared about the students, she always listened to their ideas.

CORRECT: The principal cared about the students, for she always listened to their ideas.

Apostrophes

1. Add an apostrophe and an *s* to form the possessive of a singular noun.
   Examples:
   the student's book
   a book's cover
   Allie's jacket

2. Add only an apostrophe to form the possessive of a plural noun ending in *s*.
   Examples:
   the students' class
   teachers' materials
   families' concerns

3. Add an apostrophe and an *s* to form the possessive of an irregular plural noun not ending in *s*.
   Examples:
   children's toys
   men's room

4. Add a single apostrophe and an *s* to form the possessive of nouns in a series, if ownership is shared.
   Examples:
   boys and girls' gym
   Mr. Moore and Mr. Hampton's rules

   NOTE: If ownership is separate, place an apostrophe *s* after each noun.

   Mr. Moore's and Mr. Hampton's offices

5. Add only an apostrophe to form the possessive of a noun ending in *s*.
   Examples:
   Venus' atmosphere
   Appendices' pages

6. Do NOT use an apostrophe to form the plural of an abbreviation or number.
   Examples:
   1980s
   BAs
   sevens
   600s

Italicizing, Underlining, and Quotation Marks

Italicizing

1. Use italics to indicate the title of a book, magazine, ship name, piece of art, or any other large work.

   NOTE: Italicizing is the same as underlining, but only one should be used, and its use should be consistent.

   Examples:

   Novel: *The Scarlet Letter*
   Magazine: *People Magazine*
   Piece of Art; *The Mona Lisa*
   Ship: *The Titanic*

   Exception:

   The bible and books of the bible are neither italicized nor enclosed in quotation marks.

2. Use italics to indicate words or letters used as such.

   Examples:

   The student wanted an *A* on the essay.
   The author's use of negative diction, such as *halting*, led to the uneasy tone.

3. Use italics to emphasize a word (this should be done sparingly).

   Example:

   I am *not* going to the party.

Underlining

1. Underline to indicate the title of a book, magazine, ship name, piece of art, or any other large work **when handwriting**. Italicize these items when word processing.

   NOTE: Underlining is the same as italicizing, but only one should be used, and its use should be consistent.

   Examples:

   Novel: <u>The Scarlet Letter</u>
   Magazine: <u>People Magazine</u>
   Piece of Art: <u>The Mona Lisa</u>
   Ship: <u>The Titanic</u>

2. Underline to emphasize a word (this should be done sparingly).

   Example:

   I am <u>not</u> going to the party.

Quotation Marks

1. Use quotation marks to indicate titles of short works or parts of larger works.

   Examples:

   Poem: "The Road Not Taken"
   Short Story: "The Scarlet Ibis"
   Chapter: "The Norman Invasion"
   Magazine Article: "The Evils of Gum Chewing"

2. Use quotation marks to enclose direct quotations.

   Examples:

   Direct quote: Someone once said, "Knowledge comes, but wisdom lingers."
   Indirect quote: Someone once said that wisdom comes after knowledge.

Dialogue: Mary blurted, "I know the answer," before anyone else.
Mary questioned, "Why are we doing this?" but nobody listened.

Dialogue Notes: The comma is omitted if a question mark or exclamation point comes before the identification of the speaker.

Only one sentence is connected to the speaker identification, if there is more than one sentence in a quotation.

If the quotation is larger than one paragraph, no end quotation marks are placed at the end of the paragraph; all subsequent paragraphs are introduced with a quotation mark, but the final end quotation mark comes only at the end of the quoted material. In most cases, however, the quoted material is blocked (indented) with no quotation marks.

(Refer to "Quoting From the Text" in this handbook for examples or more help.)

3. Use quotation marks to indicate an unusual use of a word (slang, to indicate a word that is being discussed, or to highlight a word that is being used in a special way).
Examples:
During the lecture, I found my mind wandering, "blah, blah."
The author's use of "dark" created an ironic tone.
Although he said he was "honest," I didn't believe it.

4. Periods and commas are always placed on the inside of quotes (except when followed by documentation); semi-colons and colons are always placed on the outside of quotes.
Examples:
Pip pondered, "Also Georgiana Wife of the Above" (Dickens 23).
Susan screamed, "No vague pronouns allowed."
Faith added, "Pronouns must match in number," while throwing papers in the air.
Char quipped, "Pronoun, pronoun, pronoun"; meanwhile, she secretly questioned what was a pronoun.

5. An exclamation point or a question mark is placed inside quotation marks when it punctuates the quotation; it is placed outside when it punctuates the main sentence.
Examples:
I laughed when he questioned, "Why are we doing this?"
Why do you keep saying, "Because we have to do it"?

6. Single quotation marks indicate a quotation within a quotation. Single and double quotation marks are alternated if a series of quotations within quotations must be indicated.
Examples:
The student mocked, "Fred stated, 'No way.'"
The student responded, "Fred stated, 'I can't believe Blake said, "No way."'"

7. When quoting another source, use brackets when adding or changing words and ellipses when deleting words within the quote.
Example:
On a whim, Pip is sent to "play" (Dickens 45) in a very scary old house with a very scary old lady and her "very proud . . . very pretty . . . [and] very insulting daughter, Estella" (54).

Pronoun Antecedents and Agreement

Antecedents

1. All pronouns should have clear antecedents; that is, the nearest noun to the pronoun should be the word the pronoun is replacing.
   Example:

   > Knowing the teacher would check for proper pronoun use, Jeff meticulously looked through his paper.

   In the above sentence, *Jeff* is the antecedent for *his*. If the last part of the sentence was written as "He meticulously looked through his paper," it would be unclear who was doing the looking (remember, writing is about clarity above all else).

2. Whenever it would be unclear what word the pronoun is replacing, use the specific noun instead.
   Example:

   > Knowing Grace was concerned with proper pronoun use, Sharon meticulously looked through her paper.

   In the above sentence, it's not clear whose paper is being scrutinized; was it Grace's or Sharon's? A clearer sentence would be as follows:

   > Knowing Grace was concerned with proper pronoun use, Sharon meticulously looked through Grace's paper.
   >
   > OR
   >
   > Knowing Grace was concerned with proper pronoun use, Sharon meticulously looked through her own paper.

3. Since a pronoun must have a clear antecedent, a specific noun should come before a pronoun in the first sentence of a paragraph (antecedents cannot be in a different paragraph).

4. To keep antecedents clear, as a general rule, don't go beyond three pronouns in a row before mentioning the noun the pronoun replaces.
   Example:

   > Jeff knew the answer, but he didn't want to answer it, since he had answered all the questions asked previously. Consequently, he sat quietly, instead, knowing he wouldn't be called upon.

   A clearer passage would be as follows (the change has been underlined):

   > Jeff knew the answer, but he didn't want to answer it, since he had answered all the questions asked previously. Consequently, <u>Jeff</u> sat quietly, instead, knowing he wouldn't be called upon.

Agreement

1. Pronouns and their antecedents must match in number.
   Example:

   A writer must craft their prose, so it communicates clearly and with style.

   In the above example, *writer* is singular, but *their* is plural; they do not match. Grammatically correct versions are as follows:

   A writer must craft his prose, so it communicates clearly and with style.
   OR
   Writers must craft their prose, so it communicates clearly and with style.

   With the first example, the composer had to choose a gender to make the sentence correct and to avoid the awkward *he/she* configuration. However, writers are not only male. To avoid this whole gender issue, consider staying plural, as with the second correction.

2. *Society*, *government*, and other words indicating an organization or abstract grouping are an *it*, not a *they*. Abstract concepts cannot be people, unless the concept becomes metaphorical.

3. Indefinite singular pronouns (*each*, *every*, *everyone*, *everybody*, *any*, *anybody*, *either*, *neither*) require a singular pronoun.
   Examples:

   Everyone is expected to bring his book.
   Neither student considered completing his homework.

4. Singular antecedents joined by *or* or *nor* require singular pronouns.
   Examples:

   Fred or Edgar will perform his scene for the audience.
   Fred or Alice will perform his or her scene for the audience.

5. Two or more antecedents joined by *and* require plural pronouns.
   Examples:

   Birds and bees announce the arrival of Spring by their presence.
   Fans and participants expect security to ensure their safety.

Active and Passive Voice

(adapted from V. Stevenson)

The English language has two voices—active and passive. Both terms refer to the use of verbs. Active voice is direct, vigorous, strong; passive voice is indirect, limp, weak—and sneaky.

Active voice: Dan opened the bag.

Dan is the subject of the sentence, and Dan *acted*. He did something—he *opened*. The verb shows him in action. Any other sentence with an active verb could demonstrate the same principle: Rachel cheated; Chris stole; Mollie interrupted; Jamie tripped. Whenever a verb shows the subject of a sentence *doing something*, the sentence is in active voice. Because more active verbs make writing clear and precise, teachers will urge students to use the active rather than passive voice.

Passive voice: The bag was opened by Dan.

In the above sentence, the subject is *bag*, but the bag is doing nothing at all. It is having something done to it.

Passive voice: Bells were rung; horns were blown; confetti was thrown from every office window, and embraces were exchanged by total strangers.

Active voice: Bells rang, horns tooted, confetti was thrown from every office window, and total strangers threw their arms around each other.

The chief weakness of passive voice is its anonymity. It could almost be called the "nobody" voice, and the writer is tempted to include or attach a name at the end of it.

Examples:

The room was cleaned.	The room was cleaned by Daniela.
The flowers were cut.	The flowers were cut by Josh.
The lights were turned on.	The lights were turned on by Marcos.

The "tag" at the end of the sentence may help the writer's conscience, but it does not help his writing. Despite adding the names, the subjects are still not acting; each is accepting whatever the rest of the sentence chooses to "dish out." That's boring and makes for boring, uninteresting, and less precise writing. A good way to handle passive voice is to delete the end of this kind of sentence and switch it around entirely.

Examples:

Daniela cleaned the room.
Josh cut the flowers.
Marcos turned on the lights.

When editing a paper for passive voice, look for forms of the verb *to be* (*am*, *is*, *are*, etc.—refer to "Help Sheet" in this handbook for a complete list). Often, sentences using such verbs are written in the passive voice. To change such sentences to an active voice, place the person/thing that is doing the action as the subject of the sentence.

In addition to the precision supplied by active verbs, the use of the active voice leads to concise prose. Concise prose shows more sophistication than wordy writing, for the best students see much, but say it succinctly.

Acceptable Use of the Passive Voice

Although English teachers encourage the use of the active voice, passive voice becomes more precise, and therefore preferable, in a few instances.

1. Use the passive voice to express an action in which the actor is unknown.
   Example:
   The anonymous note *was sent* to the student.

2. Use the passive voice to express an action in which it is desirable not to disclose the actor.
   Examples:
   The person standing near the entrance *was asked* to move.
   The top player *was eliminated* in the first round.

3. Use the passive voice to emphasize the passive nature of the subject.
   Examples:
   The child was disciplined by the parent.
   Pip's world was turned upside down, literally and figuratively, by the convict.

Useful Transitions

(adapted from Write Source's Writer's Inc)

Transitions which can be used to **show location:**

above	among	beneath	in front of	on top of
across	around	beside	inside	outside
against	away from	between	into	over
along	back of	beyond	near	throughout
alongside	behind	by	off	to the right
amid	below	down	onto	under

Transitions which can be used to **show time:**

about	second	today	afterward	in the meantime
after	third	tomorrow	immediately	as soon as
at	prior to	yesterday	finally	when
before	till (or 'til)	next week	then	
during	until	soon	next	
first	meanwhile	later		

Transitions which can be used to **compare two things:**

in the same way	likewise	as
also	like	similarly

Transitions which can be used to **contrast things** (show differences):

but	yet	still	conversely
however	in the meantime	on the contrary	otherwise
even so	nevertheless	although	counter to
	on the other hand	even though	as opposed to

Transitions which can be used to **emphasize** a point:

again	indeed	for this reason	truly
to repeat	with this in mind	in fact	to emphasize

Transitions which can be used to **conclude or summarize:**

as a result	consequently	accordingly	in short
finally	thus	due to	to sum up
in conclusion	therefore	in summary	all in all

Transitions which can be used to **add information:**

again	and	furthermore	next
also	besides	likewise	finally
additionally	equally important	moreover	as well
in addition	for example	further	together with
another	for instance	furthermore	along with

Transitions which can be used to **clarify:**

that is	put another way	to clarify
in other words	stated differently	for instance

Syntax Definitions

(from Alan Buster)

Periodic Sentence:

A sentence in which the writer builds suspense by beginning with subordinate elements and postponing the main clause (but watch for anti-climax); the main point of the sentence comes at the period.

Examples:

Throwing her prom dress out the window, she vowed to spend the rest of her life as a welder.

His confidence broken, his limbs shaking, his collar wet with perspiration, he doubted whether he could ever again appear before an audience.

Loose Sentence:

A sentence in which the subordinate elements come at the end to call attention to them; the main point of the sentence comes at the beginning.

Examples:

He learned to fix cars from Alice McMohon, an elderly spinster who used to spend her spare time partying with Volvo mechanics.

He cares about only one thing—his page on the internet.

Interrupted Sentence:

A sentence in which the subordinate elements come in the middle, often set off by dashes.

Examples:

The criminals—selfish, deceitful, and sadistic—appeared on Jenny Jones to blame others for their plight.

The teacher—what could he have been thinking?—gave all the students an "A" on the exam.

Balanced Sentence:

A sentence in which two parallel elements are set off against each other like equal weights on a scale. Both parts of the sentence have the same form; that is, they are parallel grammatically.

Examples:

Faulkner's imagery is richly evocative, but his syntax is often opaque.

If a free society cannot help the many who are poor, it cannot save the few who are rich (J. F. Kennedy).

[As in the second example, balanced sentences lend themselves to antithesis and related figures.]

(This material, including most of the examples, comes primarily from a useful writing textbook entitled Prose Style for the Modern Writer by Miles and Bertanasco, Prentice-Hall, 1977.)

Parallel, Periodic, Balanced, and Loose Sentences and Paragraphs

(from Alan Buster)

First: The simple parallel

She looked *tired, frustrated,* and *disgusted*.

In the sentence above, the three underlined words are arranged in a series of coordinated elements. These elements all have the same form and the same grammatical function (adjectives which in the sentence serve as complements). Because of this similarity of form and function, they are said to be parallel constructions.

Second: The more complex parallel

A more complex parallel sentence can be one which deliberately emphasizes parallel construction. A standard sentence containing two or more coordinate constructions may be said to be parallel; but here the concern is with the kind of parallelism that goes beyond simple combining and achieves rhythm and cadence through the deliberate repetition of parallel elements. Remember the main clause (subject and verb) comes first.

