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NOTE: The use of the word "literature" in this handbook connotes both fiction and non-fiction writing.

Signature Page

The purpose of this handbook is to outline the course descriptions of pre-AP/AP English courses at Hamilton Southeastern Schools and to compile information used throughout the program. This handbook is designed to enable the pre-AP/AP English teachers to vertically align the curriculum.

I, _____, pre-AP/AP English student of Hamilton Southeastern Schools, acknowledge receipt of this handbook and have read and understand the course descriptions included herein. I understand that this handbook is intended for use only in the PRE-AP/AP English program and will be used grades 7-12. In the event that this book is misplaced, damaged, or defaced, I understand that I will incur a personal fee to replace the book.

Student Signature _____ Date _____(7th grade)

Student Signature _____ Date _____ (8th grade)

Student Signature _____ Date _____ (9th grade)

Student Signature _____ Date _____ (10th grade)

Student Signature _____ Date _____ (11th grade)

Student Signature _____ Date _____ (12th grade)

I, _____, parent of a pre-AP/AP English student of Hamilton Southeastern Schools, acknowledge receipt of this handbook and have read and understand the course descriptions included herein. I understand that this handbook is intended for use only in the pre-AP/AP English program and will be used grades 7-12. In the event that this book is misplaced, damaged, or defaced, I understand that I will incur a personal fee to replace the book.

Parent Signature _____ Date _____ (7th grade)

Parent Signature _____ Date _____ (8th grade)

Parent Signature _____ Date _____ (9th grade)

Parent Signature _____ Date _____ (10th grade)

Parent Signature _____ Date _____ (11th grade)

Parent Signature _____ Date _____ (12th grade)

What are the Benefits of the Advanced Placement (AP) Program?

For Colleges and Universities:
- Identifies and attracts highly motivated students who have succeeded in rigorous, college-level courses and demonstrated their ability through demanding national examinations
- Provides admissions officers with an excellent predictor of student success in college
- Enables students to diversify and deepen their college curriculum by placing them out of introductory level college courses to which they have demonstrated competence
- Improves the articulation of college and high school curricula

For High Schools:
- Enhances the quality of the curriculum
- Encourages focused efforts in curriculum alignment
- Challenges the academically capable students
- Affords rewarding in-service opportunities for motivated faculty members
- Gives the college-preparatory program a reputation for high quality and standards

For Students:
- Provides college credit for courses taken in high school
- Teaches analytic and writing skills that apply to all college majors
- Develops the analytical and study skills required to succeed in college courses
- Motivates students to undertake more challenging work in both high school and college
- Sets students on a more likely path to college graduation, double majors, and graduate school

Clifford Adelman, noted author and senior research analyst for the U.S. Department of Education, conducted a long-term study which tracked the educational experiences of a large national sample of high school students from 10th grade through college. The published findings are significant. Adelman found that students who took challenging courses while in high school had a much better chance of finding success in college, and particularly, a much higher chance of finishing a bachelor's degree than their classmates who chose easier, less-demanding classes. Transcript grades and entrance exam scores were much less significant indicators. In addition, the current trend among college admissions officers is to give much more weight and consideration to the courses which students have taken in high school than to admission test scores (ACT, SAT, etc.) and overall high school grades. In an age of concern over grade inflation and national discussion over the value of standardized tests, this fact remains clear. Students who have had the opportunity to take advanced courses while in high school are more likely to find success in the university classroom. It is a fact which students (and their parents) need to know as they plan their courses of study from 9th through 12th grade. The Advanced Placement

Overview of pre-AP/AP English

Pre-AP/AP English Course Description:

   At the high school level, pre-Advanced Placement (pre-AP) and Advanced Placement (AP) classes serve two purposes: (1) to prepare high school students for college level work and (2) to allow students to receive accreditation based upon successful performance on the College Board AP Exams following AP English Literature and Composition and AP Language and Composition.
   Pre-Advanced Placement (pre-AP) classes give the students the opportunity to practice skills that will enable them to be successful in the AP classes taken their 11th and 12th grade years. Pre-AP classes will expose students to the type of expectations and activities required by the AP program. Pre-AP classes lay the foundation for success not only in the upper-level English classes, but also ultimately in college course work.
   Successful pre-AP/AP students are typically task-oriented, proficient readers who are able to set priorities and manage their time well. Parent support of the program also plays a key role in the success of these students.
   Research has proven that reading comprehension is the best indicator of future success in upper-level studies and college courses. The only way for that skill to develop is through consistent practice; therefore, pre-AP/AP English courses require students to read many works each year.
   To be successful on the AP English exams, students must have an in-depth knowledge of a wide range of texts. These texts studied in pre-AP/AP English courses are chosen to help build this knowledge during the course of a student's high school career. Students are encouraged to purchase personal copies of works assigned for summer reading. The reason for this is two-fold: (1) students can review the works they know best before taking the AP exams, and (2) students learn valuable note-taking skills by annotating their texts, both of which are skills that help prepare them for college-level work.

Pre-AP/AP English Course Expectations:

Late work:
   Policies regarding late work will be announced per course and per instructor.

Reading:
   Students enrolled in pre-AP/AP courses are expected to complete the summer reading assignments for that grade level prior to the first day of school. If a student fails to successfully complete the assignments before the first day of class, he/she will be subject to the course late work policy. In addition, students and parents should know that reading assignments for the school year are both strenuous and strict and that readings have been selected on literary merit and from AP College Board recommendations.

Academic Dishonesty:
   The student handbook defines plagiarism as the use of another person's original ideas or writing as one's own without giving credit to the original author, whether intentional or unintentional. Examples of plagiarism include discussing and/or copying answers to homework assignments with other persons, copying or paraphrasing information found on the internet or in another reference source without citing the information as coming from a secondary source, and copying or paraphrasing research papers. Students guilty of plagiarism are subject to the building discipline and/or plagiarism policy.

How does the pre-AP/AP English Class Differ from the On-Level Class?

Class Content:
- ♦ More use of thematic and skill approaches to the study of writing, both fiction and non-fiction
- ♦ Longer, more challenging research projects, with emphasis on analysis of text
- ♦ Focus on skill areas which directly relate to the kind of thinking and writing demanded by college courses and the national AP exams, including critical reading, timed writings, and style analysis
- ♦ A summer reading requirement at the high school level

To succeed, AP students must:
- ♦ read analytically.
- ♦ discuss with fluency and depth.
- ♦ listen actively to other's comments.
- ♦ participate in the intelligent exchange of ideas.
- ♦ complete and submit reading and writing assignments responsibly without relying on CliffsNotes, internet summaries, or other available resources.
- ♦ offer and accept constructive criticism.
- ♦ demonstrate control of the Six Traits of Writing and the Six Traits of Reading.
- ♦ seek out challenges and new concepts.
- ♦ defer personal feelings to an intellectual understanding of writing.
- ♦ go beyond the minimum requirements of any assignment.

Why Literature Matters

By Donald G. Smith, Apollo High School, Glendale, AZ
Taken from Excerpts from an article in *English Journal*, November 1999

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

1. The escape angle: …literature can remind us that ours is not the only awareness out there; our isolation is an illusion.

2. The empathy angle: …we often read to find out what happens to people whom we care…this act of caring exercises the soul and may immunize it against an increasingly uncaring world.

3. The mirror angle: …reading is a cooperative effort of creation between the writer and the reader…and what we create can open up heretofore hidden or forgotten recesses, moving us in new and powerful ways. It can reintroduce us to ourselves.

4. The time machine angle: …reading allows us to converse with the greatest minds in history…we can take part in the Great Conversation of humanity.

5. The cultural heritage angle: …we are our past and books are the lasting record of the past. They are a form of immortality wherein past consciousness is resurrected within our minds; we become the vehicles for its afterlife.

6. The language angle: …we think in words, and our understanding of images is accomplished through the tools of language. Reading helps us hone our own linguistic edge, improves the power of our thinking, and delights us with becoming better craftpersons of thought. Reading makes us potent thinkers.

7. The art angle: …great art endures because it is true and as such contains all the depth, details, texture, and wholeness that truth entails…Art connects humanity through archetypes that we all recognize on some level.