Robert E. Lee was
a foe without hate,
a friend without treachery,
a soldier without cruelty . . . . (Caton)

. . . a new generation of Americans
born in this century,
tempered by war,
disciplined by a hard and bitter peace,
proud of their ancient heritage . . . . (Kennedy)

Throughout our nation, the major cities are in trouble—
scarred by slums and ghettos,
threatened by racial strife,
crippled by inadequate finances . . . .

The average American citizen is
apathetic to the political process,
confused by legislative deviousness,
manipulated by the power structure
and ignorant of what all this can mean to his or her life.
(Yorkin)

Note: If one extends one of the parallels, or breaks the rhythm, one must keep that parallel for last.

The Parallel Paragraph

Parallelism is an excellent way to build a paragraph, as well as a sentence. When parallelism is extended through a paragraph, each sentence becomes an element in the series and states one aspect of the idea being explored.

American, the richest and most powerful nation in the world, can well lead the way in this revolution of values. There is nothing but a lack of social will to prevent us from paying adequate wages to schoolteachers, social workers and other servants of the public to insure that we have the best available personnel in these positions which are charged with the responsibility of guiding our future generations. There is nothing but a lack of social vision to prevent us from paying an adequate wage to every American citizen, whether he be a hospital worker, laundry worker, maid or day laborer. There is nothing—except the tragic deathwish—to prevent us from re-ordering our priorities so the pursuit of peace will take precedence over the pursuit of war. There is nothing to keep us from remolding with bruised hands a recalcitrant status quo until we have fashioned it into a brotherhood.

Martin Luther King, Jr.
Where Do We Go from Here?

The Periodic Sentence

A periodic sentence is a type of parallel sentence which builds through three or more parallel constructions (dependent phrases or clauses) to a main clause. Remember: in a periodic sentence, the main clause (with the subject and verb) comes last.

But if life hardly seems worth living,
if liberty is used for subhuman purposes,
if the pursuers of happiness know nothing about the nature of their
quarry or the elementary techniques of hunting,
these constitutional rights will not be very meaningful. (E. Warren)

As long as politicians talk about withdrawal while they attack,
as long as the government invades privacy while it discusses human rights,
as long as we act in fear while speak of courage,
there can be no security,
there can be no peace.

If students are absorbed in their own limited worlds,
if they are disdainful of the work of their teachers,
if they are scornful of the lessons of the past,
then the great cultural heritage which must be transmitted from
generation to generation will be lost.

The Periodic Paragraph

A writer can create a periodic paragraph by employing the same principle of building to a main clause through dependent parallel constructions.

I guess it is easy for those of you who have never felt the stinging darts of segregation to say wait. But when you have seen vicious mobs lynch your mothers and fathers at will and drown your brothers and sisters at whim; then you have seen hate filled policemen curse, kick, brutalize and even kill your black brothers and sisters; when you see the vast majority of your twenty million Negro brothers smothering in an air-tight cage of poverty in the midst of an affluent society; when you suddenly find your tongue twisted and your speech stammering as you seek to explain to your six-year-old daughter why she can't go to the public amusement park that has just been advertised on television, and see tears welling up in her little eyes when she is told that Funtown is closed to colored children, and see the depressing clouds of inferiority begin to form in her little mental sky, and see her begin to distort her little personality by unconsciously developing a bitterness towards white people; when you have to concoct and answer for a five-year-old son asking in agonizing pathos: Daddy, why do white people treat colored people so mean?; when you take a cross country drive and find it necessary to sleep night after night in the uncomfortable corners of your automobile because no motel will accept you; when you are humiliated day in and day out by nagging signs reading "white men" and "colored men"; when your first name becomes "nigger" and your middle name becomes "boy" (however old you are) and your last name becomes "John," and when your wife and mother are never given the respected title of "Mrs."; when you are harried by day and haunted by night by the fact that you are a Negro, living constantly at tiptoe stance never quite knowing what to expect next, and plagued with inner fears and outer resentments, when you are forever fighting a degenerating sense of "nobodiness"—then you will understand why we find it difficult to wait.

Martin Luther King, Jr.
Letter from a Birmingham Jail

Copy the second sentence in outline form to indicate the parallel elements.

Balanced Sentences

A balanced sentence is another kind of parallel sentence in which two parallel elements are set off against each other like equal weights on a scale. In reading the sentence aloud, one tends to pause between the balanced parts, each seeming equal. When writing a balanced sentence, be certain that both parts of the sentence have the same **form**, that they are **parallel grammatically**.

George Bernard Shaw said of writers:

> The ambition of the novice is to acquire the Literary Language; the struggle of the adept is to get rid of it.

(Each part of the above sentence follows exactly the same pattern: subject, verb, predicate nominative.)

Content of a Balanced Sentence

Balanced sentences are particularly effective if one has an idea that has a contrast or antithesis. Balanced sentences can emphasize the contrast so that the rhetorical pattern reflects and supports the logical pattern.

> No man has ever seen anything that Burne-Jones cannot paint, but many men have painted what Burne-Jones cannot see. (Shaw)
>
> And so my fellow Americans—ask not what your country can do for you, ask what you can do for your country. (Kennedy)
>
> If a free society cannot help the many who are poor, it cannot save the few who are rich.
>
> (Kennedy)
>
> It is not that today's artists cannot paint; it is that today's critics cannot see.
>
> (Rothko)

(Some of these examples illustrate not only balanced sentences, but also a device called "antimetabole," in which the order of words is reversed in one of the parallel structures to produce a clever effect.)

The Balanced Paragraph

One can also develop an entire paragraph by balance. This is particularly useful if one is developing a series of contrasts.

I felt myself in rebellion against the Greek concept of justice. That concept excused Laius of attacking Oedipus, but condemned Oedipus for defending himself. It tolerated a king's deliberate attempt to kill his baby son by piercing the infant's feet and abandoning in it on a mountain, but later branded the son's unintentional killing of his father as murder. It held Oedipus responsible for his ignorance, but excused those who contributed to that ignorance. (Krutch)

The Cumulative or Loose Sentence

A cumulative or loose sentence is a type of parallel sentence which builds through parallel constructions (dependent phrases or clauses) ***after*** a main clause. Remember: in a cumulative sentence, the main clause (with the subject and verb) comes first.

The brilliant assembly filed past us,
the marshals with their batons and ceremonial red hats,
the professors draped in their doctorial hoods,
the graduates in somber black that contrasted with their jubilant mood.

Nothing could deflect that wall of water,
sweeping away trees and boulders,
engulfing streets and villages,
churning and roaring like a creature in pain.

Then I saw that the child had died,
never more to enjoy getting into trouble with his friends,
never again to tell innocent lies to his parents,
never to look with hopeful shyness at a girl he desires.

More Cumulative or Loose Sentences

Just as periodic sentences use parallel phrases or clauses at the beginning, cumulative sentences add parallel elements at the end. These sentences are especially effective for description, even if they use only a single detail at the end.

Using a single detail:

The student sat quietly, trembling at the thought of writing an essay.

Using multiple details:

The hounds continued to bay—uncontrollably, maddeningly, horribly.

Few visitors prove immune to the charms of the island—the misty green peaks, the luminous sunsets, the glass-like lagoons and warm beaches, the fragrance of innumerable flowers.

Nowhere could she be found—not in the meadow or the barn, not in the parlor or the dairy, nor yet in the valley nor on the hill.

His eyes grew dim as he thought again of last summer, the open highways, the truck stops with their crude knickknacks, Gabrielle at the open window, laughing, her hair blowing wildly.

(an example of a complex cumulative sentence from Hemingway's *In Our Time*)

George was coming down in the telemark position, kneeling, one leg forward and bent, the other trailing, his sticks hanging like some insect's thin legs, kicking up puffs of snow, and finally the whole kneeling, trailing figure coming around in a beautiful right curve, crouching, the legs shot forward and back, the body leaning out against the swing, the sticks accenting the curve like points of light, all in a wild cloud of snow.

(quoted in Miles, Bertonasco and Karns, *Prose Style: A Contemporary Guide*[1991])

I have been assured by a very knowing American friend of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout.

(from Jonathan Swift's *A Modest Proposal*, a famous cumulative sentence in which the author humorously [satirically] outrages readers by prolonging a particularly revolting image)

Combining Parallel Structures

John F. Kennedy

Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans—born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage—and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world.

To that world assembly of sovereign states, the United Nations, our last, best hope in an age where instruments of war have far outpaced instruments of peace, we renew our pledge of support—to prevent it merely from becoming a forum of invective, to strengthen its shield of the new and the weak, to enlarge the area in which its writ may run.

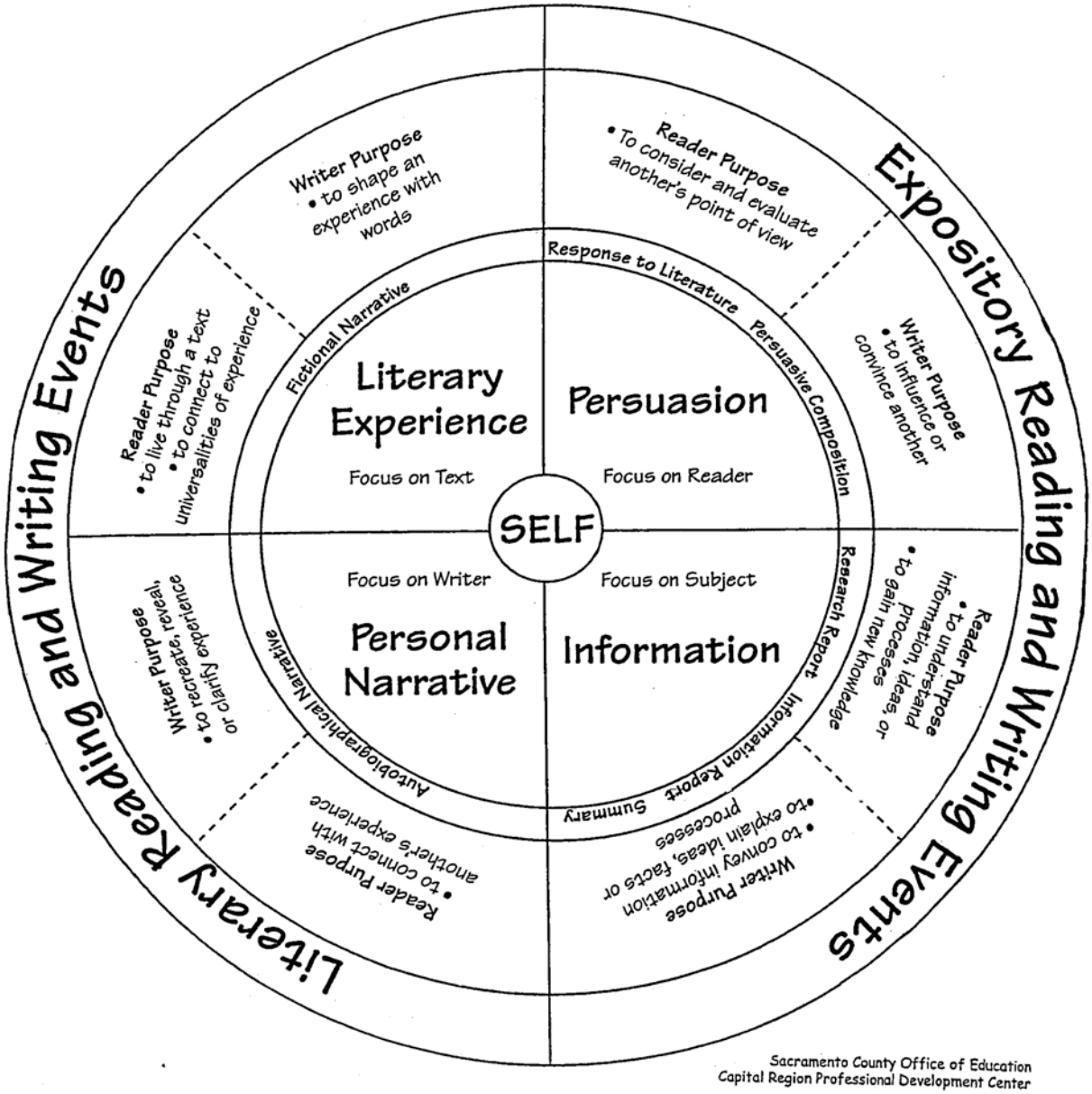
Abraham Lincoln

Both parties deprecated war; but one of them would *make* war rather than let the nation survive; and the other would *accept* war rather than let it perish.

With malice towards none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up our nations' wounds, to care for him who shall have borne the battle, and for his widow and his orphan—to do all which may achieve and cherish a just and lasting peace, among ourselves and with all nations.

But in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here.

Reading and Writing Events



What is Close Reading?

(Ideas borrowed and adapted from College Board workshops)

As with writing, reading, too, is a process, and "close reading" is that which finds the richness of a text's meaning after completing the reading process (see "Steps to Analysis" for a full description of each element). When one first reads a text, the major, most obvious points surface; however, the patterns that create those points remain hidden. With a second reading, patterns may emerge, but the reader may still miss deeper significances. Furthermore, it may take several more readings, musings, and discussions with others for a particularly complex text to become clear, for the various levels of the text and the connections between those levels and the full depth of meaning to become apparent. This means the interpretation of a text may change with each reading, and since many novice readers don't understand that meaning changes as the reader delves into each level, their interpretation may appear stilted, superficial, or incomplete, especially since most people read with their minds on other things—what they'll have for dinner, what they forgot to tell a friend, how they'll find the money to pay for something, and so on. So it is difficult to stretch the mind around new ideas. It is easier to catch a few words and simply fit them into concepts that already exist—and then to imagine that the text has been read.

Here, for instance, are two sentences from Annie Dillard's essay "Living Like Weasels":

> I would like to live as I should, as the weasel lives as he should. And I suspect that for me the way is like the weasel's: open to time and death painlessly, noticing everything, remembering nothing, choosing the given with a fierce and will.

The words in these sentences are simple, but the idea is not. And it is quite different from anything most people have thought before. So most readers pick up a few words and just slip them into clichés already in their heads, clichés that sound good but mean nothing. Here is one reader's summary of Dillard's point.

> Hopefully I can learn not to be judgmental, and to try to live a better life for myself. I guess the lesson is that the weasel and I are very different, and our choices are different, but we react to our choices the same way. That is to say, we forget the past, we attack the future, and we both move forward.

This reader grasps Dillard's spiritual, psychological, transcendent tone but translates it into language that sounds good but is meaningless. For example, "judgmental" and "live a better life for myself" sound like interpretation and possess a thematic edge, but what in the text led to these conclusions? How does this tie to the "weasel," "life," "death," or "choosing"? How does the thematically stated last sentence connect to specific elements of the passage? They don't. The student writer found a few words (but not a viable pattern)—"should," "live," and "will"—and projected his or her own ideas onto the text, missing the point completely.

To read closely is to read **actively**, not **passively. One must ask oneself questions**, often about the writer's style: Why does Dillard use such brutal words as "fierce" and "pointed"? What other patterns (related diction and detail) exist and why? What is the sense of the stark contrast between "noticing everything" and "remembering nothing"? How does one make sense of the paradox of "choosing the giving"? What other juxtapositions or breaks in patterns exist and why? (See "Steps to Analysis" for a full description of the process.)

Questioning in this way does not come naturally to most readers. It is a technique that must be taught and learned, though once learned it seems natural. Asking questions, reading in the spirit of inquiry—of questioning and entertaining possibilities—focuses one on the text, driving away distractions and making the writer's ideas immediate, accessible and the depth of those ideas clear. This process helped a second student reader to come up with the following summary of Dillard's idea:

> I want to return to the simple necessities so that I will not be afraid of natural processes, such as aging and death, and will not brood on past experiences but live only in the present.

This student can now explain in an interpretive essay how he or she came to these conclusions; in other words, what patterns and breaks in the patterns led to the student writer's ideas.

Sample marking of text:

Tones: pre-shift tentative, yet yearning
post-shift earnest + determined

From Annie Dillard's "Living Like Weasels"

I would like to learn, or remember, how to live. I come to Hollins Pond not so much to learn how to live as, frankly, to forget about it. That is, I don't think I can learn from a wild animal how to live in particular--shall I suck warm blood, hold my tail high, walk with my footprints precisely over the prints of my hands?--but I might learn something of mindlessness, something of the purity of living in the physical sense and the dignity of living without bias or motive. The weasel lives in necessity and we live in choice, hating necessity and dying at the last ignobly in its talons. I would like to live as I should, as the weasel lives as he should. And I suspect that for me the way is like the weasel's: open to time and death painlessly, noticing everything, remembering nothing, choosing the given with a fierce and pointed will.

juxtaposed to show how the task is so simple (she's done it), but it's so distant because she hasn't done it in awhile

She doesn't know how to do it

She was once able to do it

life was terrible, something bad

primal

sense of pride

deliberateness

detail to show she's not speaking literally

dashes to separate the literal to show Dillard's speaking metaphorically

too tidy to logic

the essence of life

purpose of life

parallel structure to emphasize she's speaking metaphorically

Comment on society?

connection to society's logical stances?

instinct

we can change!

we're denying our true selves

nature imagery - we're animals

parallel structure to structurally emphasize humanity's comparison to the weasel.

rhetorical shift from tentative to determined!

an imperative

for her, not necessarily for everyone. We must all find our own way.

more parallel structure - a "natural" command to embrace the "true" life.

natural processes

living in the now

opting to live by instinct - a paradox

instinct must stay steadfast, for society keeps pulling her back.

Patterns:

#1 learn → remember
learn → forget
learn → mindlessness
noticing everything → remembering nothing
} all juxtapositions } Dillard's task is not simple. Although society (learned behavior) + instinct (remember, forget, etc.) coexist, there's a battle present.

#2 weasel
wild animal
suck warm blood
tail high / talons / instinct
} nature imagery } what she's proposing is natural, honest, "true" to herself, not fake

Steps to Analysis

First log observations by "marking" the text:

1. Underline, circle, box or highlight important words and phrases, things that seem to "pop" from the text or connect to other words or phrases from the text (this relationship creates a pattern). If meaningful, identify literary devices. Use stars, arrows, question marks, etc.—anything to show thought, something's important, or to connect ideas.

2. Write on the text and next to the underlined or circled parts the thinking created by the diction and detail. In other words, writing the connotative level of the "things" highlighted. The point is to capture the ideas behind the items marked. Ideas may be full sentences, bulleted ideas, or just about anything.

Think about observations "marked":

1. Find patterns in diction, detail, point of view, organization, and syntax. Note the patterns on the text.

   - Patterns are a technique used to emphasize an idea, motif, etc.
   - Patterns in diction and detail lead to tone: Patterns + Why = Tone

2. Find any break in pattern.

   - The break can begin a new pattern.
   - The break can isolate, and therefore emphasize, an item.
   - The break can indicate a shift in tone or meaning.

3. Juxtapose the patterns with the break in pattern; discern the relationship between the above two steps. How do the patterns and the breaks create meaning (what's the purpose of the patterns? What's the purpose of the break in pattern?)?

Discern the tone:

1. Patterns in stylistic elements will lead to tone.

2. Usually more than one tone is present. Sometimes the tones are complementary, and sometimes there's a strong break in the tone. Either way, the tone is always complex; do NOT simplify it to "happy" or "sad," "positive" or "negative."

3. Sometimes more than one word is necessary to precisely state the tone.

Discern the theme:

1. More than one theme exists in complex literature, but all the themes from a text are complementary.

2. Theme is always a statement (complete sentence) and fits all parts of the text. Do NOT use a cliché. Complex literature has complex themes; do not oversimplify them.

3. When the theme is elusive, state a motif. At least the beginnings of critical thought will be present.

4. Motif + Tone + Why = Theme

What Does a Novel Mean?

(Based on work by Bobbi Jordon)

Theme:

1. Has the statement of theme been cast into general terms (a universal), not plot summary?

2. Does the statement hold true for the story as a whole, not for just part of it?

How Does a Novel Mean?

1. Look back once more at the title of the story. In light of what was read, what is indicated?

2. Does the main character in any way change in the course of the story? Does this character arrive at any eventual realization or understanding? Is the reader left with any realization or understanding not present before?

3. Does the author make any general observations about life or human nature? Do the characters make any? (Caution: characters now and again will utter opinions with which the reader is not necessarily supposed to agree.)

4. Does the story contain any especially curious objects, mysterious flat characters, significant animals, repeated names, song titles, or whatever, that hint toward meanings larger than such things ordinarily have? In literary stories, such symbols may point at central themes.

5. Any repetition of words, ideas, objects, symbols, etc.?

6. Any type of unusual format--i.e. interchapters?

7. Does the novel emphasize anything?

TP-CASTT Analysis
An Approach to Theme

(from Potter, *Vertical Teams,* 1997)

Title	What does the title mean? Think about it before reading the poem.
Paraphrase	Translate the poem into other easily understandable words (one must first understand the denotative level before the connotative one).
Connotation	Extend beyond the literal level discussed above. Look at the emotional overtones of diction. Consider figurative language (simile, metaphor, personification), symbolism, diction, point of view, and sound devices (alliteration, assonance, consonance, onomatopoeia, rhythm, and rhyme), allusion, antithesis, apostrophe, synecdoche, metonymy, and meiosis. What do all these devices say about the text's meaning?
Attitude	Observe both the speaker's and the poet's (tone) attitude.
Shifts	Note shifts in speakers, attitudes, syntax, or other elements of style.
Title	Examine the title again, this time on an interpretive level.
Theme	Determine what the poet is saying . . .

Identifying poetic devices is secondary to gaining an understanding of how the devices operate in conveying the effect and meaning of the text.

Theme

(from Finley McQuade)

What is a theme? You may have thought that "theme" is an abstract concept that is dramatized in a literary work, something like "prejudice" or "man's inhumanity to man." Instead, think of the theme of a literary work as a whole idea, not just the topic of an idea- not just "Prejudice" but "Prejudice is the result of ignorance," or "Prejudice perpetuates prejudice because it prevents people from knowing one another."

In the novel *To Kill a Mockingbird,* Harper Lee does more than dramatize prejudice. She permits the reader to see prejudice and study it, to think about its causes and consider its consequences. She helps the reader to evaluate prejudice and come to some conclusions about it. When a work of literature shows you something about life, and you're pretty sure it was written for that very purpose, you are ready to talk about "theme."

This formula will yield a COMPLETE SENTENCE about a major subject in a work of literature. Complex works will say more than one thing about a subject. In To *Kill a Mockingbird,* Harper Lee says a lot about prejudice.

> *Prejudice is caused by ignorance* (the cause of prejudice).
>
> *Prejudice inhibits the communications necessary for productive community relationships* (the result of prejudice).
>
> *Prejudice is diminished as people learn more about one another's* lives (the solution to prejudice).
>
> *Prejudice is very difficult to overcome because it is not rational* (a description of prejudice).

To think about the theme of a literary work, first identify the ABSTRAC71ONS that emerge from all the details. (See the pictures, examine the images, allow yourself to make associations, look for patterns, and think about great ideas that connect and encompass all of these.)

Once you know which characters, objects, and events are associated with which abstractions, consider the OUTCOMES. In To *Kill a Mockingbird,* Tom Robinson is an innocent victim of prejudice. One OUTCOME Tom is unjustly convicted, jailed, and killed as he tries to escape.

How do you feel about the OUTCOME? When an innocent man dies, perhaps you feel outraged and helpless. Perhaps prejudice disgusts you because of what happens to Tom.

Your feelings about OUTCOMES will cause you to reflect about themes. A theme may at first appear as a raw, partially understood idea, like "Prejudice is bad." These raw, partially understood ideas are KERNEL THEMES. As you think about them, they become clearer. You understand them better. You refine them.

What in particular is bad about prejudice in this novel? Does Harper Lee show you the cause, the results, or the consequences *of* prejudice? Does she show you the dynamics *of* prejudice? Perhaps she does all the above. As you ask and answer questions about KERNEL THEMES, you develop more sophisticated ideas.

You realize there is more than one THEME. As you talk with other people about books, you realize that they see different THEMES. What makes a theme "right"? It is not just a matter *of* opinion. To begin with, the themes in *To Kill a Mockingbird* are Harper Lee's opinions, not your opinions, and not the opinions of other readers. That somewhat limits the number of themes found in a book. The opinions expressed have to be *in the book'* For example, no matter what you think about making friends with people who are different from you, Harper Lee seems to think it's good to cross the boundaries *of* prejudice. Scout benefits from her friendship with Boo Radley. And Atticus Finch, whom most readers seem to admire, befriends Tom Robinson.

If you think that "It is a mistake to make friends with people who are different from you" is a theme *of* the novel, people will tell you that you're wrong, that you haven't read the book right. Because *of* the patterns shaped by characters, events, objects, and outcomes, and because of the way most readers feel about the outcomes, making friends with people who seem different is represented as something good in this novel. *If* the author wants you to value something or believe something, the author will cause you to sympathize with the characters who have it or believe in it. Your feelings will usually guide you fight. *If you* connect your feelings to events that happen in the book or patterns *of* images you find in the book, your interpretation of theme will be "right."

Style Analysis

(adapted from Jane Schaffer)

Sentence Structure/Syntax/Phrasing

1. "Syntax" refers to the ways words and phrases are arranged to form phrases and sentences. "Syntax," "sentence structure," and "phrasing" all describe the same concept. The reader must identify an author's syntax and discuss the relationship it has to the content of the passage. Authors may use:

    a. specific patterns of phrases and sentences
    b. divisions within a piece with different syntax for each
    c. parallel structure
    d. different sentence types
    e. specific kinds of punctuation
    f. other syntax techniques

2. To begin studying syntax, follow the following steps:

    a. Number the sentences in the passage. This will help analyze each sentence and discuss it efficiently.
    b. Make observations about the content and syntax of each sentence or group of sentences. Look for elements listed above or others observed.
    c. Write down what is observed. These observations will be the paper's examples.

Organization

As the reader, instead of looking for smaller features like diction and detail, look for the larger pattern. Then, when one sees a framework or structure, identify it, discern why the author used it, and describe what effects it has on the reader. The following list is a starting point in recognizing organization.

Watch for:

a. the beginning and ending of the passage
b. a particular sequence that is important
c. a noticeable chronology
d. prominent literary techniques
e. a focus or emphasis on any one part that makes it stand out

See suggestions in the Syntax section above.

Basic Analysis of Tone
DIDLS

(from Potter, *Vertical Teams,* 1997)

The following acronym is helpful when first analyzing tone; it is a place to start.

Diction	The connotation of the word choice (look for patterns).
Images	Vivid appeals to understanding through the senses, use of figurative language (simile, metaphor, personification, etc.), symbolism, allusion, antithesis, apostrophe, synecdoche, metonymy, meiosis, etc.
Details	Facts included or omitted based on the speaker's perspective.
Language	The **overall** use of language, such as formal, clinical, jargon, emotional (again, look for patterns). These words describe the force or the quality of diction, images, and details—they qualify **how** the work is written.
Sentence Structure	How structure affects the reader's attitude; determine what the poet is saying, etc.

Observe both the speaker's and the poet's attitude (tone); they will lead to meaning. (Refer to "A Vocabulary of Attitude" in this handbook for more help with tone).

A Vocabulary of Attitude

(from Bobbi Jordan)

Students sometimes vaguely feel the correct attitude toward what they are reading, but are unable to clarify and intensify the mood because they lack a vocabulary adequate to describe it. To such students, the following list of attitudes should prove helpful.

Attitudes chiefly rational—explanatory, instructive, didactic, admonitory, condemnatory, indignant, puzzled, curious, wistful, pensive, thoughtful, preoccupied, deliberate, studied, candid, guileless, thoughtless, innocent, frank, sincere, questioning, uncertain, doubting, incredulous, critical, cynical, insinuating, persuading, coaxing, pleading, persuasive, argumentative, oracular.

Attitudes of pleasure—peaceful, satisfied, contented, happy, cheerful, pleasant, bright, sprightly, joyful, playful, jubilant, elated, enraptured.

Attitudes of pain—worried, uneasy, troubled, disappointed, regretful, vexed, annoyed, bored, disgusted, miserable, cheerless, mournful, sorrowful, sad, dismal, melancholy, plaintive, fretful, querulous, irritable, sore, sour, sulky, sullen, bitter, crushed, pathetic, tragic.

Attitudes of passion—nervous, hysterical, impulsive, impetuous, reckless, desperate, frantic, wild, fierce, furious, savage, enraged, angry, hungry, greedy, jealous, insane.

Attitudes of self-control—calm, quiet, solemn, serious, serene, simple, mild, gentle, temperate, imperturbable, nonchalant, cool, wary, cautious.

Attitudes of friendliness—cordial, sociable, gracious, kindly, sympathetic, compassionate, forgiving, pitying, indulgent, tolerant, comforting, soothing, tender, loving, caressing, solicitous, accommodating, approving, helpful, obliging, courteous, polite, confiding, trusting.