8. The lifesaver angle: … literature can warm, motivate, inspire, and instruct.

9. The reading of life angle: … reading teacher us to construct contexts, temporarily suspend understanding, make and check hypotheses, and closely read the details for significance.

10. The fear of change angle: …perhaps by consulting with our elders, heeding their advice, and following their examples we can re-establish some sense of well-being and equilibrium in something permanent. Our times are in need of their wisdom.

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

PRE-AP/AP

LANGUAGE AND

COMPOSITION

RESOURCES

AP LANGUAGE TERMINOLOGY

The following pages list specific terms to AP LANGUAGE. However, many pieces of writing will share techniques; thus, the Venn diagram following the lists will illustrate the differences and similarities between AP English Literature and AP Language.

Rhetorical Terms *(AP Language and Composition)*

Every text – oral, written, or visual - is, in some sense, rhetorical; each one is a strategic presentation of particular ideas. Human beings both produce and receive such texts; as such, we must understand what they mean. Typically, this is done implicitly; we understand the meaning of a text without thinking about how or why it works the way it does. Rhetorical analysis asks us precisely that: to understand how texts create meaning, how they construct knowledge, and how they make us take action. Rhetorical analysis, then, helps us to understand explicitly (rather than simply implicitly, as most of us do) how the language of a text works and how we can use language to work for us. The following is a partial list of rhetorical strategies used to structure writing.

Alliteration	
Allusion	
Anadiplosis	
Analogy	
Anaphora	
Anastrophe	
Antithesis	

Aphorism	
Apostrophe	
Assonance	
Asyndeton	
Catachresis	
Chiasmus	
Climax	
Concatenation	
Connotation	
Cumulative Sentence	
Diction	
Double Entendre	
Echo Transition	

Enumeration	
Epistrophe	
Epithet	
Euphemism	
Flashback	
Hyperbole	
Hypophora	
Hysteron Proteron	
Imagery	
Irony	
Juxtaposition	
Litotes	
Malapropism	

Metaphor	
Metonymy	
Onomatopoeia	
Paradox	
Parenthetical	
Periodic Sentences	
Personification	
Point of View	
Polysyndeton	
Pun	
Reification	
Simile	
Symbolism	

Symploche	
Syndecdoche	
Syntax	
Tautology	
Tmesis	
Understatement	
Zeugma	

Persuasive Terms *(AP Language)*

Claims	
Concession	
Data	
Deductive Reasoning	
Ethos	

Inductive Leap	
Inductive Reasoning	
Logos	
Major Premise	
Minor Premise	
Pathos	
Polemic	
Refutation	
Syllogism	
Toulmin's Logic	
Warrant	

VISUAL LITERACY

What are visual texts?
A visual text makes its meanings with images or with meaningful patterns and sequences. For example, a diagram uses images, while a flow chart arranges information in meaningful sequences.

They can be printed (such as an atlas) or electronic (such as a DVD). They can be fiction (such as a movie) or nonfiction (such as a street map). Visual messages are everywhere: on street signs, in books, on television news, and packaging. Even the buildings we inhabit and the clothes we wear convey visual messages.

Although visual texts make meaning with images, they do not have to be without words; in fact, words and images are often combined to make the meaning. Think of a map; the words are needed to name the places, while the images are needed to show where those places are and the distances between them.

Visual information
Visual information comes in the form of maps, diagrams, tables or charts, graphs, timelines, graphics, artwork, and even advertisements. Some kinds of information are best expressed in words, but others are more clearly expressed visually. These visual texts do the job better than the "same information" written out in words alone.

Visual literacy involves knowing which text to use
Think of all the different ways we can communicate: by writing, speaking, drawing, or gesture; by using words, numbers, images, symbols, or colors. Each one is a different tool in the literacy toolbox. If we use only one set of tools (words, sentences, paragraphs), our literacy is limited to those things best expressed with those tools.

Why focus on visual literacy?
- Many informational texts use visual elements.
- Visual texts are accessible to all readers.
- Visual texts communicate certain information more clearly than verbal texts.
- Visual texts are widely used in the electronic media.
- Visual texts can help with comprehension.
- Visual texts can be used as support for claims in an essay.
- Visual literacy is a lifelong analytical skill.

Questions to consider when evaluating a visual text
When evaluating a visual text, the questions in the following table can lead to effective analysis and understanding. Though not every question can or should be applied to each image, using a combination of these will surely be useful and relevant.

Issues	- What issues are being shown in the image? - How is the way the issue is shown in the image similar to or different from how this issue pertains to the world? - What might this image mean to someone who sees it? - What is the message of the image?

Information	• Where has the information in the image come from? • What information has been included and what information has been left out? • What proportion of the image could be inaccurate? • What information presented is factual? What information is manipulated or purposely framed in a particular fashion? • What is the relationship between the image and any text? • What impact does the size of images within the picture have (if appropriate)?
Who	• What people are depicted in the image? Or, even if no people are present, whose culture or experiences are being shown? • Who created the image and for what purpose? • Who is the intended audience for the image? • Whose point of view does the image take?
Persuasion	• Why has this medium been chosen for this image? • Why was a particular image chosen? • Why was the image arranged in that way? • Is the information contained in the image factual or reliable? • What devices have been used to get the message across to the viewer? • How has the message been affected by what has been left out or is not shown?
Assumptions	• What attitudes are assumed? • Whose "voice" is heard? • Whose "voice" is not heard? • What experiences or points of view are assumed? • What is the historical or social context?

Some examples of some visual texts:

Political cartoon
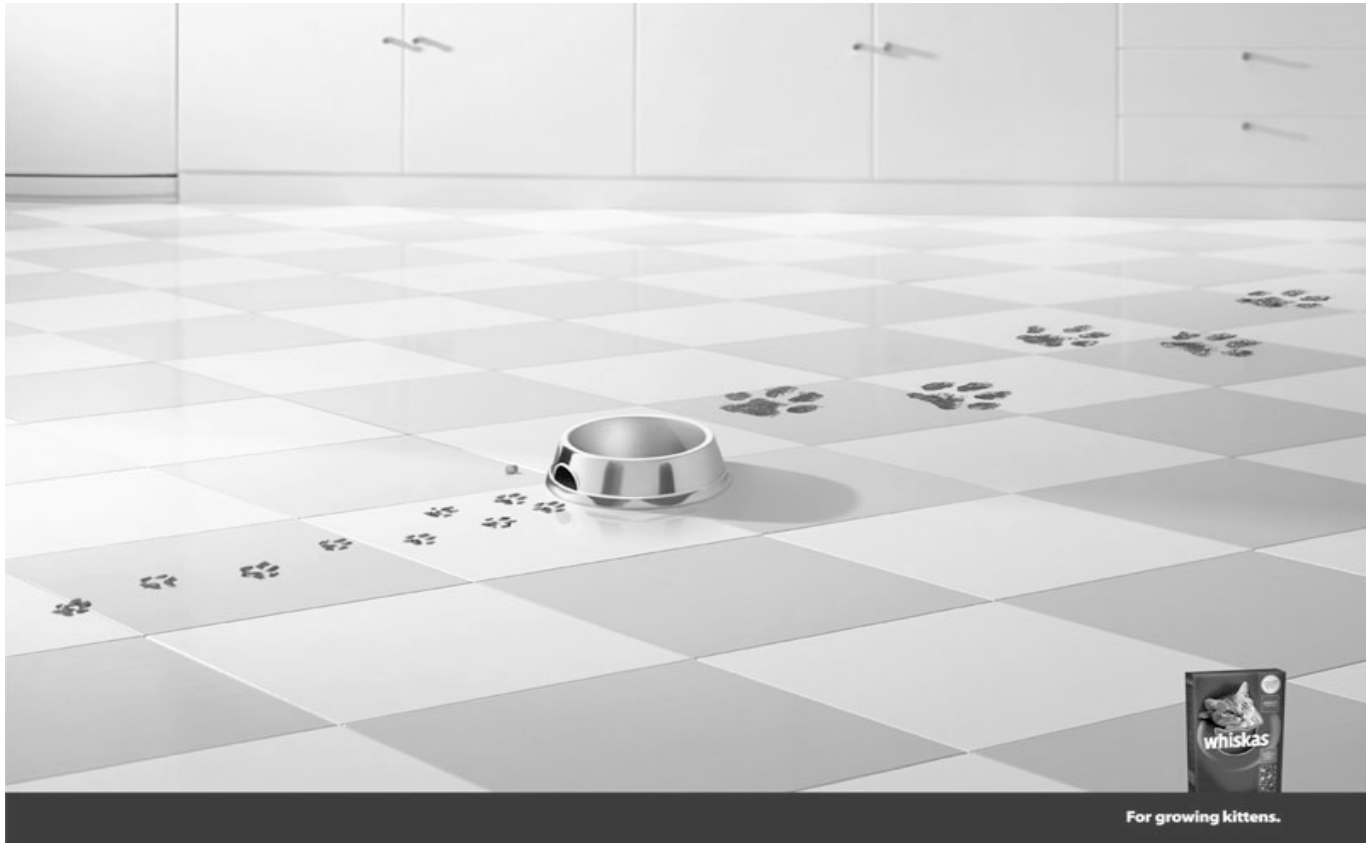
Advertisement *(Whiskas cat food)*

Data Chart

Summary Writing

Summary is the standard way that reading—not just facts and figures but also other people's theories and observations—enter your writing. The aim of summary is to recount (in effect, to reproduce) someone else's ideas, to achieve sufficient understanding of them to projectively converse with what you have been reading.

Summary and analysis go hand in hand. Neither aims to approve or disapprove of its subject; the goal for both is to understand rather than evaluate. Summary is a necessa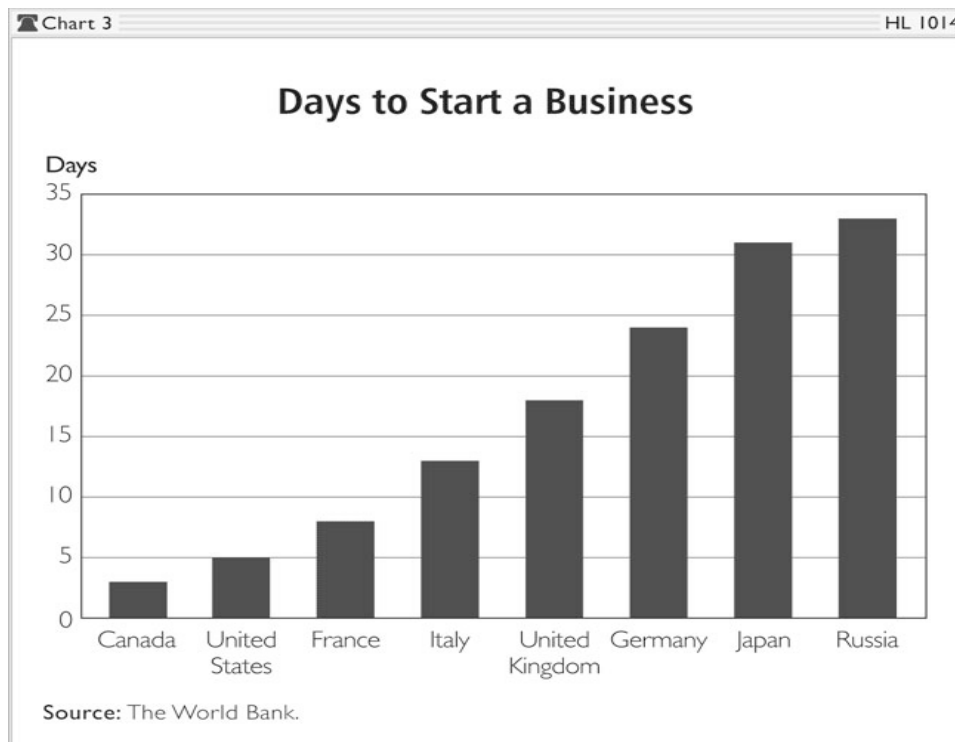ry early step in analysis because it provides perspective on the subject as a whole by explaining the main function of each of that subject's parts. Within larger analyses—papers or reports—summary performs the essential function of contextualizing the subject accurately. It creates a fair picture of what is there. If you do not take the time to get your whole subject in perspective, you will be more prone to misrepresent it in your analysis.

But summarizing is not simply the non-analytical reporting of information; it is more than just shrinking someone else's words. To write an accurate summary, you have to ask analytical questions, such as

- Which of the ideas in the reading are most significant? Why?
- How do these ideas fit together?
- What do the key passages in the reading mean?

Summarizing is, then, like paraphrasing, a tool of understanding and not just a mechanical task. But a summary stops short of in-depth analysis because summary typically makes much **smaller interpretive leaps**. A summary of a picture, for example, would tell readers what the picture includes, which details are the most prominent, and even what its overall effect seems to be.

Strategies for Making Summaries More Analytical

What information should be included and what excluded? That is the perennial question that summarizing raises. When summaries go wrong, they are just lists. A list is a simple "this and then this and then this" sequence. Sometimes lists are random, as in a shopping list compiled from the first thing you thought of to the last. Sometimes they are organized: fruit and vegetables here, dried goods there. At best, they do very little logical connecting among the parts beyond "next."

Summaries that are just lists tend to dollop out the information monotonously. They omit the thinking that the piece is doing—the ways it is connecting the information, the contexts it establishes, and the implicit slant or point of view. Be aware that the thinking the piece is doing is not necessarily the same as the ideas it may it may contain. Here are five strategies for seeing and connecting the dots in what you are reading and, by extension, for deciding what to include and exclude in your summaries.

1. Look for the underlying structure: locate patterns in the author's words. These patterns work to categorize and further organize information; in other words, these patterns expose the underlying structure of the reading that you are summarizing.
2. Select the information that you wish to discuss on some principle other than general coverage of the material.
3. Reduce the scope of what you choose to summarize, and say more about less.
4. Get some detachment: shift your focus from what to how and why?
5. Attend to the pitch (the position), the complaint (the reaction to some situation) and the complaint (a response to the world conditioned by the writer's particular moment in time).

(adapted from: *Writing Analytically* by David Rosenwasser and Jill Stephen)

Paraphrasing

Why is Paraphrasing Useful?
Paraphrasing something is not the same as summarizing it. Summarizing is further removed from the language of the reading than paraphrasing.   A paraphrase takes the language of the reading and restates it in other words. When we read, it is easy to skip quickly over the words, assuming we know what they mean. Yet when people start talking about what they mean by particular words—the difference, for example, between "assertive" and "aggressive" or the meaning of ordinary words like "polite" or "realistic" or "gentlemanly"—they usually find less agreement then they expected. Most words mean more than one thing and mean different things to different people. Words matter. They are our primary means of negotiating the space between ourselves and others and of figuring out our relation to the world. It pays to take the time to notice them and find ways of thinking more carefully about what they mean. Try, for example, to come up with as many words as you can think of that name the different kinds of anger. What does this reveal?

Paraphrasing, in short, involves more than mechanically reproducing the reading. When you recast a sentence or two, finding the best synonyms you can think of for the original language, translating it into a parallel statement, you are thinking actively about what the words mean.

Paraphrase x 3
The exercise Paraphrase x 3 offers the quickest means of seeing how a little writing about what you are reading can lead to having ideas about it. Paraphrase is commonly misunderstood as summary--a way of shrinking an idea you've read about—or perhaps a simple way to avoid plagiarism by "putting it in your own words." Rather, the goal of paraphrase is to open up the possible meaning of the words; it's a mode of inquiry. If you force yourself to paraphrase a key passage from a reading several times (or, arbitrarily, pick three times), you will discover that it gets you actually working with the language. But you have to work slavishly at it. Do not go for the gist; aim to replace all of the key words. The new words you will be forced to come up with represent first stabs at interpretation, at having (small) ideas about what you are reading by unearthing a range of possible meanings embedded in the passage. Then, you will have something to do with your writing about the reading beyond simply recording it or agreeing/disagreeing with it.

<u>Try this</u>: Do Paraphrase x 3 with the following sentence: "I am entitled to my opinion."
Next write a paragraph about what you've discovered this common remark actually means.