Attitudes of unfriendliness—sharp, severe, cutting, hateful, unsocial, spiteful, harsh, boorish, pitiless, disparaging, derisive, scornful, satiric, sarcastic, insolent, insulting, impudent, belittling, contemptuous, accusing, reproving, scolding, suspicious.

Attitudes of comedy—facetious, comic, ironic, satiric, amused, mocking, playful, humorous, hilarious, uproarious.

Attitudes of animation—lively, eager, excited, earnest, energetic, vigorous, hearty, ardent, passionate, rapturous, ecstatic, feverish, inspired, exalted, breathless, hasty, brisk, crisp, hopeful.

Attitudes of apathy—inert, sluggish, languid, dispassionate, dull, colorless, indifferent, stoical, resigned, defeated, helpless, hopeless, dry, monotonous, vacant, feeble, dreaming, bored, blasé, sophisticated.

Attitudes of self-importance—impressive, profound, proud, dignified, lofty, imperious, confident, egotistical, peremptory, bombastic, sententious, arrogant, pompous, stiff, boastful, exultant, insolent, domineering, flippant, saucy, positive, resolute, haughty, condescending, challenging, bold, defiant, contemptuous, assured, knowing, cocksure.

Attitudes of submission and timidity—meek, shy, humble, docile, ashamed, modest, timed, unpretentious, respectful, apologetic, devout, reverent, servile, obsequious, groveling, contrite, obedient, willing, sycophantic, fawning, ingratiating, deprecatory, submissive, frightened, surprised, horrified, aghast, astonished, alarmed, fearful, terrified, trembling, wondering, awed, astounded, shocked, uncomprehending.

It is apparent at once that this list is not complete, and that it is not free from inconsistency. Though all these attitudes are stated by adjectives, some express logical and some emotional relations, some are attitudes toward what is said and some toward an opposing person or situation, some describe a state of mind and others a mood or emotion. But all are descriptions of how people may speak.

Of course, one term alone is seldom adequate to describe a mood or motive, and several of these terms may need to be combined to express the right shade of meaning. For instance, one may speak with scornful boldness or with cheerful boldness, with tender apology or with ironic apology, with mournful sympathy or with inspiring sympathy. Make whatever combinations seem most accurate. The purpose of the list is merely to furnish a vocabulary of attitudes to which students may turn when the right word seems to elude them.

Please note that one cannot adequately describe an attitude as "animated," "emotional," or " passionate." What a reader wishes to know about a speaker's utterance is the kind of animation or passion or emotion he/she feels. He/she may be animated by either courage or fear. He/she may speak in a passion of hate or of love.

Tone is more than light or dark, serious or humorous, satiric or realistic. To describe tone is to be aware of nuances of voice. Rhetorical shifts in tone are often signaled by changing paragraphs or stanzas, changing pronouns, changing modes of prose (i.e., from description to dialogue), by key words like “but” or “yet,” by changing speakers, by changing imagery, etc. (from Cynthia Whitenifit). In poetry, the shift is known as a “volta.”

Irony

(adapted from Dr. Montgomery)

Irony results from a contradiction between subject matter and tone of voice, between *what* is being said and *how* it is being said. Usually, a trivial subject is presented in a significant tone, a silly idea in a profound tone, a foolish argument in a scientific, and an outrageous in a polite, a horrifying (as in Swift's "A Modest Proposal") in a rational, humble tone, and so on.

Irony's unusual juxtaposition confuses many students; either they don't see the unbalanced nature of the comparison, or the comparison eludes them through its subtlety. The following list of how irony is created should provide students with a concrete manner in which to identify and discuss the often subtle elements of one of literature's most elusive tones.

1. Exaggerated quantifiers ("so many," "very much," most curious") create unbalance, a hallmark element of irony.

   Example: The onlookers passively observed the mugging, noting the most curious apathy of the victim.

2. Inflated diction ("employed my fancy," "a vein of parsimony"), especially with a simplistic or base topic, also creates the unbalance found in irony.

   Example: The parson could not hide the vein of parsimony leading to his heart.

3. Convoluted, parenthetical sentence structure, with excessive restrictive and non-restrictive relative clauses, parallel constructions, even triple parallels, may indicate the presence of irony. Basically, any overly-elevated syntax coupled with a relatively simple subject may indicate irony.

   Example: This nymph, to the destruction of mankind,
   Nourished two locks, which graceful hung behind . . . .
   Th' adventurous Baron the bright locks admired;
   He saw, he wished, and to the prize aspired.

4. An appeal to authority (scientific, philosophical, foreign terminology) may indicate an unbalanced juxtaposition.

   Example: This great cavity was filled with a kind of spongy substance, which the French anatomists call galimatias, and the English nonsense.

5. The "barb" or "give-away-line" held to the end of the paragraph often provides the unexpected twist found in irony.

Example: I grant this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children.

6. Exaggerated or unusual ideas connected with coordinating conjunctions (see "Help Sheet" in this handbook for a complete list) usually indicate the presence of irony.

   Example: The criminals won first prize from America's Funniest Home Videos for their taping of their recent crime, and the police were the first to praise the cinematic quality of the tape when it aired on television.

7. Juxtaposition usually indicates irony, especially that which highlights the contrast in a comparison.

   Example: Recognizing the need for some twins to look alike, the mother bought two identical dresses—one size 7, one size 16—for her daughters.

8. An unexpected statement, such as an oxymoron or paradox, usually indicates the presence of irony.

   Example: Rural air, free from smog, filled the room with a sweet fragrance, a weight too much for the audience to handle.

9. Satire most often employs irony and juxtaposition to fulfill its purpose. It usually contrasts, is "clear-cut" in its purpose, and deals with more extreme extremes (caricatures and archetypes), who often have a dominant vice, seldom arousing any affection from the reader. Satire focuses on the ugly and chaotic; it shows humanity at its basest: a spectacle of inferior human conduct. Its purpose is to evoke change.

   Examples: Pope's "Rape of the Lock"
   Swift's "A Modest Proposal"

The key to discerning irony is juxtaposition in which the items set against each other are more of a contrast (either subtle or jarring) than a comparison. Once irony is discovered, one must then assess its tone (it could be serious or comical) and purpose.

Point of View

(from Bobbi Jordon)

To determine the point of view of a story one may ask, "Who tells the story?" How much is he allowed to know? And, especially, to what extent does the author look inside his characters and report their thoughts and feelings?

Though many variations and combinations are possible, the basic points of view are four:

1. Omniscient
2. Limited Omniscient
3. First Person
4. Objective or Dramatic

1. **Omniscient**—The author selects the point of view of a person who knows everything that happens, who can see into the very conscience and motivation of the characters, and who even inserts his/her own comments (*The Scarlet Letter*).

2. **Limited Omniscient**—The narrator tells his/her story with the focus on one character, usually the main one (Robert Jordon in *For Whom the Bell Tolls* and Henry in *The Red Badge of Courage*); the author can see into the mind of this character only and can narrate only those actions and scenes at which he/she is actually present unless someone else tells this character what happened in his/her absence.

3. **First Person**—The narrator is the "I" of the story. He/she may be the major character (*Huck Finn*), the author him/herself (Naugham in *The Razor's Edge*), or a minor character (the narrator in *The Virginian*). By using this point of view, the author limits him/herself in his/her selection of material in that he/she can relate only what the narrator him/herself thinks, observes, and hears.

4. **Objective or Dramatic**—The narrator takes the position of a mere observer and tells only what happened or what was said, and leaves the reader to infer what the character thought (Hemingway's "The Killers"). Only what is seen and heard is recorded. This point of view does not comment, interpret, or enter a character's mind.

Sometimes the point of view in a story will change: i.e., from "third person omniscient" to "first person" (Conrad's *Lord Jim*), or from "first person" to another (Mr. Lockwood and Mrs. Dean in *Wuthering Heights*).

The following are four versions of Aesop's fable, "The Ant and the Grasshopper." Each is told from a different point of view.

1. Omniscient point of view:

(Note—the underlined phrases show when the narrator's view enters into the thoughts and feelings of the ant and the grasshopper.)

Weary in every limb, the ant tugged over the snow a piece of corn he had stored up last summer. It would taste mighty good at dinner tonight.

A grasshopper, cold and hungry, looked on. Finally he could bear no longer. "Please, friend ant, may I have a bite of corn?"

"What were you doing all last summer?" he asked the ant. He looked the grasshopper up and down. He knew his kind.

"I sang from dawn till dark," replied the grasshopper, happily unaware of what was coming next.

"Well," said the ant, hardly bothering to conceal his contempt, "since you sang all summer, you can dance all winter."

HE WHO IDLES WHEN HE'S YOUNG WILL HAVE NOTHING WHEN HE'S OLD.

2. **Limited Omniscient point of view:**

(Note—told from the point of view of the ant; the reader knows nothing of the feelings and thoughts of the grasshopper.)

Weary in every limb, the ant tugged over the snow a piece of corn he had stored up last summer. It would taste mighty good at dinner tonight. It was then that he noticed the grasshopper, looking cold and pinched.

"Please, friend ant, may I have a bite of your corn?" asked the grasshopper.

He looked the grasshopper up and down. "What were you doing all last summer?" he asked. He knew its kind.

"I sang from dawn till dark," replied the grasshopper.

"Well," said the ant, hardly bothering to conceal his contempt, "you sang all summer, you can dance all winter."

3. First person point of view:

Cold and hungry, I watched the ant tugging over the snow a piece of corn he had stored up last summer. My feelers twitched, and I was conscious of a tic in my left hind leg. Finally, I could bear it no longer. "Please, friend ant," I asked, "may I have a bite of your corn?"

He looked me up and down. "What were you doing all last summer?" he asked, rather too smugly it seemed to me.

"I sang from dawn till dark, " I said innocently, remembering the happy times.

"Well," he said, with a priggish sneer, "since you sang all summer, you can dance all winter."

4. Objective point of view or dramatic point of view:

The ant tugged over the snow a piece of corn he had stored up last summer, perspiring in spite of the cold. A grasshopper, its feelers twitching and with a tic in its left hind leg, looked on for some time. Finally he asked, "Please, friend ant, may I have a bite of your corn?"

The ant looked the grasshopper up and down. "What were you doing all last summer?" he snapped.

"I sang from dawn till dark," replied the grasshopper, not changing his tone.

"Well," said the ant, and a faint smile crept into his face, "since you sang all summer, you can dance all winter."

Some Starting Points in the Study of Writing and Literature

"The What"

Data – details, facts, specific experience—underlie invention.

Sources of data: Direct sense experience – seeing, hearing, tasting, smelling, feeling; Indirect experience – reading, television, films, conversation, lectures, interviews, events witnessed.

Discovery of relationships, synthesis of data, inspiration, insight, creative thought.

"The How"

Organization – impressionistic, associative, division into parts; logical – general to particular, particular to general; problem and solution; argument for or against; comparison, contrast; analogy, metaphor; definition; description; movement in space and time; narration; exposition; details or examples; dialogue; conventions of genre such as news story, novel, etc.

Words – diction.

Sentences—syntax. The way words are put together in phrases and sentences. The number of basic patterns is limited. Students can develop a repertoire of the patterns used by professional writers.

Paragraphs –ways of developing; ways of establishing relationships between sentences. Syntactic and semantic devices for developing cohesion.

Rhetorical Devices – parallelism, balance, comparison, contrast, imagery, allusion, metaphor, symbols, overstatement, understatement, irony, etc.

"The Why"

Aim—speaker's purpose; general purpose of the text (explain, describe, etc.)

Thesis—theme, main idea, focus. This is different than "aim" in that a thesis' main component is content, while an aim is more of a focus on function or purpose.

Tone—a speaker's attitude, mood, feeling. It directly affects theme (meaning) and can indirectly affect the aim of a text.

Some Ways of Looking at an Essay or Other Prose Selection

(Some ideas taken from Virginia Tufte, USC)

A reader may need to read the text several times. Look up any words, names, places that are unfamiliar. Then begin to analyze some of the components: (a) "the what"—subject matter or content; (b) "the how"—including attention to diction, syntax, and literary devices; (c) "the why" (meaning)—an analytical process in which one examines aspects or components of the work which often leads one to insights into the work as a whole. Careful study of prose written by a professional writer often helps writers become aware of the many options that are available as they sit down to write.

(A) "The What"

(1) Speaker and Audience
What kind of person is the speaker? Female? Male? Old? Middle-aged? Young? Is the stance that of an authority or expert? An impartial exploration of a topic? A person committed to a particular view and trying to persuade others? Who is the audience? How does one know?

(2) Situation, Subject, Genre
What is the situation that gives rise to the scene? Where? When? Why? Is there some problem that prompts the essay? If one had to name in one word (or three or four) the subject of the essay, what would one say? In what genre is the author writing? Personal essay? Newspaper article? Section of a book or a collection of works? Does awareness of the genre create any expectations on the part of the reader? What are the sources of data or information in the essay? Personal experience? Reading? Interviews? Research?

Make sure to deal with the relevance of the observations; don't just list the findings to the above questions.

(B) "The How"

How do aspects of form contribute to meaning and tone?

(1) Diction (choice of words)
Do the words, for the most part, give an impression of being: short or long? common or uncommon? native or Latinate? personal or impersonal? formal or informal? literary or conversational? denotative or connotative? abstract or concrete? general or specific? Are there coinages, slang, dialect, biblical language, foreign words? Are there highly imagistic words? Do they appeal to sight, sound, smell, feeling, taste? What effects do these various kinds of words produce?

(2) Syntax (the ways words and phrases are put together into sentences)
Are the sentences mostly short, long, average? Are short sentences used as thesis statements, emphasis, or summary? Are short sentences used in groups for aphoristic effect? Are very short sentences or fragments juxtaposed with long sentences? Are there long, flowing sentences, with elaborate modifications carrying many details? Are the sentences all statements? Are there questions? Commands? Exclamations? Are most of the sentences in normal word order—subject, predicate, object or complement? Are there many postponed subjects (periodic sentences)—It

is, There is, etc.? Inversions (anastrophe)? Is there heavy use of active verbs? Passive verbs? What are some of the ways that cohesion is established between sentences? Introductory adverbials? Repeated words? Synonyms? Parallel Structures? Conjunctions? Negating transitions (but, however, on the other hand, conversely, etc.)?

(3) Literary Devices

Metaphor: Are there any striking metaphors? Or similes (which are a form of metaphor)? What is the significance of the metaphors in relation to the thesis? To the tone?

Imagery: What are the most striking images? What are the fields from which the images are drawn? The human body, nature, art, medicine, sports, politics, gardening, popular culture, cooking, family life, daily activities, mathematics, theater, science, business? How do the images affect tone?