(adapted from: *Writing Analytically* by David Rosenwasser and Jill Stephen)

WRITING GENRES/PURPOSES FOR NON-FICTION

DESCRIPTIVE
To describe a person, place or thing in vivid detail employing all five senses

EXPOSITORY
To give information such as an explanation or directions

Assignments that would fall into this purpose:
Process Analysis- how something works
Exemplification-providing a series of concrete examples
Comparison-discussing similarities between two subjects
Contrast-discussing differences between two subjects
Classification and Division-sorting material/ideas into categories
Definition-defining, by means of several modes, a term or idea
Summary-recounting someone else's ideas in a succinct manner
Cause and Effect-analyzing either causes **OR** effects of/from a given subject (don't do both in one assignment unless paper length is long)
Paraphrasing- restating an author's ideas in the writer's own diction

NARRATIVE
To tell a story of an experience, event or sequence of events, holding the reader's interest
It is not just telling a story, but telling a story that supports a thesis.

PERSUASIVE
To give an opinion (make a claim) in an attempt to convince the reader that a point of view is valid or to convince the reader to adopt specific action

Comparative Analysis- writer asks the reader to believe one subject is better than the other
Persuasive Analysis-analyzing evidence from several positions, but concluding with a preference to one view**.**
Argument- providing evidence to support a major claim (thesis) which the author wants the reader to believe or enact**.**

Rhetorical Triangle

Simply put, rhetorical analysis is using the principles of rhetoric to make sense of how and why a given text works the way it does, to make sense of how and why it creates meaning. The simplest form of rhetorical analysis is using what is called the rhetorical triangle.

RHETORICAL TRIANGLE

SPEAKER

PURPOSE   AUDIENCE

ARISTOTELIAN TRIANGLE
(Used in persuasive or analytical writing)

ETHOS
Credibility & Trust

LOGOS   PATHOS
Logic and Consistency   Emotion
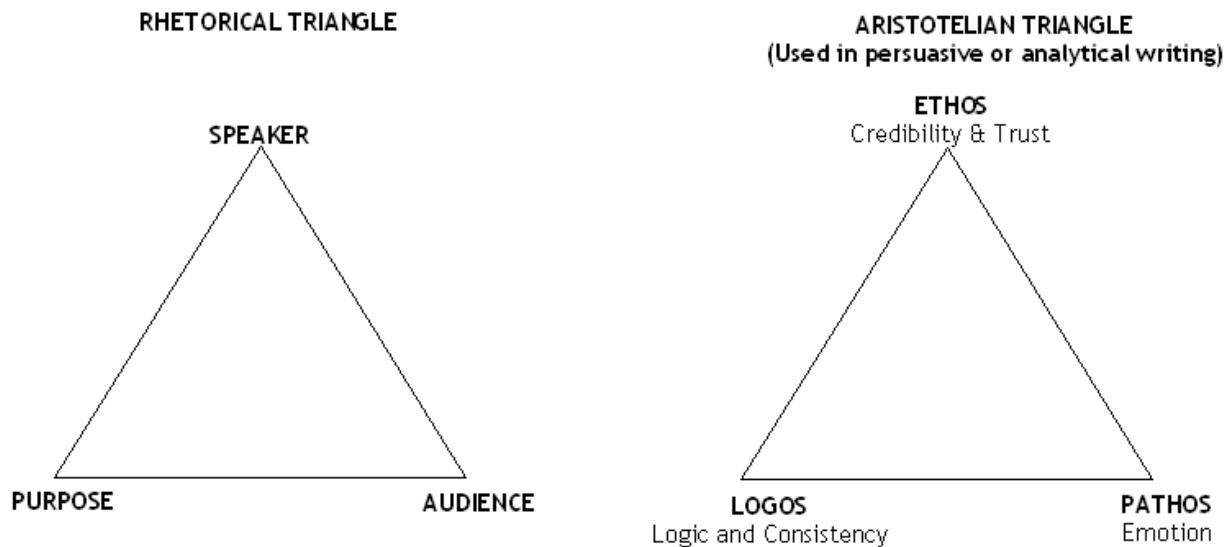
Using the rhetorical triangle, ask the following questions:
- Who is the writer and what type of writer is he/she?
- What stance is he/she taking?
- What are his/her beliefs, values, and assumptions?
- What is the text's message?
- How is it constructed?
- How does the text create meaning?
- How are these meanings influenced by the writer?
- To whom is the writer writing? Why?
- What is the purpose for writing?
- In what historical context was the text written?
- How does the context affect the text's meaning?

PRE-WRITING

Pre-writing strategies use writing to generate and clarify ideas. While many writers have traditionally created outlines before beginning writing, there are other possible prewriting activities. Some useful strategies are brainstorming, clustering, cubing, free-writing, looping, and asking the six journalists' questions.

This is not an exhaustive list but offers some of the more common pre-writing techniques.

BRAINSTORMING

Brainstorming, also called listing, is a process of generating a lot of information within a short time by building on the association of previous terms you have mentioned.

- Jot down all the possible terms that emerge from the general topic you are thinking about. This procedure works especially well if you work in a team. All team members can generate ideas, with one member acting as scribe. Don't worry about editing or throwing out what might not be a good idea. Simply write down a lot of possibilities.
- Group the items that you have listed according to arrangements that make sense to you.
- Give each group a label. Now you have a topic with possible points of development.
- Write a sentence about the label you have given the group of ideas. Now you have a topic sentence or possibly a thesis statement.

CLUSTERING

Clustering is also called mind mapping, idea mapping, or webbing. It is a strategy that allows you to explore the relationships between ideas.

- Put the subject in the center of a page. Circle or underline it.
- As you think of other ideas, link the new ideas to the central circle with lines.
- As you think of ideas that relate to the new ideas, add to those in the same way.

The result will look like a web on your page. Locate clusters of interest to you, and use the terms you attached to the key ideas as departure points for your paper.

Clustering is especially useful in determining the relationship between ideas. You will be able to distinguish how the ideas fit together, especially where there is an abundance of ideas. Clustering your ideas lets you see them visually in a different way, so that you can more readily understand possible directions your paper may take.

CUBING

Cubing is very useful in persuasive writing. While looking for your thesis idea, try CUBING, a technique for swiftly considering a subject from six points of view. The emphasis is on <u>swiftly</u> and <u>six</u>. This process will help you become more familiar with your material so that when you write, you can do so from a position of authority.

Often writers cannot get going on a subject because they are locked in on a single way of looking at the topic -- and that's where cubing works very well. Cubing lets you have a single point of view for only 3-5 minutes and then moves you to the next point of view.

Before you start cubing, decide on a topic. This technique moves very swiftly and is quite structured. You either literally create a concrete cube or you can just write a short paragraph for each "side" of the cube.

RULES FOR CUBING

1. Use all six sides of the cube.

2. Move fast. Don't allow yourself more than 3 to 5 minutes on each side of the cube.

Side 1	Describe it.
Side 2	Compare it.
Side 3	Associate it.
Side 4	Analyze it.
Side 5	Apply it.
Side 6	Argue for or against it.

This is not an exercise in describing, analyzing, or arguing. It is a technique to help you learn to look at a subject from a variety of perspectives. Consequently, doing just one of the sides won't work. Doing just one side is like a mechanical assignment -- "describe the topic." You may decide after doing all six sides that you do want to describe it; but by then your decision will be meaningful and intelligent, based on your having something to say in the form of a description.

MOVE FAST. DON'T ALLOW YOURSELF MORE THAN 3 TO 5 MINUTES
ON EACH SIDE OF THE CUBE.

The energy in this creating technique comes from shifting your perspective on the subject often. By moving around the cube, one side after another, in rapid succession, you see that you can look at your subject from many different ways. You are not hunting for something to say from each perspective; you are taking a quick run into your mind for whatever presents itself on that angle, and the quickness of the run is important. It is the quick switch that makes the cubing work.

CUEING

Cueing is used exclusively for descriptive writing.

Make a chart of the five senses after you have chosen a topic. Under each sense, brainstorm a list of ideas related to that sense.

TOPIC: Beach

TASTE	SMELL	TOUCH	HEAR	SIGHT
Salt Sand Sweat Sunscreen Lemonade...	Fish Sunscreen Saltwater...	Gritty sand Oily skin Wet water Sharp shells Slimy seaweed...	Pounding surf Laughter Seagulls Children Playing Speedboats Airplanes...	Blue sky Emerald green water Happy families Tanned bodies Coolers Beach chairs...

FREE-WRITING

Free-writing is a process of generating a lot of information by writing non-stop. It allows you to focus on a specific topic, but forces you to write so quickly that you are unable to edit any of your ideas.

- Free-write on the assignment or general topic for several 5-10 minutes non-stop. Force yourself to continue writing even if nothing specific comes to mind. This free-writing will include many ideas; at this point, generating ideas is what is important, not the grammar or the spelling.
- After you've finished free-writing, look back over what you have written and highlight the most prominent and interesting ideas; then you can begin all over again, with a tighter focus. You will narrow your topic and, in the process, you will generate several relevant points about the topic.

THE JOURNALIST'S QUESTIONS

Journalists traditionally ask six questions when they are writing assignments, 5 W's and 1 H: *Who?*, *What?*, *Where?*, *When?*, *Why?*, *How?* You can use these questions to explore the topic you are writing about for an assignment. A key to using the journalists' questions is to make them flexible enough to account for the specific details of your topic. For instance, if your topic is the rise and fall of the Puget Sound tides and its effect on salmon spawning, you may have very little to say about *Who?* if your focus does not account for human involvement. On the other hand, some topics may be heavy on the *Who?*, especially if human involvement is a crucial part of the topic.

Possible generic questions you can ask using the six journalist's questions follow:

- **Who?**: Who are the participants? Who is affected? Who are the primary actors? Who are the secondary actors?
- **What?**: What is the topic? What is the significance of the topic? What is the basic problem? What are the issues?
- **Where?**: Where does the activity take place? Where does the problem or issue have its source? At what place is the cause or effect of the problem most visible?
- **When?**: When is the issue most apparent? (past? present? future?) When did the issue or problem develop? What historical forces helped shape the problem or issue and at what point in time will the problem or issue culminate in a crisis? When is action needed to address the issue or problem?
- **Why?**: Why did the issue or problem arise? Why is it (your topic) an issue or problem at all? Why did the issue or problem develop in the way that it did?
- **How?**: How is the issue or problem significant? How can it be addressed? How does it affect the participants? How can the issue or problem be resolved?

The journalist's questions are a powerful way to develop a great deal of information about a topic very quickly. Learning to ask the appropriate questions about a topic takes practice, however. At times during writing an assignment, you may wish to go back and ask the journalist's questions again to clarify important points that may be getting lost in your planning and drafting.

LOOPING

Looping is a free-writing technique that allows you to increasingly focus your ideas in trying to discover a writing topic. You loop one 5-10 minute free-writing after another, so you have a sequence of free-writings, each more specific than the other. The same rules that apply to free-writing apply to looping: write quickly, do not edit, and do not stop.

Free-write on an assignment for 5-10 minutes. Then, read through your free-writing, looking for interesting topics, ideas, phrases, or sentences. Circle one you find interesting. Using this one idea or sentence, free-write for another 5-10 minutes, focusing only on it.

Do this for several rounds. This will increasingly narrow your focus and specify what you are writing about.

(from University of Kansas, KU Writing Center)

BASIC PATTERNS OF ORGANIZATION
FOR ESSAY WRITING

Before you can determine your thesis, you must first select a method of organization. There are several ways to organize your writing. Not every pattern will work for every writer or for every piece of writing. It is important to organize your writing in an order that is interesting and appropriate for the topic at hand and it must be appropriate for the purpose and audience. More importantly it must be logical. In other words, it has to make sense to the reader. Everything must fit together, much like the pieces of a puzzle.

The examples that follow are only a paragraph in length and only serve as short models of each pattern. These are just snippets. When you write, your overall essay would follow the pattern all the way through your writing. The pattern is applied throughout the entire essay regardless of the length. Once you select an overall pattern, you stay with it. You would not want to switch into a different pattern half-way through your essay.

CHRONOLOGICAL ORDER

In this type of organization pattern, used frequently in narrative writing, details are presented in a sequential time order.

Example:

It seemed like an ordinary day when she got up that morning, but Lynda was about to embark on the worst day of her life. First, she fell in the bathtub because her mother forgot to rinse out the bath oil. Then she spilled orange juice on the outfit she had spent hours putting together for school pictures. When she changed, she destroyed the French braid her mother had put in her hair. As she walked out the door, she dropped all of her school books and her math homework flew away. Once she made it to the car she thought everything would be all right. She was wrong; her father didn't look before he backed out of the driveway and so he ran into the neighbor's truck. Lynda's side of the car was damaged the most, and she ended up with a broken arm. That night, she cried herself to sleep.

CAUSE AND EFFECT ORDER

In this type of organizational pattern, the cause (or reason) is usually discussed first. This then leads to a discussion of the effect (or result).

Example:

Because toys have become electronic devices, some children today are unable to entertain themselves. Gone are the days when children invented their own adventures and used sticks as swords, cookie sheets as armor, and refrigerator boxes as a fortress to defend. The electronic age has delivered children all sorts of gadgets and gizmos that are supposed to be realistic. When a child can play a computer game, he does not need to create. Some books even have buttons to push so prerecorded messages can be played to begin scripted adventures that require no imagination. The authors of the books have done all the work for the child, leading him into linear thinking where no imagination is required. No wonder some children today have short attention spans in the twenty-first century.

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PROBLEM-SOLUTION ORDER

In this type of organizational pattern, the problem is presented first so the first half of the essay is dedicated to only the problem. Details about the problem, including its cause, follow. Next, a suggested solution will be discussed, including details that support the problem.

Example:

Many students receive poor grades on writing assignments at Hamilton Southeastern, not because they lack the ability to communicate, but because they cannot seem to manage their time when it comes to a large project, procrastinating until the last minute and then rushing to compose and revise. They also have trouble narrowing their topics. Instead of writing a three-page composition on only one cause of sleep deprivation, they try to cover all sleep disorders which makes their writing vague and generalized. To solve this problem, students need to develop a timeline for completing the project. If they divide the assignment into manageable "chunks" or parts and then set a schedule for completing each part, they will be able to finish the entire project before the deadline. They can schedule small windows of research time where they can begin the process of narrowing their thesis statements to fit the page length. Without the pressure of not knowing where to begin, the students will be able to focus on the assignment and communicate their ideas effectively.

SPATIAL ORDER

This type of organization takes the reader from one spot the next, as if the reader were looking at something. It is very descriptive.

Example:

I couldn't believe my eyes when we finally emerged from the storm shelter. Where the barn once stood there was now only a few tufts of hay. The path that led to the house was scattered with branches and debris. The roof was missing. The north wall, caved in on itself, allowed us to see right into the house…what was left of it. Tears rolled down my face as I spotted our belongings scattered across the brown fields… scrapbooks of our vacations to the Charleston beach, the blue china that had once been my great grandmother's. We heard a loud crackling and moaning as the west wall gave way, collapsing and sending a wave of dust. And yet, there in the middle of the front yard was mother's prized rose bush, its bright pink blooms still intact. It swayed in the cool morning breeze as if nothing had happened. Seeing it made me realize how lucky we were to be alive. We stood in dismay, our arms locked around each other.

CLIMACTIC ORDER

This type of organization takes the reader from the least important idea to the most important idea. The ideas build in importance, holding the reader's attention. The best or most profound point is saved for the last.

Example:

Encounters with nature can be a learning experience for young people. They can learn to be prepared for anything because at any given moment the unexpected can happen. For example, while on a white water rafting trip, the boat could overturn and the supplies could be washed away. The adventurers would then have to find a location for shelter, like a cave or nook in the mountain side, where they could camp for the night and be safe without the aid of tents and

lanterns. Learning to respect one's elders becomes an added benefit when in the middle of nowhere. Because without any supplies, an adult camp counselor or nature guide can prove to teens that they know a thing or two, that they are actually knowledgeable. When a guide keeps his wits about him and is able to navigate the campers to safety, teaching them how to survive in the wild, teens realize the value of learning from their elders.