Allusion: Are there allusions to history, the bible, literature, art, etc.?

Other devices: Personification, symbols, archetypes, paradox, humor, irony, satire, over-statement, understatement, puns, other verbal wit?

(4) Movement from one idea to another. (This has to do with the over-all structure or form of the work, but it is the meaning that controls form.) What is the progression of ideas from beginning to end? How does the author move from one idea to another? Do the ideas follow each other logically? General to particular? Particular to general? Is there a narrative movement—in time and in space? Is the writer offering assertions followed by examples? Questions and answers? Dialogue? Comparison and contrast? Elaboration of an analogy or metaphor? Division into parts? Problem and solution? Use of details to support an argument or to describe? Is the movement associative (one thing reminds the speaker of another, and this of another . . .)? Stream of consciousness?

In general, what are the overall patterns?

(C) "The Why"

(1) Aim

What is the speaker's purpose in addressing this audience? To inform? Describe? Persuade? Entertain? To express personal feelings or emotion? To make money?

(2) Thesis

What is the main point, or argument, or core idea, or theme, or thesis of the essay? Is there one sentence somewhere in the essay or text that states or summarizes a main thesis? Is this thesis hinted at or stated earlier and then restated? Are there other theses or arguments? Of equal importance? Of less importance? Is there clearly one central argument?

(3) Tone

What is the speaker's tone of voice, attitude, mood? Serious, grave, matter-of-fact, argumentative, authoritative, angry, playful, condescending, witty, sarcastic, supercilious, preachy, casual, jovial, certain, uncertain, pompous, pretentious, ingratiating, thoughtful, calm, apologetic, bitter, melancholy, resigned, hopeful, amiable, nostalgic, exuberant, sincere? (See "A Vocabulary of Attitude.")

A Quick Guide for Passage Analysis
Close Reads

(ideas from Alan Buster)

Passage analysis questions often suggest which stylistic terms the writer should address. Even when the questions mention no stylistic terms, it is wise to include references to **diction, syntax, figures of speech,** and **tone**. Students should pay particular attention to the main verbs in the question: Verbs like **"characterize"** and **"analyze"** call for the writer to emphasize style with appropriate terms; verbs like **"evaluate"** or **"defend, challenge** or **qualify"** call upon the writer to consider broader issues of argument, logic, and persuasion. (**"Qualify"** means to identify and defend which aspects of the passage are valid and which are not; it is the "yes, but" response.) Even in these broader discussions, students are advised to use appropriate stylistic terms when possible.

When analyzing **diction**, consider such questions as:

- Is the language **concrete** or **abstract**?
- Are the words **monosyllabic** or **polysyllabic**?
- Do the words have interesting **connotations**?
- Is the diction **formal** or **colloquial**?
- Is there any change in the **level of diction** in the passage?
- What can the reader infer about the **speaker** or the **speaker's attitude** from the word choice? (see tone below)

When analyzing **syntax**, consider such questions as:

- Are the sentences **simple** and direct, or **complex** and convoluted?
- How do **dependent clauses** relate to **main clauses**?
- Does the author use **repetition** or **parallel structure** for emphasis?
- Does the author write **periodic** or **cumulative** sentences?
- Are there instances of **balanced sentences** or **antithesis**?
- Are there **rhetorical questions** in the passage?

When discussing **figures of speech**, consider such questions as:

- Are there interesting **images** or **patterns of imagery** in the passage?
- Does the author create **analogies**, like **similes** and **metaphors** or broader descriptive comparisons?
- Does the author make use of **personification** or **apostrophe**?
- Is there deliberate **hyperbole** or **understatement** in the passage?
- Does the author employ **paradox** or **oxymoron** to add complexity?
- What part do **rhythm** and sound devices like **assonance, consonance,** or **onomatopoeia** play in the passage?

When discussing **tone**, consider such questions as:

- What seems to be the speaker's **attitude** in the passage?
- Is more than one **attitude** or **point of view** expressed?
- Does the passage have a noticeable emotional **mood** or **atmosphere**?
- Can anything in the passage be described as **irony**?

NEVER substitute terminology for analysis. **ALWAYS** connect the literary term (and example) directly to the effect it creates in the passage ("the why").

SHIFTING RATIOS

ENGLISH CHUNK 1:2+	HISTORY CHUNK 2+:1	MATH CHUNK 1:0	SCIENCE CHUNK BODY PARS: 1:0 INTRO AND CONCL. PARS: CMS
1 TS	1 TS	1 TS	1 TS
2 CD	2 CD	2 CD	2 CD
3 CM	3 CD	3 CD	3 CD
4 CM	4 CM	4 CD	4 CD

Helen Husky

Mr. Hampton

English 9H Period 6

7 April 2003

Never Let Emotions Run

I forced my heavy legs off the ground until gravity plopped my feet back down, making my arms sway and my body shift to each side with every step I took. Although I arrived late, I sauntered into my homeroom class. I was yet to place my backpack beside my desk when my teacher gave me a pink paper. She didn't say a word. She just gave me the pink slip: at the very top my name was written in big, swooping, screaming letters. Just below that, a check ran through a box marked "not to return to class." Sloppily printed, red letters demanded me to wait for my mom in the office. Horror rushed through my body as I read the letter. Was depression calling me? Standing in disbelief, I re-read the note as if I didn't understand what to do; my eyes began to drown in deep pools of water. I assumed I lost the most significant part of my life. My lip began to tremble, so I quickly covered it with my equally shaking hand while I lowered my head and fled the room.

Running towards the bathroom, the boldly painted yellow hopscotch lines seemed to blend with the jagged outline of the grass and the jet-black blacktop, but unfortunately, my mind was agonizingly clear. Is he okay? Please be alive? Knowing that my mom couldn't take seeing me cry, I had to convince myself that my uncle (who had been diagnosed with colon cancer a year prior) was okay. "You are getting worked up over nothing" I told myself, "You don't even know if you are leaving on account of Randy." I tried to smooth my crinkled brow and calm my jumping fingers, for I was merely leaving for no other reason then a nice surprise, but in my mind I knew my mom would never take me out of school unless something extremely important occurred. Finally, I reached the girls' restroom; I sprinted to the sink, turned the

faucet on full blast, splashed my face with water, and strained my lungs to hold air until my body forced my chest to deflate. However, the silence of the bathroom made my mind excruciatingly loud, and pictures of my uncle sneaking dessert with me, playing one-on-one soccer with me, and cheating at board games against me flashed through my head. Misery welled in my eyes, skipped through a blink, and trailed down my right cheek. Others soon followed. I gave in, and thought it impossible to move from my quivering position over the sink as I became mesmerized by the sight of my tears failing into a porcelain ditch and becoming one with the crashing water as it mixed and swirled down the drain. I heard the intercom. " Helen Husky, please report to the front office, Helen Husky." Chills ran rampant throughout my body. The heartless voice joined those red letters in demanding me to march to the office; I had no choice but to dry my face and walk out of the bathroom, silently praying no one would question me as to why I loitered in the halls.

As I left the bathroom, the angry sun rays beat on my face, making my eyes squint and my head turn until the side of my nose hit the top of my shoulder; what little energy I had left began to leave in the form of sweat as it ran down the back of my neck and collided with my shirt. I finally reached the office, I found holding my breath kept the tears in my eyes, and the lack of oxygen helped numb my mind a little. I opened the office door. I scanned the room. No sight of my mom. This gave me a few minutes to build up my strength before taking a huge blow to the heart. I quietly sat in a chair bowing my head to let the hood of my sweatshirt cast a shadow over my face to ensure my eyes wouldn't tell on me for being so weak and crying. Minutes inched by that felt like hours, and my only means of comfort was finally receiving oxygen after depriving myself of it for so long. After about five pain-staking minutes, I heard the door shriek and saw my mom walk inside. For some reason, I speedily turned away as if I were a child diverting her eyes from her mother while being scolded. My mind then began to race around the various ways my mom's words would rip my heart during the delivery of Randy's death. However, confusion

spared my heart for a few moments as I caught a smile on her face while she coolly signed me out of school. When she finished, she gave a perky—possibly phony—thank you," and walked out the door. Why did she smile? I sat puzzled until my mom's hand propping open the door finally triggered my body to stand up and leave the office.

The honking of horns, the blowing of whistles, the roar of bus engines, and the clamor of gossip seemed to be muted. The sight of the strange smile remaining on my mother's face clogged my ears as it sent my mind sprinting. As I buckled my seatbelt, the suspense became too great; my voice timidly said, "Why did you take me out of school?" My heart stopped, I clutched the door handle. Pain ran through my hand as five daggers dug into my palm. I braced myself for the inevitable. "We have to go to the hospital," said my mom. I experienced a loss of words; the race in my mind came to an abrupt stop, but then she added, "Lauren was born this morning." I released my breath, I closed my eyes, I let my shoulders sink and I allowed my body to collapse and fall against the passenger's seat as the rolling car soothed my emotions. Relieved, an enormous sigh escaped my lungs, leaving me in a much-needed state of tranquility; I knew everything was actually okay. I sent myself through an unnecessary emotional breakdown all because of my irrational thinking; I should never have jumped to such a conclusion. Thankfully, my heart was saved for a while, but when the time comes for Randy to depart, I will now have Lauren. She is a living memory of him to soften my tears of mourning and help re-build my broken heart, so the loss will be easier to manage.

Heather Husky

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English 9H Period 6

1 April 2003

A Spinning Wheel

An occasional pillow of white floats across the endlessly blue sky, reflecting a distorted image upon the glimmering lake below. The day is so beautiful, so bright, so perfect. The sun penetrates, swimming through my pores, as I feel my skin darkening into a bronze tone. It feels so good to be out in the open, consuming such pure, fresh air; the wilderness soothes me and rescues me from the every-day monotony of school and city life. Through the dusty mountainside we climb, encountering several obstacles on a path so narrow that it eventually forces us to travel in a single file line. My body is at ease in these surroundings; despite the soreness of my muscles, I am strangely at comfort amidst the hillsides overlooking the lake. Squeaking bicycle tires and harsh wheezing, mixed with miscellaneous conversation, are the only distractions on the otherwise silent day. I am in dire need of rest, and the lush, green tree adjacent the creek bed definitely appeals to me. Although this trail has felt my bicycle tires harassing its surface several times before, my vigorous effort treading today will undoubtedly remind the path of its aching pain later this evening. We three children are in a competition of sorts, and my determination to outlast these two boys overwhelms each of us. Who will pull ahead? Who will be left behind? Whose energy and exertion will overpower the others? Only speed and time can tell.

Faster and faster we pedal, higher and higher we climb, brighter and brighter the midday sun shines down upon us. Peals of our laughter echo into the canyon as the rocky terrain continue to take its toll on our sore bodies. We will not stop. And here the path becomes very narrow, and here the rocks become immensely larger, and here the ditch looms ahead as if warning us not to

veer off track. Warning us of our consequences if we should decide to be careless. Carelessness is one of my leading qualities, but even I can take the subtle hint of the risk in this case. Leading the pack, my brother quickens his pace in an attempt to increase the distance between himself and his followers, shooting ahead in an unexpected turn of events. His competitive nature-which we share-compels him to push himself to his limits. He will not stop. In the middle of the trail a rock seemingly has appeared from nowhere. On the side of the path, a ditch seemingly deepens as we draw near. Silence. Not until it is too late does he realize the rock obstructing his course; not until it is too late does he recognize the trough alongside the trail. And now it is too late.

Shattering the air, a scream so bloodcurdling that each member of our entourage skids their bikes to a halt and jumps off, already running as their feet hit the ground. There, in the ditch, my brother lies, crying and screaming and bleeding, on his back. There is so much blood. Blood pours from his crooked nose, which seems to have been shifted to the side of his face. The shock I feel at that moment, seeing him lying in that position and in that situation, is enough to birth a lump in my throat and summon tears to the brims of my eyes. A red and black bicycle, once shiny and new, props itself upside down, atop my suffering brother, with leaves wedged in the spokes of the back tire that will not cease spinning. Standing there awkwardly, not knowing my role in what is happening, I obey the simple commands thrown at me for help with this, or assistance with that. My mind, like the tire on the mangled bicycle, will not cease spinning; and my life, like the mangled bicycle, has propped itself upside down. Chaos. For the first time in my life, I do not know my place. Helplessness overwhelms me. I do not know my purpose. Frenzy. Suddenly, the day does not seem so beautifully bright, so warm, so perfect.

Although he received extensive surgery to assist in the healing of his facial fractures, dental damage, and broken nose, my brother's permanent reminder of his injuries remains in his crooked

nose, which even to this day tampers with his nasal congestion, and, ultimately, alters his image--at least, from what it used to be.

Sometimes I think about that beautiful summer day at the lake in Escondido, and I wonder why it was not me who went flying head-over-heels off my bicycle, into a lifetime of painful memories. If only speed could tell, then apparently my speed was not at its maximum. But likewise, I am grateful that this terrible accident occurred because if it hadn't, it would have been many more years until I fully appreciated my family, especially my brother. I doubt that any sibling rivalry could have overcome my grief at seeing him as he was; and at my young age of ten years, I had yet to discover the importance of one's kin. My mind felt like the tire on the bicycle, constantly spinning; and my life seemed to have been resting upside down. But with the help of my family and friends, I was able to conquer my emotions and summon my strength eventually--granted, it was quite a while--ride that mountain trail once more.

Heather Husky

Mr. Hampton

English 9H Period 4

4 April 2002

A Search for Fulfillment

Sometimes there is an emptiness in a person that no amount of gooey fudge brownies, smooth Haägen Daz ice cream, or succulent roast chicken with creamy mashed potatoes can fill. Sometimes when we sit down at the dinner table, it is not to consume food, but to soak in knowledge from our families and friends or to excrete the learning's of that day. In *Great Expectations,* the reader follows Pip Pirrip from his hungry childhood, to his fulfilling adulthood. People often change as result of the desire to escape a painful youth and the search for a fulfilling existence. Such change is witnessed in Pip through a series of meals and feasts where he first, undergoes torment; second, not only gains food, but knowledge and answers; and third, is given the opportunity to express what he's learned, and all of this happens at the dinner table.

From the time Phillip Pirrip, commonly known as Pip, was born, he ate under constant scrutiny and was treated as nothing more than a stray dog, a burden who was to amount to nothing. During the time between Pip's birth and his first major meal, the instance that would change the course of Pip's life, no lavish meals with many courses were consumed, only "[trenchantly cut] bread-and-butter" (7). Following this significant meal that occurred on the cold wet ground, a place off which dogs usually eat, Pip was cursed with the burden of dining in an atmosphere that's warmth was the direct result of red cheeks, a steaming mentality, and a tremendous nervousness. Christmas dinner at the Gargery's was basically an excuse for Pip's elders to bash him in any and every way possible. A school of dim-witted sharks bit at Pip's ankles and blasted him with harsh verbal abuse in which criticism and commands abounded.