REVERSE CLIMACTIC ORDER

In this type of organizational pattern, the most important idea is stated first and the least important idea is stated in the final paragraph of the essay. This method is used most often in newspaper articles, relaying the most vital information even if the reader does not complete the entire article.

Example:

A plan to improve the city's park was approved Monday night by the city council. The plan involves adding landscaping to the north end, rebuilding the bridge over the lake, and updating the playground equipment. Funds for the project have been donated by local businesses who hope that improving the park will bring more people to the downtown area which will, in turn, bring more customers. The next order of business for the city council is to open the bidding process for the various improvements.

PROCESS ORDER

In this type of order, a sequence of actions is described. It instructs the reader on how to do something. It is basically a set of directions. Owner's manuals and cookbooks are organized in this pattern. This type of writing is one of the few where the second person pronoun (you) is freely used and accepted.

Example:

The first step in redesigning your closet is to take everything out and sort through it. Anything you haven't worn in over a year should be given to charity. Check garments for wear and tear. Take care of anything that needs mending. If it is beyond repair, get rid of it. The second step is to install a closet organizer. Choose one that will hold the different types of garments in your wardrobe. The third step is to put items in the closet so that those you wear most often are easy to access. The final step is to stay organized. Place garments back in their appropriate places so that you will be able to find them.

CLASSIFICATION ORDER

In this type of order, the main idea is broken down into smaller areas or classifications. Each classification is then discussed per body paragraph.

Example:

One classification of music is the oldies. It typically consists of music from the sixties and seventies. This music embodies an age when the hippies ruled the world, Viet Nam ruled the air waves and the Beatles ruled the charts. To the baby boomers, this music invokes memories of youthful fantasies, bell bottom jeans, sit ins…a time when the establishment was the enemy and peace and love were the kings of their reality. Such artists as The Mamas and the Papas, Led

Zeppelin, and Chicago carry the now middle-aged listeners back to a beloved time and make them feel young again.

COMPARISON/CONTRAST ORDER (divided or block form)

In this pattern of organization one subtopic of a topic is discussed in detail, taking several paragraphs, and the other subtopic is discussed in detail in the second half of the essay.

Example:

The first consumer-friendly feature of the Toyota Prius is its hatchback styling. It is able to haul a variety of larger items without sacrificing the compact quality of the car. Because the storage area can accommodate large boxes that would not fit into a traditional trunk in other compact cars, it is a good choice for both college students and busy mothers. A student could transport small crates, tables or boxes of textbooks and a mother could fit her child's car seat or sport gear without sacrificing the passenger area.

SEVERAL PARAGRAPHS LATER the Honda Civic would be addressed, discussing the same details that were handled in the Prius.

Unlike the Prius, the four-door Honda Civic can only store and transport cargo in its trunk which is a smaller space than the hatchback. The Civic's trunk space will handle small boxes, but any large ones may prevent the trunk from closing, requiring a cord to hold the trunk lid so it does not fly up while driving. Where a student could make only four trips to move into a dorm with the Prius, the Civic might require five or more. Small chairs might even be too long to make it past the lip of the Civic's trunk and may need to be placed on their sides in the back seat which could limit the number of passengers that the vehicle could accommodate.

COMPARISON/CONTRAST ORDER (alternating or point by point)

This type of order is again based on comparing (or contrasting) the similarities or differences. However, instead of being divided into parts, the writer dedicates each paragraph to one idea and then discusses two subjects of that one point.

Example:

Although they are sisters, Jennifer and Jessica are complete opposites when it comes to hobbies. While Jennifer enjoys sports, playing on the school's golf team, Jessica has no interest in sports and prefers to participate in the drama program. Jennifer spends every weekend during the spring and summer on the golf course, frequently staying until sunset, trying to perfect her technique. Jessica, however, takes a break from her school program during the summer, and joins the local community theatre players where she serves on properties and costume crews. Jennifer enjoys watching sports on television also, whereas Jessica frequents the local cinemas whenever she can, trying to catch the latest movie release.

HOW TO CREATE A SOLID THESIS

A thesis is a paper's major claim. A strong thesis makes a claim that (1) requires proof and (2) offers some point about the significance of your evidence that would not have been immediately obvious to your readers. By contrast, a weak thesis either makes no claim or makes a claim that does not need proving, such as a statement of fact, a summary of text, or an opinion with which virtually all of your readers would most likely agree before reading your paper (for example, exercise is good for you). Weak thesis statements take various forms. Often they contain clichéd, obvious, or overly general ideas and so do not need proving or are not worth proving. Other kinds of weak theses substitute for analysis either a global value judgment (for example, individualism is good) or a personal like or dislike (for example, shopping malls are wonderful places).

THE FIVE TYPES OF WEAK THESIS STATEMENTS:

> 1.) Make no claim.
> 2.) Are obviously true or a statement of fact.
> 3.) Restate conventional wisdom (cliché).
> 4.) Offer personal conviction as the basis for the claim.
> 5.) Make an overly broad claim (can't be supported in duration of paper).

What all five weak thesis statements have in common is that they are not ideas. A THESIS IS AN **IDEA.**

What is an IDEA?

- An idea answers a question: it explains something that needs to be explained.
- An idea usually starts with an observation that is puzzling, with something that you want to figure out rather than something that you think you already understand.
- An idea may be the discovery of a question where there seemed not to be one.
- An idea may make explicit and explore the meaning of something implicit-an unstated assumption upon which an argument rests, or a logical consequence of a given position.
- An idea may connect elements of a subject and explain the significance of that connection.
- An idea often accounts for some dissonance - that is, something that seems not to fit together.

    Most strong analytical theses launch you in a process of resolving problems and bringing competing ideas into some kind of alignment. They put you in a position where there is something to negotiate, where you are required not just to list answers but also to ask questions, make choices, and engage in **reasoning about the significance of your evidence, using warrants to prove that your evidence produces your claims**.

What does it really mean to have an idea? Must an idea be something that is entirely "original"? Must it revamp the way you understand yourself or your stance toward the world?

Such expectations are unreasonably grand. Clearly a writer in the early stages of learning about a subject cannot be expected to arrive at an idea so original that, like a PH.D. thesis, it revises complex concepts in a discipline. Nor should we count as ideas only those that lead to some kind of self-revelation.

(adapted from *Writing Analytically* by David Rosenwasser and Jill Stephen)

WRITING INTRODUCTIONS

In most of the academic writing that you will do, your introductions will be one to two paragraphs. During that time, you should try to accomplish some or all of the following objectives.

- Define your topic—the issue, question or problem—and say why it matters.
- Indicate your method of approach to the topic.
- Provide necessary background or context.
- Offer the working thesis (hypothesis) that your paper will develop.

ANECDOTAL INTRODUCTION: Relates an incident which demonstrates or exemplifies the author's thesis. It is usually brief, points clearly to the thesis and easily culminates in a statement of the thesis. It captures the reader's interest with its content and informal style. It is typically NOT used for more formal scholarly works. Here is an example:

Thelma Gray and Lucy Taylor, both 15 and known for their adventurous spirits, said goodbye to their mothers on a sunny morning in May 1996, and set out for their bus stop at the corner. They were invited to a picnic and swimming party at a suburban park a few miles away. Clutching their bathing suits and bright beach towels, they hurried toward a fun-filled day with their friends. Thelma and Lucy, however, never reached that park and never saw their friends again. By nightfall their bodies had been bludgeoned to death. Police, reconstructing the women's last day, determined that they were two more on a growing list of girls who had decided to hitchhike and paid the ultimate price for their decision. Chief of Police Erwin T. Miller had tears in his eyes as he announced the cause of the teenagers' deaths and pleaded with other girls to heed police warnings against hitchhiking. "People," he said, "who accept rides with strangers run the risk of losing their lives in the same tragic manner as these two poor girls."