Pip's donation to the convict didn't help matters. The meal that would change everything wouldn't have been possible without a bit of thievery on Pip's part which, Pip thought, would surely amount to being thrashed with the tickler, "a wax-ended piece of cane" for robbery (6). Pip could do nothing but sit in his seat, like a suspect under the hot light of interrogation, grab onto the table legs until his knuckles turned the color of bone, and listen, terrified. That was quite an experience to top as far as cruelty goes, but unfortunately for the young protagonist, Pip's horrible eating experiences do worsen. On a whim, Pip is sent to "play" (45) in a very scary old house with a very scary old lady and her "very proud…very pretty…[and] very insulting" daughter, Estella (54). Pip became puddy in Estella's smooth hands upon their first meeting, and after being criticized for "[calling] Knaves Jacks" (53) and being ridiculed for having "coarse hands…and…thick boots" (53), Pip ate "some bread and meat and a little mug of beer" (55), as if he were "a dog in disgrace" after it was set on the ground for him by Miss Estella (55). Consequently, Pip succumbs to tears. A human being is not a dog, and by no means should be treated like one, yet Pip was, and although he had no choice in the matter, he lived through it, making no protest. Children take nearly everything to heart, and if repeatedly treated a certain way will accept their treatment because they know of nothing to contradict how they are being handled. How Pip felt about himself during his youth, as though he were no more than a dog, was the direct result of the treatment he repeatedly received, especially during meals, ironically the traditional time of fellowship.

Though still sometimes unpleasant, a void is filled in Pip through the knowledge he gains through interactions with others at dinner. As Pip becomes aware of his expectations and becomes accustomed to his new surroundings, his experiences with food become more bearable, for he is no longer treated as a canine. During his first dinner at the Pocket residence, Pip was exposed to the not always glamorous life of a somewhat gentleman—Mr. Matthew Pocket. Here,

Pip witnessed a usually calm and composed man morph into a hair-pulling weirdo as result of a quarrelling family and a wife who would rather her son "nutcracker [himself to his] tomb" (174) than have her young daughter "interfere" with her mothering duties, or rather, lack there of (174). Like his experience in the Pocket household, Pip is also put into the position of a pupil during his visitation to the home of Mr. Jagger's clerk. During Pip's journey to Walworth for supper, a castle-like cottage where John Wemmick and his charming father, called Aged Parent, live, Pip learns that a person is by all means able to live two diverse lives coherently. A coarse and terse man while in little Britain, Mr. John Wemmick is considered nothing more than "a subordinate" at work (235). At home, the situation couldn't be more diverse. In his "personal [capacity]," Mr. Wemmick is the king of the castle (somewhat literally) (332). John is very much honored and adored by his lovable father and lives a simple but very full and happy life. Thus, through meals, Pip is exposed to two possibilities for the lives of a gentleman: the façade of happiness and the reality of joy.

Not only using the table as a place of learning, Pip also utilized the table for display or as a showcase. Pip put into effect what he had observed throughout his life. Jaggers, Wemmick, and the Pockets all had people of lower class and intelligence catering to their needs; as a gentleman it was only proper, or Pip thought, to have the same arrangement. Treating others as inferior was something Pip became accustomed to doing. As a way of making himself feel important, Pip employed "the Avenger" (197), a young boy, to work at the small home that he shared with his "comrade," Herbert (311). By using a young boy as a servant, Pip finally had the sole power over another human being. Control is something that everyone who at one time was powerless dreams of having. Pip used his position at the table as a judge uses his bench in the courtroom. From the table, Pip barked orders and his little butler obeyed his commands. On one occasion when the Avenger was in his service, Pip was visited by his brother-in-law, Joe, who, as

result of Pip's surroundings, resorted to calling Pip, the boy who once considered Joe his equal, "sir" (198). Pip, who noticed the change, had begun to look down upon Joe ages before, following Estella's negative criticism of his manner of naming play cards. Since Pip did in fact feel as though he was of higher esteem than Mr. Joe Gargery, he didn't comment on the manner in which Joe was continuously addressing him. Pip's ties to his friends and his love for Joe, the one person who never bashed him during a meal or posed a threat, were not strong enough to withstand his desire for greatness. Thus, at the dinner table, one-time allies can be transformed into people who don't speak proper English and don't have knowledge of correct etiquette.

Meals and feasts in *Great Expectations* are not used to tell the reader that the book's characters ate, but to introduce the reader to the manner in which the characters behaved at the dinner table, in their own comfortable surroundings. The food at the dinner table is used to fill empty stomachs, but the experience one gains at the dinner table is used to fill one's emptiness within. This void is most often the absence of happiness, knowledge, or contentment with oneself. Pip experiences all and, as many people do, uses the dinner table to fill the voids in his life by interacting with those who share his hunger for belonging, knowledge, and power.

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Howler Husky

Mr. Hampton

English 9 Period 6

8 April 2002

Satirical Look at Victorian Life

Back in Victorian times, many people were stiff and prim, especially the upper class and gentlemen. One of the ways Charles Dickens shows his theme in *Great Expectations* is by having influential characters, like gentlemen, teach Pip appropriate manners and set standards that Pip is supposed to meet. However, Pip does not only learn from gentlemen; he also learns from low common people. In the text, many proper ways of Victorian life are mocked; this use of satire helps carry across the novel's theme: one should be happiest with who he is, and not try to be someone else, or what someone else wants him to be.

There are many examples, or sometimes backward examples, of proper manners and behavior in Victorian life that are satirized in *Great Expectations*, often set by the people closest to Pip. Mrs. Joe Gargery was supposedly the lady of the Gargery household, and though Mrs. Joe was a woman, she was certainly not a lady. Victorian ladies were supposed to dress nicely and be quiet, but Mrs. Joe was just the opposite and played more of a manly role in the family. She "almost always wore a coarse apron"(14) and ran screaming after Pip with "tickler" when he'd done anything wrong (15). It was usually correct for the man of the house to be the head discipliner. Normally, the men beat their wives and children, whereas Mrs. Joe beat her husband and younger brother, raising them both "by hand," and Joe—the alleged man of the household—never laid a finger on either (14). Part of Wemmick's behavior could also have been considered un-gentlemanly, though he had two completely different personalities. One of his personalities was almost a perfect model of a proper

gentleman: always on time for work, very stiff, never spoke of his personal life; however, his other personality—his true personality—was much more pleasant. Wemmick cared for Aged Parent, his father, with such devotion that he built Aged P. "the castle" (228)—complete with a drawbridge, a flagpole that flew "a real flag" on Sundays, and a shot from his "stinger" rifle "at nine o'clock every night, Greenwich time" (225). When Jaggers caught wind of Wemmick's other personality, Jaggers seemed to lose a little respect for such a "loving son." Jaggers, too, was an influential gentleman in Pip's life and seemed to be the perfect model who Pip could follow after, if he chose to do so. Jaggers had a "[massive] watch-chain," an ever-handy handkerchief, and an uptight attitude that fit the role of a gentleman exactly (224). Unfortunately, he didn't seem to have much of a personal life—his life being based mainly on work—and he seemed to have no emotions at all. If Pip had followed Jagger's example, he would have ended up less emotional and happy, too, though he would seem to be a member of the most well-off part of society.

Throughout his life, Pip meets many men, who are considered by others to be of the highest class of gentlemen; it is later found that these men aren't really such great examples of gentlemen, but the men who are "low" and common really have the most virtues. Bentley Drummle was considered to be one of these false gentlemen—in fact, he was permitted to marry Estella on account of his great reputation. Drummle was genuinely rude, lackadaisical, proud, and abused his wife, Estella. Pumblechook was also considered to be of a higher class, though he had more vices than he had virtues. Pumblechook was proud and took credit as being Pip's "earliest benefactors, and founder of fort[tunes]," though he really had nothing to do with Pip becoming a gentleman (511). He spread word around Pip's hometown that Pip was ungrateful and rude, though there was no need for Pip to even give a "thank you" to Pumblechook. Joe was a much better example than Pumblechook or

Drummle of how a real gentleman should act and had a greater influence on Pip than even Pip or Joe realized. No matter what Joe did, he always followed his heart and never lied, and he treated his wife with respect and devotion even when she didn't deserve it. If Pip had stayed at the forge as a common blacksmith, he would have learned Joe's virtues and had never had to think of debt or manners other than what he already knew. When Pip first met Magwich, Pip was an innocent boy who never lied, and a common boy at that. Magwich was also common and coarse, and after he met Pip, he became wealthy and passed it along to Pip—in a way, they both benefited from their meeting and became higher in one way or another. Pip became the gentleman he so wanted to be, and Magwich adopted the virtues that Pip taught him, and Pip seemed to lose some of his virtues along the way. Towards the end of the book, Pip isn't innocent anymore—he lies more often than he did when he was a child, gets into debt, and is still just as unhappy as when he was a boy. He's beginning to learn—as many do—that sometimes the higher-class people are worse-off than the lower-class people.

Dickens' satirical look at a young gentleman's life—Pip's life—shows the reader what kind of messes one can get into when one's true self and true beliefs aren't followed. After being confused by several different examples of gentlemen, examples of what he should be, and examples of what he wanted himself to be, and examples of what he wanted himself to be, Pip finally found that he should stay living with Herbert and Clara, and not seek a wife as gentlemen generally do. Pip had finally discovered his true self—his mentors and the scoundrels he encountered were just guides along the way.

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Henrietta Husky

Mrs. Black

English 10H Period 4

27 March 2004

Sticks and Stones

There was so much she wanted to say; she had every word, every sentence, planned perfectly in her mind. But what will they say when the realization sinks in that she is going against the grain—that she will not conform to their beliefs, that she truly possesses a mind of her own, that they cannot thrust their uniform views down her throat in an attempt to ensure that their beliefs are hers, as well? Although she sees the value of her outlooks, and she senses the significance of her individual views, she knows that they will most likely regard her with disdain. Society does not care to have its views questioned, so will they resent her for feeling something they do not? She comes to the conclusion that it would be best to refrain from voicing her thoughts and, thus, does not say a word. But although society may not enjoy dissimilar views from any individual, self-expression is the key to transform the burden of close-mindedness that is ever-present in a community; by grasping the right to express oneself freely and openly, one can finally discover one's individuality, while, at the same time, depict innovative ideas that could change our lives and, ultimately, create and construct our futures.

Because there are certain members of society—more specifically, celebrities and other individuals who exist in the public's eye—who have been involuntarily rendered role models and universal icons, it is undoubtedly necessary to limit their freedom of self-expression. If they, as examples for young children worldwide, declared their personal thoughts regarding any matter, with no boundaries or limitations, today's youth—today's innocence—would be tainted and shadowed by any controversial content acknowledged by celebrities and, hence, the poor example set by the celebrities would be imposed upon the children who idolize those superstars.

By expressing any uncouth views or statements, celebrities are unknowingly demonstrating to children that whatever they are saying is acceptable; in reality, much of what these superstars say or do should be deemed unacceptable, but because of the First Amendment's gift of freedom of speech to each individual, the icons remain unpunished. Just recently, "The Howard Stern Show" was cancelled due to continuous inappropriate and crude content, which was considered unsuitable for children, and the host was fined for his uncivilized conduct. In addition, Bono, the lead singer of the rock band known as U2, was fined for his use of profane language at the Golden Globes award show. Although the cursing was not directed at any person, the fact remains that it was stated on national television for millions of viewers. Because of these incidents, a five-second delay has been added to any live broadcast to ensure the censoring of foul content. Parallel to vocal expression, the freedom to publish written expression is often abused, furthermore setting a poor example for society's youth. In newspapers, as well as magazines and, in some cases, published books, conveying slander and malicious intent to the public blatantly crosses the fine line between offensive and downright inappropriate. How can one be expected to see through these offenses and encourage individual self-expression, when the chaos created from this personal freedom is plaguing our society?

Despite the negative aspects of expressing oneself freely and openly without any repercussions, society has infinitely more to gain by allowing, and even encouraging, independent vocal and written expression. By revealing one's individuality and sharing one's personal thoughts and views, one can instigate open-mindedness while, at the same time, promote new and various ideas that create a refreshingly diverse society. People are born unique. People grown and change independently from one another. And by expressing independent beliefs and ideas, each individual's unique existence is exposed, introducing new aspects of life into the community, including groundbreaking music, heartfelt poetry, and revolutionary views. A society's failure to recognize individual thoughts and ideas inhibits and

hinders the societal growth that occurs as a result of independent creativity, thus restricting the evolution of the community as a whole. In William Shakespeare's *Romeo and Juliet*, the two lovers cannot openly admit their feelings for each other due to the animosity between their opposing families; thus, Romeo and Juliet marry in secret and neglect to inform their families because they fear the consequences of being forced apart. As a result, when Lord Capulet forces Juliet into another marriage, she consumes a potion that will put her into a deathlike state rather than betray her true husband. Romeo is unaware that the potion's effects will soon wear off and, thus, kills himself, which, in turn, leads to Juliet's own suicide. If Romeo and Juliet had been able to openly profess their love for one another, their deaths could have been avoided; they would not have become tragic heroes (*Romeo and Juliet*). As shown in *Romeo and Juliet*, "among all the [tragedies of this existence], the suppression of personal self-expression through one's life [. . .] is the most poignant" ("Self-Expression").

William Golding portrayed the significance of vocal expression in *The Lord of the Flies*, although his subtle representation was based on a moral and emotional level. When the boys who were marooned on the island began to grown increasingly savage, their taunting and threats were aimed towards Piggy and, eventually, Ralph. Although Ralph never appreciated Piggy's intelligence and logic as much as he should have, a companionship began to form between the two boys. But Ralph didn't defend Piggy. He didn't stand up for him; he did not even try. When Piggy was thrown from the cliff and crushed on the rocks below as a result of the savages' cruel and merciless actions, Ralph was forced to watch in horror as his only remaining friend—the final remains of any shred of civilization on the deserted island—was broken atop the stone amidst the sea. Although any protests that Ralph might have made in favor of Piggy would most likely have gone to waste, he was nonetheless disappointed with himself for failing to fight against the evil of the savage group; he wished that he would have made some attempt to protect Piggy and, hence, was at ill ease with himself. Disapproving of what he had done—or, moreover,

what he had *not* done—Ralph's judgment was hindered, and he could not entirely focus on his own survival (Golding).

She regrets her decision to conceal her thoughts from them, but she knows that she would rather bury her individuality and be accepted than voice her opinions and be wrong, possibly defiling the society with her stupidity. Although the community has infinitely more to gain by considering her ideas, the pressure on an individual to conform to one's surroundings is a burden that obscures the light of one's thoughts, one's ideas, one's words. The desire—the need—to be accepted by one's peers overcomes one's desire to be heard, one's yearning to be understood. She does not realize it, but her society would have prospered as a result of her ideas; her society would have flourished due to her views. By opening her mouth, she would have opened their minds; her views would have assisted in the evolution of the community. If only she would have shared them.

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Horatio Husky

Mr. Hampton

English 11 AP Period 4

26 November 2003

Downfalls of Wisdom

Janie exasperatingly put down her backpack, filled with tons of books. She mused to herself that life seemed so much easier in elementary school when even her biggest problem confronted could be solved with some scissors and paste. Now, as a high school student, she gets a daily dose of battle casualty figures from history, irreversible genetic diseases from science, and triumphs of evil in society from English. Her "happy-go-lucky" days of ignorance have flown. Janie's plight, a familiar one, demonstrates that as a person's awareness increases, his ability to experience sorrow becomes heightened, which deepens his emotional empathy and sympathy. While an increase in knowledge and wisdom may liberate one from the common pitfalls of the ignorant, ultimately, the pursuit of such knowledge accords one with King Solomon's sentiment that "[i]n much wisdom is much grief, and increase of knowledge is increase of sorrow" (Ecclesiastes 1:18).

Some may argue, though, that advanced wisdom guarantees one's success and happiness in life. True, King Solomon stated that "wisdom along with an inheritance is good and is advantageous for those seeing the sun" (*New World Translation*, Ecclesiastes 7:11-12) and also that God has given mankind "wisdom and knowledge [along with] rejoicing" (2:26). However, this reference was to the kind of wisdom that is "from the hand of the [true] God," or divine wisdom, not the kind of knowledge that he spoke of in regards to sorrow (*New World Translation*, Ecclesiastes 2:24). The type of knowledge that brings sorrow, as he explained, is "in relation to everything that has been done under the heavens—the calamitous occupation [of] the sons of mankind," or worldly wisdom (*New World Translation*, Ecclesiastes 1:13). Yes, the

more that one looks for fulfillment to secular knowledge in one's life, the more that one is pursuing what Solomon repeatedly referred to in the book of Ecclesiastes as the "vanities" of life. Far removed from worldly knowledge, though, divine wisdom benefits its possessor. and Solomon juxtaposes these two different schools of wisdom in order to admonish people that worldly wisdom can lead to great sorrow.

An intellectually superior person tends to overanalyze things and feel the consequences of them more deeply, whereas a simpleminded person tends to have more optimism. Illustrating this point, Billy Budd (the main character in Herman Melville's novel of the same name) "possessed [the] kind [. . .]. of intelligence [of] one to whom not yet has been proffered the questionable apple of knowledge" (Melville 11). Callow young man that he was, not compelled to deal with the heady intellectual issues that someone with deeper wisdom and intellect might be, he had an essentially happy and carefree existence. Living life to the fullest, he carried his easygoing attitude to his death. In contrast, Captain Vere, a very intelligent man, "had a marked leaning toward everything intellectual [and] loved books" (Melville 25). However, his intellectual character forced him to rationalize everything and made him realize the distressing consequences of his conclusions. This became painfully apparent when Billy killed Claggart, a fellow sailor. Vere alone had to deal with this cloudy moral dilemma, knowing that though Billy's actions legally condemned him. morally he remained pure, because he alone understood its significance. Thus, he felt the pain and sorrow in connection with it most deeply. His decision to put Billy to death, the outcome of his moralizing, literally haunted him for the rest of his life, and he went to his death calling Billy's name. As Vere experienced, intellectual enlightenment causes disillusionment, which, in turn, brings a person grief, whereas inte1lectual simplicity, as Billy Budd demonstrated, allows one to maintain emotional and spiritual stability.

Not reserved to fiction alone, true life experiences of highly intelligent and knowledgeable people demonstrate the fact that greater knowledge of the world contributes to pain and sorrow.

Academic geniuses, for example, oftentimes have very troublesome lives. Take, for example, John Nash, considered one of the greatest mathematical minds of our time, who won the Nobel Prize for his theories on economics. His intellectual genius and academic wisdom could not make him a happy person; in fact, his superior intelligence brought him and his family much grief because he was "incapable of relating to people [and] paralyzed by fear and paranoia" (Basu). As his mathematical and scholastic wisdom grew, be was drawn further and further away from his sources of happiness, his family and community, and his increase of pain was directly proportional to his increase of wisdom. Another example, that of Karl Barth, a theologian, shows that awareness of the "vanities" in the world induces hopelessness. The day after the landing of a man on the moon, someone asked him what he thought about the most impressive testament to human wisdom. His answer: "It solves none of the problems that keep me awake at night" (*Is There a Creator*). All the human knowledge in the world could not satiate the thirst that he had for deeper understanding, and the greater pursuit of it seemed futile. Clearly, increased intellectual knowledge not only make a person overly rational and aware of evil in the world, but also disconnect him from his environment, the sources of his happiness and security, and leads to hopelessness and despair.

As Westley from the *Princess Bride* stated, "Life is pain, Princess; anyone who says differently is selling something" (*The Princess Bride*). So, too, is wisdom, for as a person grows intellectually and gains wisdom, he realizes how painful life is when he sees the corruption and evil in the world, his own shortcomings, and the overwhelming moral dilemmas so common to life. The knowledge of such things can make a person not only depressed, but also cynical and hopeless. As Solomon said and Janie felt, grief and sorrow are natural byproducts of worldly wisdom, and the relentless pursuit of such wisdom is futile. How much more worthwhile it is, then, instead of focusing solely on advancements in secular or academic knowledge and wisdom, to balance time and energy given to increasing knowledge with more valuable pursuits, such as

building a sense of family and community, and allow growth in wisdom and knowledge to occur naturally and moderately along the way.

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Hannah Husky

Mr. Moore

English 11 AP Period 4

26 November 2003

Life Sucks, Then You Die, Oh I Thank Heaven

A little girl discovers that there is no Santa Clause and cries herself to sleep. A teenage boy's heart is broken by his first love and he doesn't leave his room for a week. A middle-aged woman learns that her husband is having an affair and seeks professional help. These misfortunes are all instances where knowledge has brought sorrow to those who received it. And still, one sees knowledge as essential to life. Despite whatever pain was brought unto these people, they are now that much wiser from what they have learned. Knowledge brings sorrow. Sorrow generates grief. Yet it is this very grief that allows for progression. In turn creating more knowledge and, thus, standing as the link between the bridge of man's heart and man's mind. A heart without sadness never achieves true happiness, as it is said that one thing can never know another, without first having lost it.

An increase in knowledge allows, undeniably, for progression in society. And while knowledge may be imperative to progression, the suffering discovery brings, is, undeniably, far from irrelevant. Before the intrusion of Europeans into the North American territory, Native American tribes thrived with a simplistic way of life. Barbaric when compared to the advanced European culture, destruction fell upon this lifestyle through the experience of man's selfishness, greed and ignorance within a more advanced and knowledgeable culture. This knowledge brought development as well as ruin to the Native American civilization, leaving their minds edified and their hearts “buried at wounded knee." Some also argue that information provides awareness, giving one a chance at prevention of those things detrimental to well being. While one with knowledge may be able to avoid downfalls, not all downfalls can be avoided. Fate

stands as the ultimate weight in the scale of a situation's outcome. A woman may have no trace of uterine cancer in her family's history, lead an active as well as healthy lifestyle and still be diagnosed with uterine cancer. Both her consciousness of the disease and cautions taken against contraction did not assure a hale and hearty life. Attempts are made in vain to create a pain-free existence, as one can only protect oneself from so much. Despite whatever knowledge one possesses, there are no guarantees in life and simply, the way it always seems to rain on wedding days, bad things just happen.

Knowledge—familiarity, awareness, or understanding through experience—is gained daily through one's coexistence with man. One becomes familiar with man's every hope, dream, fear, wish and begins to differentiate the white from the black and discover a vast grey area. The most controversial as well as praised book in man's history, the Bible, states clearly that "man is not perfect." In a world born as Eden, brother to hell and thriving upon corruption and fallacy, the reality is that there exists a less than perfect man, living vicariously through the pain of another. Every night at the turn of a knob, man's evils are painted onto television sets worldwide. Murder, theft, fraud and rape are the fairy tales children grow up hearing, as reality shows one life is far from the gingerbread houses and yellow brick roads once planted in imaginations. In real life Sleeping Beauty does not wake up from a loving kiss laid upon her rose lips and remains forever "asleep" as a result of the high dosage of strict-nine in her bloodstream. The treacherous twosome, Hansel and Gretel, are sentenced to death for the murder of a helpless old woman and Bambi's mother is served with a side of mashed potatoes and brown gravy. This is the knowledge one accumulates daily. The knowledge of man's horrific capability to destroy his brother saturates with grief the heart of a "man" who sees these evils reflected in his mirror. As in *Billy Budd*, Budd's own discovery of Claggart's plot for ruin births feelings of pure disgust and stun, as he sees for the first time, first-hand malevolence in his own kind. Still, without this knowledge

Budd exists blind to the other side of man's soul, ergo knowing nothing of himself and not fully existing, as a one dimensional heart cannot beat.

In sight of knowledge and discovery, one gains a deeper perception of the world around one and one's eyes see the ring around kool-aid stained lips transform into lines of maturity and solemnity. The more perceptive one is, the more lines surround one's smile. A deeper understanding of man allows for the understanding that even the most beautiful of occurrences beget pain: a daughter's first boyfriend moves her one step away from her father; one's own birth brings one closer to death. And still without this understanding, one could not ever fully appreciate the loving little girl, the gift of life. Holden Caulfield, main character in Salinger's *Catcher in the Rye*, has an astute acuity of man's character and, despite his depression from this insight, goes as far as to wonder "what will become [of those]" that do not share it (Salinger 122). Caulfield elaborates upon his pity for those who "laugh too hard at things that aren't funny," thus creating a tone of remorse towards ones who have not yet pulled their head out of their mother's womb (Salinger 78). Paralleled in both *Billy Budd* and *The Catcher in the Rye* is the reoccurring theme of wisdom leading to mourning and this mourning bettering the lives of the characters, even in their darkest hour. In *The Alchemist*, a troubled young man visits an aged alchemist and explains that because of what he has seen in life, he wishes not to find love, for he is afraid "his heart will have to suffer" (Coehlo 77). The wise man replies that he must "tell his heart that the fear of suffering is worse than the suffering itself" (77). A heart that never allows itself to love for fear of pain is a heart pumping dust and, no amount of pain avoided, will ever account for life itself. Living each day like one's already dead is a tragedy far worse than an existence with suffering.

The mother wraps gifts from a jolly old man and smiles at the sight of her child's delight. The grown man is happily married and laughs at the memories of sweaty handholding and bathing in his father's cologne. The aged woman independently runs her own franchise and relies

on no one but herself. Though the lies never stopped unfolding, the hearts never stopped breaking and the disasters never stopped occurring, these people all survived and surmounted the inescapable knowledge of their fathers, their brothers and their sons. Sorrow has essentially made all these broken-hearted lovers more passionate, as a healed heart loves stronger. One thing can never know another without first having lost it.

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Flies and Decay in *Lord of the Flies*

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English 9 Honors Period 7

23 May 2002

Flies and Decay in *Lord of the Flies*

Outline

Thesis: In *Lord of the Flies*, William Golding uses these insects to represent the death and decay of moral values, which spread unchallenged by opposing wholesome forces.

I. As the morals of the boys on the island start to corrode, they begin to mirror flies more and more, reflecting their attraction to death and corruption.

   A. Jack and the tse tse fly are drawn to blood.

   B. Flies, especially blow flies, are attracted to dead tissue.

   C. This feeling of death was "the loudest noise" (Golding 137).

II. Along with his legions, the Lord of the Flies corrupts Simon and decays his last shreds of innocence and optimism.

   A. Flies are disease carriers and what the Lord of the Flies told Simon was like a disease.

   B. The beast was corrupted by flies.

   C. Simon becomes "forgetful of the flies" and is lead to his death (Golding 147).

Concluding Statement: Representations of moral decay and corruption, the prevalent flies on the island of *Lord of the Flies* spread their metaphorical diseases to the boys, showing how chaos and evil will spread when they are not effectively counteracted by goodness and purity.

Flies and Decay in *Lord of the Flies*

Why is it that when we see flies we automatically cover our food, brush them away and rush towards the fly swatter? It is because flies are known to spread disease and filth and promote decay, unsanitary things that civilized humans despise. In *Lord of the Flies*, William Golding uses these insects to represent the death and decay of moral values, which spread unchallenged by opposing wholesome forces.

As the morals of the boys on the island start to corrode, they begin to mirror flies more and more, reflecting their attraction to death and corruption. When Jack first starts hunting, he gets a rush of excitement from such a pursuit. Deeply attracted to hunting and killing, he revels in the blood he spills, even putting some of it on his face. Flies are likewise attracted to blood, and some, the tse tse fly in particular, eat blood. As Jack grows in prominence on the island, he soon passes this excitement on to the boys who follow him, and they, too, are drawn to the kill. Blow flies are similarly "so strongly attracted to dead animal tissue that people once thought that putrefying meat spontaneously generated [blow fly] maggots" (Graves 62). In fact, blow flies lay their eggs on dead tissue within hours of it dying. This attraction to death is also shown when the boys kill the mother sow and Golding comments that "the loudest noise was the buzzing of flies over the spilled guts" (Golding 137). Yes, this overpowering feeling of decay from the flies was all that the boys could comprehend, and it drove them to becoming more and more savage, losing their moral appreciation. As time goes on, Jack and those affected by his corrupt influence are drawn, like flies to a pile of trash, to death and decay.