OUTLINE INTRODUCTION: Includes a statement of the thesis along with major parts to be covered in the essay. This is not suitable for a brief essay, but can be helpful for a long essay on a difficult and complex subject. This type is more common for scientific or sociological writing. Here is an example:

The American Civil War is often described as the bloodiest and most tragic experience in the nation's history. The very nature of civil war, with family members divided by differing loyalties and friend estranged from friend, is of course, sufficient reason to regard such a war with particular horror. However, a study of the toil in human suffering in the war between North and South requires close examination of the specific aspects of the conflict. This present study will attempt to show that immediate battlefield losses, serious as they were, represented only a minor portion of the human suffering caused by the war. An examination of actual direct casualties (dead and injured) for both North and South will compromise the opening section. Succeeding sections will examine will examine in turn the prisoner of war camps of both the North and South with their grossly inadequate living facilities, diet and medical provisions, military hospitals and other medical establishments, with emphasis on the primitive nature of facilities and technology, and legal and historical records of cases in which individuals of one side or the other were accused of wreaking atrocities on helpless persons in their power. The final section will deal with sufferings of civilian populations in areas where the two armies fought, foraged, and scorched the earth. The miseries of the American Civil War, we shall see, fell on soldier and citizen alike.

CONTRAST INTRODUCTION: Especially appropriate when your thesis contradicts or modifies a commonly held belief or assumption. It begins with several sentences explaining the commonly

held opinion and then presents the thesis as the opposite of this belief or assumption. It acts as a challenge. Here is an example:

Most people assume that learning to ski is not extremely difficult. They imagine the process consists of little more than strapping on two long boards, pushing off at the top of a hill and gliding gracefully and effortlessly to the bottom. However, learning to ski is more difficult than these people realize, and requires long hours of practice, extremely good physical condition, and a great deal of determination.

DEFINITION INTRODUCTION: A reliable way to introduce a topic, so long as that definition has some significance for the discussion to follow. If the definition does not apply, it becomes a pointless cliché. Here is an example:

Cyber addiction is problematic computer use or pathological computer dependence that interferes with daily life. People who are addicted often spend hours surfing for random information, checking Facebook or MySpace statuses, playing on various websites to the detriment of their necessary routines . . . . The introduction would continue with an extended definition in the author's own words.

QUESTION INTRODUCTION: An opening claim, sometimes in the form of a question which stimulates analytic process, will introduce your reader to the subject and immediately engage them. This introduction has to be carefully used, not overused, and it must sound like formal writing tone, not a speaking tone: Have you ever wondered if America is safe? Here is an example:

In the aftermath of September 11, the United States has gone to great lengths to improve security and the public's safety in airports and government buildings. However, are the steps it has taken really working or is the public still inordinately exposed to the results of terrorism? According to CNN, July 8, 2009, at ten sites in four cities, plainclothes agents were able to smuggle in and assemble bomb components successfully. In light of this, are there other measures the government needs to take to improve American safety?
This would be continued with more development prior to the incorporation of the thesis.

EXAMPLE INTRODUCTION: When disciplinary conventions allow, use the second-best example to set up the issue or question that you later develop in depth with your best example. This is especially useful in papers that proceed on the strength of representative examples. For example, several battles might illustrate a particular general's military strategy, several scenes might show how a particular playwright romanticizes the working class, and so on. You would not deal with this example in as much depth as you would your best example, which is handled in the body of your paper with more vertical analysis. Here is an example:

Susan's alarm clock buzzes at 6:30 A.M., a scant four hours after she had gone to bed because of working on a research paper that she waited until the last minute to finish. She rolls over and hits the alarm, but decides to tackle her day. Jay is an avid computer gamer, who typically plays online until 3:00 in the morning, while still having to be in school by 7:00 in the morning. He is usually asleep in second period each day. Medical school student Stephen, having put in a 48-hour shift, almost makes a critical error in overdosing a patient with Demerol. All of these situations could have been avoided had each understood the repercussions of sleep deprivation.

FUNNEL INTRODUCTION: Useful with academic types of writing and is quite common. It begins with a very broad, general idea and continues with ideas that are increasingly more specific, until it arrives at the thesis statement—the most specific idea in the introduction. Since it becomes more and more narrow from the top to the bottom, it can be visualized as a "funnel." Here is an example:

People have a way of making the most important obligations perfunctory, even trivial, by the steps they take to observe them. For many people traditions and rituals become actuality;

the form overshadows the substance. They lost sight of the underlying truths and what these should mean in their lives, and they tend to believe that observing the formalities fulfills their obligations. This is true of professional ethics as they relate to the practice of examining and reporting on financial data—the primary role of the auditor.

Most instructors want an introduction that locates the problem or question within a context that provides background and rationale, culminating in a working thesis.

WHAT <u>NOT</u> TO DO IN AN INTRODUCTION:

1. Do not use an over-generalized statement that most people would consider to be an obvious statement. These "duh" statements should always be avoided. *All writers make a reader think.*
2. Do not use announcements. Writers should also avoid direct personal questions using "you" such as "Have you ever lost a loved one?" and then answering with "Well, I have."
3. Do not just restate the question. Instead, offer more effective, interesting aspects of the question. Differentiate from the prompt.
4. Do not use general definitions (*i.e. Webster's Dictionary defines writing as …*). Find a specific source.
5. Do not be too broad in an introduction. You must focus on your specific topic. A no-no: *Since the dawn of man, slavery has been a problem in human history.*
6. Do not have your introduction read like a book report. *Frederick Douglass wrote his autobiography,* Narrative of the Life of Frederick Douglass, Life of an American Slave*, in the 1840s. It was published in 1986 by Penguin Books. He tells the story of his life. It is about being a slave.*
7. Do not always use a hook. Hooks are only acceptable in descriptive, narrative writing, and sometimes in expository writing. They should not be used in academic analysis or persuasion. And regardless, they should NEVER be gimmicky.

DEVELOPING BODY PARAGRAPHS

One of the central components of a paper is the paragraph. When most students think of a paragraph, they hold onto the old myths about length: a paragraph is at least five to eight sentences, a paragraph is half a page, etc. In sophisticated writing, the paragraph can vary and is completely controlled by the writing purpose. Is the purpose to entertain, to narrate, to persuade, to analyze? A personal narrative may use a one sentence paragraph or journalistic writing may and should have one sentence paragraphs. However, a formal research essay would not allow this technique. A paragraph, in any case, is "a group of sentences or a single sentence that forms a unit of idea…a division of thought….a topic idea. Length or appearance is NOT a factor in determining whether a section in a paper is a paragraph. In fact, it is not the number or sentences that construct a paragraph, but the unity and coherence of ideas among those sentences.   Ultimately, strong paragraphs contain a sentence or sentences unified around one central, controlling idea. When the paragraph reaches completion, it should serve to bring the reader into your paper and guide his understanding of what has been read. Whether that completion happens with one sentence or with twenty, the end result is still a paragraph. It just depends on the purpose of your writing

HOW DO I DECIDE WHAT TO PLACE IN A PARAGRAPH?

Before you can begin to determine what the composition of your paragraphs will be, you must first understand what the controlling overall idea, your thesis, in your specific piece of writing is. What is the main point or expression that you are trying to convey to your reader? The information that comprises your paragraphs should always have a relationship to this controlling idea. In other words, your paragraphs should remind your reader, at every possible point, that there is a recurrent relationship between your controlling idea, thesis, and the information in each paragraph. The controlling idea functions like a seed through which your paper, and your ideas, will grow. The whole process is an organic one—a natural progression from a seed to a full-blown paper where there are direct, familial relationships between all of the ideas in your paper. In other words, your body paragraphs are reasons and supports for why you believe your thesis, controlling idea, your main claim, is true. Once you have decided what your controlling idea will be, then you should choose information that will help to support and perpetuate that idea throughout the entire paper. That information takes the form of the sentences that comprise each paragraph of your paper.

The decision about what to put into your paragraphs, ultimately, begins with the germination of a seed of ideas…your thesis. Please see your thesis page in this booklet to understand how to write a good one. This germination process is better known as brainstorming. Whatever the topic of your papers may be, it is always a good idea to think about all of the issues that surround your topic. You DO NOT want to generalize, so you should be certain that your controlling idea is limited to the number of pages of the essay assignment…thereby, the body paragraphs will be guaranteed to be specific and supportive of the thesis. For some writers, the key is writing down all of the relevant issues in a series of phrase or words that express some greater idea. For others, this process involves a collection of information in the form of sentences…reasons or main ideas for believing the thesis. Building paragraphs can be just as involved as building a major skyscraper: there must be a careful foundation that supports each paragraph just as there must be a careful foundation that supports each building.