Along with his legions, the Lord of the Flies corrupts Simon and decays his last shreds of innocence and optimism. Most flies carry about two million bacteria on their feet, and, in landing, they leave some of this bacteria behind (Graves 22). If the bacteria are transmitted to a human, they can cause deadly diseases; in fact, over half of all human deaths by disease are

transmitted by flies (*Bug City*). Likewise, when Simon first came upon the Lord of the Flies, its insects buzzed around him and drank his sweat, transmitting the bacteria-like message of their lord to him. Similarly, what the Lord of the Flies said about the evil in the boys on the island was like a disease, making Simon delirious and sick, in doing so, corrupting his innocence and purity. This conversation with the Lord of the Flies compelled Simon to search for the beast. Upon encountering the beast, Simon realized that it was, or used to be, merely human, a paratrooper who had parachuted out of his plane and died caught in some trees. He was described as having the "colors of corruption," being partly decayed and covered with the flies that made him so (Golding 146). Once again emphasizing decay and destruction, the flies had distorted the order and morality that the paratrooper, as a member of the armed forces, stood for, turning him into a symbol of human corruption. After being with the beast for a while, its destructive forces take their toll—Simon became "forgetful of the flies," his own corruption, and went to the rest of the boys to tell them what he learned about the beast, in turn, leading to his murder (147). Young and naïve, Simon fell to the power of the flies and their lord, no longer able to fight their influence. The flies' evil forces stamped out Simon's goodness and purity and spread their infectious wickedness. As instigators of moral degradation, the flies' disgusting wickedness succeeded in overcoming virtue.

So what if people, as "civilized" humans, didn't fight these pesky creatures known as flies? What if they were allowed to infest storehouses and invade homes? Surely the spread of disease and filth would be that much greater. In addition, as representations of moral decay and corruption, the flies on the island of *Lord of the Flies* spread their metaphorical diseases to the boys, showing how chaos and evilness will spread when they are not effectively counteracted by goodness and purity.

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The Deterioration of Society Caused by Human Nature

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English 9H Period 2

23 May 2002

The Deterioration of Society Caused by Human Nature

Outline

Thesis: Societies can only function when humans are able to understand their individual and collective problems and solve these to work together for the benefit of the whole, a fact shown in the decay of the society of marooned boys in William Golding's *Lord of the Flies*.

I. *Lord of the Flies* shows how human nature affects society by showing the corruption of children when they try to work together and the violence and the violence and the destruction that is so easily caused by the majority of the boys.

   A. Many of the boys try to work together, and in the beginning almost all of the boys agree to help and work to be rescued.

   B. Jack, or the Id, fuels the kids need for blood and primitive amusement.

II. As the natural greediness and want for primitive pleasure, generated by the Id in humans, has the power to destroy society's workings, so does the control of the Superego, or Piggy, have against the Id and Ego.

   A. Piggy is the only character who attempts to stop the actions of the Id and Ego in order to help them act logically and to the benefit of the society.

   B. When Piggy and the conch are destroyed, democracy and intelligence leave the island, as well as the power of the Superego, allowing Jack, or the Id, to take over and consequently destroy the society.

III. Just a Jack assumes the role of the powerful and demanding Id, Ralph portrays the Ego, the reasonable, questioning, cautious portion of human thinking that allows the Id to perform its tasks without the natural savagery that encompass them.

A. Ralph is the leader, a choice made by both the Id and Superego, and, at first, is able to instill order and get the boys to accept responsibilities and work; as the Ego, he must make sure that the Id is allowed to perform its task without savagery and the Superego has its conditions met.

B. When Ralph flounders at his duty of keeping the boys satisfied, Jack is quick to form his own troop out of the want for blood and sport in the boys.

C. Ralph's natural leadership abilities and his democratic and orderly nature show a need for a controlling force in society, the Ego, to keep order.

IV. *Lord of the Flies* shows that all humans eventually fall into a web of evil and selfishness generated by the Id unless they are able to band together and work for the benefit of the whole society.

A. Almost all the children on the island are captivated by the life of the Id.

B. The leaders of the island couldn't lead properly because, as the Id, Ego, and Superego, they stopped each other from functioning properly and cooperating.

Concluding Statement: Only a combination of the powers of the Id, Ego, and Superego can help individuals aid their culture and society to a working and proper group of cooperative people; by showing the failure and consequent corruption of a group of stranded boys and their leaders (the Id, Ego, and Superego) to do so, *Lord of the Flies* shows that only when people do work together for the benefit of the masses does good come and society prosper.

The Deterioration of Society Caused by Human Nature

The greed for military control destroyed the quickly built empire of Alexander the Great when his lieutenant generals fought for control after Alexander's death. The greed for power of English nobles in 1215 made them force King John to sign the Magna Carta. The greed for gold of Spanish conquistadors brought about the destruction of the Inca and Aztec empires. All of these cases show societies and cultures being destroyed at the hands of human greed. The countless instances where human cupidity has induced the end of a society shows a need for cooperation among humans. Societies can function only when humans are able to understand their individual and collective problems and solve these to work together for the benefit of the whole, a fact shown in the decay of the society of marooned boys in William Golding's *Lord of the Flies*.

Lord of the Flies shows how human nature affects society by showing the corruption of children when they try to work together and the violence and the destruction that is so easily caused by the majority of the boys. Originally, all the boys were under the influence of the "taboo of the old life" and were willing to accept all responsibilities and duties (62). "Everyone, even Jack, was willing to help their new society" (Callaci). Soon, however, the natural evil in humans began to take its damaging effect upon the boys due to the lack of civilization. "Clothes were stripped off," work slackened, and the boys found refuge and pleasure in the joyful act of spilling pig-blood ("Lord of the Flies Lo-Fat"). This natural savage disposition of humans, or The Beast, as it is known in the book, is what generates "all human activity: the quest for primitive pleasure," such as killing (Herma). This quest is generated in the portion of human thinking known as the Id. The Id is "the infant of a human's brain," wanting and pursuing instant gratification for its needs (Herma). The Id personifies itself upon the boys' society in Jack, the rebellious "proper church choir boys leader," who wants everything his mind insists, including

the leadership role of the children in the beginning of the book, and as the tribe and island's dictator in the end (Callaci). Jack was able to grant the boys the "brilliant world of hunting, tactics, fierce exhilaration, and skill" involved in carelessly hunting the island's pig population (Golding 71). The excitement generated by the kills satisfied their primitive, Id-driven and Jack-driven cravings, and prevented them from functioning logically and working on the island. They bent to their and Jack's (the Id's) desires and allowed destruction to come to their society.

As the natural greediness and want for primitive pleasure generated by the Id in humans has the power to destroy society's workings, so does the control of the Superego, or Piggy, have against the Id and Ego. The Superego "demands the Id and Ego to wait for suitable opportunities" before grasping for their goal (Herma). The Superego takes its form on the island as the obese, visually impaired, and asthmatic boy, Piggy. Piggy is the children's most vital resource: logic. He constantly comes up with bright ideas to aid the children on the initial pursuit for rescue. Just as the Superego attempts to stop the Id from taking full control and forcing the mind to act at its will, so does Piggy prevent Jack from taking control of the island. Piggy is always quick to keep the boys from getting carried away at the assemblies, reminding them (rather fruitlessly) that the boy with "the conch [has] a right to speak" (Golding 44). Piggy even dares to show Jack, the Id, that "the one thing he [Jack] hasn't got" is the conch, the power to speak (Golding 171). When Ralph (the Ego) would not know what to do concerning Jack's (the Id) careless actions, he consults Piggy for guidance and logic in the right direction. Piggy's constant help to the society shows that societies, and the Superego, need logic and intelligence to function properly. Although unable to do any form of physical labor, Piggy's invaluable knowledge makes up for this. He is able to use his brain and stop Jack on several instances from dominating the boys' society. Although Piggy eventually leaves the island, marking an end to logic and the power to stop the potent Id, or Jack, he is nonetheless "a pivotal force" in

preventing calamity from consuming the island throughout the majority of the book, just as the Superego prevents the Id and Ego from taking control and losing sight of the real goal (Callaci).

Just as Jack assumes the role of the powerful and demanding Id, Ralph portrays the Ego, the reasonable questioning, cautious portion of human thinking that allows the Id to perform its tasks without the natural savagery that encompass them. Ralph is the boys' first choice as leader, because he possesses the conch and is satisfactory both to Jack (the Id) – even though he really wanted to be in control – and Piggy, the Superego. Ralph instills order in the boys, applying rules made up by Piggy and granting the role of hunter to Jack. This shows that, like the Ego, Ralph responds to the demands of the Id and the "checks of the Id's demands" of the Superego (Callaci). When Ralph flounders, Jack is quick to take advantage and start his own tribe with dancing and painted masks that make Ralph "try to remember what Jack looked like" (Golding 177-178). When Ralph does not know how to respond to Jack, Piggy steps in and offers helpful advice that would better the condition of the boys' society should Jack have listened. Ralph's run from the manhunt shows the domination of the Id over the boys' society with the death of the Superego, Piggy, in the end of the book. Ralph's natural leadership abilities and his "democratic and orderly nature" show that human nature and society need a controlling force – The Ego – to keep order and promote cooperation and work and to prevent the inner selfish nature of people to overwhelm and destroy society ("Lord of the Flies Lo-Fat").

Lord of the Flies shows that all humans eventually fall into a web of evil and selfishness generated by the Id, unless they are able to ban together and work for the benefit of the whole society. Almost all the children on the island are captivated by pleasures demanded by the Id and join Jack's tribe to frolic in the anarchy and savage lifestyle of hunting and eating meat. The society of the boys collapsed because the three representations of the three portions of human thinking never "functioned properly together" as they were supposed to (Herma). Jack, as the Id,

wanted complete control; Ralph, as the Ego, attempted to please the Id reasonably; and Piggy, as the Superego, tried to prevent both from acting rashly or too quickly. If there was a character that combined all of these qualities, the society would have flourished under the leadership qualities. By having three separate people as the Id, Ego, and Superego, they prevented each other from "doing their necessary job," and the island fell into a complete state of chaos and the society crumbled. The natural evil nature of humans took over and the society withered away from lack of order, cooperation, unity, and work.

Humans function as individual beings who work only to benefit themselves. Only a combination of the powers of the Id, Ego, and Superego can help individuals to aid their culture and society to a working and proper group of cooperative people; by showing the failure and consequent corruption of a group of stranded boys and their leaders (the Id, Ego, and Superego) to do so, *Lord of the Flies* shows that only when people do work together for the benefit of the masses does good come and society prosper.

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Holly Husky

Mr. Bustamante

World Civ. Honors Period 3

18 April 2002

The Effects of the Normandy Invasion

On June 6, 1944, the Allied invasion of Normandy, in France, was the beginning of the end for the Third Reich. In this bloody battle, that took place over sixty miles of beachhead on the Normandy coast, Allied forces broke through those of Germany and opened the way for Europe to be liberated from Nazi rule.

In the decade preceding the Normandy Invasion (or "D-Day"), Hitler and his government, the Third Reich, conquered much of Europe, spreading terror and suffering. One nation that was conquered was France. Conquered in 1940, France was one key member of the Allied forces, including Great Britain, the United States, Canada, New Zealand and Australia. All of these nations were represented on that fateful day of June 6, 1944. At dawn, these allied troops, led by General Dwight D. Eisenhower, headed onto the beaches, fighting their way through the German forces. The destruction was great. The United States, alone, lost over three thousand soldiers in that battle. Both sides suffered heavy casualties. However, it was the Allied troops who prevailed. After over one month of fighting, the Germans finally retreated, and the Allies were able to make it safely into Paris. Victory, though costly, was theirs.'

The Allies' victory at Normandy opened the way for them to begin liberating the rest of Europe from Nazi occupation and oppression. After liberating France, Belgium, Luxembourg, and much of the Netherlands, the Allies pushed towards Germany, the dominating lion of Europe. As a result of their victories, Hitler, the Fuhrer of Germany, now had to fight on two fronts – the west and the east in Russia. This caused the Third Reich to become frustrated, and

in a final attempt at conquering all of Europe, Hitler said, "All resistance must be broken in a wave of terror" (Beck 458). This led to the Battle of the Bulge, the final defeat of Germany by the Allies. And all of this was made possible because of the Allies' victory at the Normandy Invasion.

The goal of D-Day, to break German forces and open a way to defeat the Third Reich, was accomplished. Many lives, however, were lost in the cause. Many sons, husbands, and friends did not return to their homes after the invasion. This makes the Normandy Invasion important, not only because of its political significance, but also because of the legacy of those who fought in it.

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IPS Honors Period 3

5 May 2002

A Balance of Cycles

Everything in nature is part of a cycle. Without cycles, nothing would endure, for rejuvenation would never occur. Without rain, all the water on Earth would dry up. Without the water cycle, H2O wouldn't exist. This is just one example of the sensitive balance of all living things. The environment that surrounds us is all as it should be, but things are changing. What if our biosphere, including the atmosphere, continues in the direction it is headed? Then the Earth would cease to exist as we currently know it.

Take the fourth rock from the sun as an example of a planet lacking cycles. Mars is currently cold and barren with harsh winds and incredible dust storms, but was it always this way? Scientist Victor Baker does not think so. He believes that Mars was once covered with water, warm temperatures, an atmosphere of carbon dioxide, and life forms. So, what catastrophic event might have occurred to rid the Red Planet of all it once possessed? Not an event, but lack of cycles. On Earth, the carbon dioxide in the atmosphere dissolves into the water of the oceans, becomes carbonate sediment, and is taken deep into the Earth's core where tectonic subduction occurs. There, it melts to become carbon dioxide again. Three hundred million tons of carbon dioxide is lost to the oceans every year, but because of a cycle we have here on this little planet, it soon is spewed out of underwater volcanoes and travels up to the water's surface by way of bubbles, and reenters the Earth's atmosphere. This balances out the yearly loss of carbon dioxide. Without this balance, the world would either be too hot (too much CO2) or too cold (not enough CO2). On Mars, there are no plate tectonics to replenish the carbon

dioxide in the atmosphere. Thus, when the water soaked it up, it was gone. Without carbon dioxide acting as a blanket over the planet, the temperature drastically decreased, causing an ice age as the frozen seas seeped into the Martian soil. If only Mars had cycles, then maybe there might be life there today.

There are other cycles on Earth that contribute to the planet's well-being. Deep ocean currents also keep Earth at a comfortable temperature. In the North Atlantic Ocean, just off the coast of Norway, a 2000 year-long cycle is continuously beginning and ending. As the Gulf Stream brings water to the Arctic coast, the currents come into contact with the frigid land and sink to the ocean floor. Generated by temperature and density differences, the streams flow like a river along the bottom of the sea. The current doesn't lose its flow until it reaches the North Pacific and mixes with warm water and rises. The now warm water is taken up by the Atlantic Ocean and delivered back to the coast of Norway. This cycle is responsible for the temperature on Earth. The deep ocean current brings energy from warm areas to cold areas and prevents the Tropics from getting too hot with the cold water it transports. The currents transport and prevent the Arctic region from getting too cold with the water it brings.

A cycle can take five minutes or five million years. A cycle can be the turning of a wheel or the dawning of a new year. Without cycles, once a resource is exhausted, it's gone. No more water. No more air. No more life. Measures need to be taken to keep cycles in motion, because without them, nothing is possible.