EVERY PARAGRAPH IN A PAPER SHOULD BE:

- **UNIFIED**—All of the sentences in a single paragraph should be related, reasons for the main idea (often expressed in the topic sentence of the paragraph)

- **CLEARLY RELATED TO THE THESIS**—The sentences should all refer to the central idea…the controlling idea…the thesis

- **COHERENT**—The sentences should be arranged in a logical manner and should follow a definite plan for development

- **WELL**-**DEVELOPED**—Every idea discussed in the paragraph should be adequately explained and supported through evidence and details that work together to explain the paragraph's controlling idea (thesis). Please refer to the body supports page for a partial list of types of body support. Mix and match them according to the needs of your purpose/genre of writing.

5-STEP PROCESS TO GOOD PARAGRAPH DEVELOPMENT

1. Controlling idea and topic sentence (division of thought) –the expression of the main idea, topic, or focus of the paragraph in a sentence or a collection of sentences. Remember that a division of thought (topic idea) may take MORE THAN ONE PARAGRAPH…MAYBE TWO OR THREE IN LONGER PAPERS.

2. Explanation of controlling idea—the writer's explanation of the main topic. Paragraph development continues with an expression of the rationale or the explanation that the writer gives for how the reader should interpret the information presented in the paragraph. This is the reason that the writer believes his thesis to be true. Explanations have to be SPECIFIC, not generalized or unsupported.

3. Selection of differing types of details to develop the explanation—there should be a variety of body supports. The types selected should conform to the type of writing (the purpose) that the writer is attempting. For example, if writing a narrative, there will be a plethora of descriptions, figurative language, dialogue and imagery. If writing an analytic essay, there would be pockets of description, but there would be more facts, inductive and deductive reasoning, comparisons, examples and citations of sources.

4. Examples—All paragraphs should have specific examples of the assertions a writer makes. An example serves as a sign or representation of the relationship established in the idea and explanation portions of the paragraph. It gives the reader a clear and vivid application of the abstract ideas in the paragraph.

5. Completion of paragraph's ideas and transition into next paragraph- An ending sentence needs to wrap up what the paragraph has said…it reviews for your reader the relevance of the information that you just discussed…in short, it is a mini-summary. You then need to transition or prepare your reader for the upcoming paragraph which is to follow…

SOME FORMS OF SUPPORTING MATERIAL FOR BODY PARAGRAPHS

(Mix and match any of these in your body paragraphs according to the demands of your writing purpose and audience.)

EXPLANATION
Attempts to make a term, concept, process, or proposal clear and intelligible. An explanation may show the relationship between the whole and its parts.

COMPARISON
Helps the reader understand a new concept by likening it to one that the reader already knows.

CONTRAST
Explains a new concept by comparing it to a different concept.

ILLUSTRATION or ANECDOTE
Narrative example, story that conveys the main idea of the paragraph…using concrete details…longer than just a sentence…will often take an entire paragraph

EXAMPLE
Specific instances, concrete and factual, that take up only one sentence. A Coke is an example of a beverage.

STATISTICS
Figures that show trends in the population. Surveys. These need to be from credible sources.

AUTHORIATATIVE OPINION
A quotation from a qualified authority on your subject. Must come from a credible source.

FACT
Proven true…facts are indisputable truths that are found in credible sources or are generally known

ANALOGY
A comparison between two seemingly unlike things that have similar underlying tenets. Example: "Building and operating a nuclear power plant today is about as safe as lighting one's campfire within three feet of a keg of gunpowder." An analogy is more developed than a comparison, a simile or a metaphor which are all modes of comparison/contrast.

QUOTATIONS
Words of another person, found in a credible source, or lines from any credible or literary text…must be cited.

HYPERBOLE
Over-exaggeration that will create humor. Should only be used when writing with the purpose of entertainment or satire.

UNDERSTATEMENT
Deliberately minimizing an important issue…creates humor or satire. Only used in entertainment and satire.

DESCRIPTION
Creating a word picture using details and imagery…must be concrete and specific, no abstract words.

DEFINITION
The commonly recognized denotation of a word or issue. Should be attained from a credible source, but must NOT come from a dictionary or a general encyclopedia and definitely should NOT come from Wikipedia.

RHETORICAL QUESTION
A question designed to spur the reader into thinking about an issue

HYPOPHORA
Questions that are asked by the writer and then answered with credible explanation and sources

HYPOTHETICAL SITUATION
An imaginary situation that COULD actually happen in reality. It is developed like an anecdote or illustration.

INDUCTIVE REASONING
Taking a series of examples and coming to an assertion or claim based on the claims…needs documentation and used in persuasive writing.

DEDUCTIVE REASONING
Using a previous inductive claim to apply to a new issue or idea to make a new claim…used in persuasive writing.

ALL LITERARY FIGURATIVE LANGUAGE
Includes simile, metaphor, imagery, personification, ETC… (refer to page 69 for terminology)

ALL NON-FICTION RHETORICAL LANGUAGE
Includes all terms found on NON-FICTION PAGE

WRITING CONCLUSIONS

Conclusions generally do not cause students as much trouble as introductions, but they are nearly as difficult to get right. Contrary to popular belief, conclusions do not merely restate the thesis, and they should NEVER begin with "In conclusion . . ." They represent your last chance to say something important to your readers, and can be used for some, or all, of the following tasks:

- to emphasize the *purpose* and *importance* of your essay
- to explain the *significance* or *consequences* of your findings
- to indicate the wider applications of the *method* developed in your essay
- to establish your essay as the *basis* for further investigation

In academic and persuasive writing, a conclusion serves to bring your discussion to a logical end. Too abrupt an ending leaves your reader suddenly cut off. A conclusion that is merely tacked onto an essay does not give the reader a sense of completion. An ending that flows gracefully and sensibly from what has come before it reinforces the writer's ideas and enhances an essay. Offer an effective and skillfully rendered conclusion, and you will have a very memorable paper.

SOME COMMON TYPES OF CONCLUSIONS

1. Include a brief synthesis (NOT summary) of the paper's main points.
This technique assimilates all of the main ideas (divisions of thought) that supported the initial thesis, examining how and why your main ideas may have changed after your overall investigation. It is an enhanced summary, not just simply restating the exact main ideas, but offering a new inference on them based on the investigation of the ideas in the body of the paper.
Example:
Gratifyingly, some dragon-size footprints in the flour are now reported. But they're never made when a skeptic is looking. An alternative explanation presents itself. On close examination it seems clear that the footprints could have been faked. Another dragon enthusiast shows up with a burnt finger and attributes it to a rare physical manifestation of the dragon's fiery breath. But again, other possibilities exist. We understand that there are other ways to burn fingers besides the breath of invisible dragons. Such "evidence"-no matter how important the dragon advocates consider it-is far from compelling. Once again, the only sensible approach is tentatively to reject the dragon hypothesis, to be open to future physical data, and to wonder what the cause might be that so many apparently sane and sober people share the same strange delusion. –Carl Sagan

2. Ask a question that applies or connects the content of the paper to another worldly event or issue.
This technique takes what the essay has examined and then applies it to some event or issue in the general culture that is similar to what the paper has addressed.
Example:
It is a fact in today's era that students are over worked and over committed. They try to juggle school, job, extra-curricular clubs and activities, and a social life. When the time runs out, something has to give and that sacrifice is most usually sleep. Even though research tells us that a teen should be receiving close to nine hours of sleep each night, the majority of teens are getting five hours or less. Can we expect America's youth to continue on this path? At what cost will the sleep deprived populace develop into adults? If a human being can only function at optimal levels when properly maintained, are we hazarding an entire generation who has missed out on basic education because they slept their way through high school? And what will those eventual adults be able to contribute to our society?

3. Use a relevant and enlightening quotation.

Find a strongly worded quotation from a credible person in a credible source which can culminate the emotional impact of the paper's message.

Example:

While our government continues its quest in locating new technologies to enhance our protection from random terrorism, it will rely on human being's ability to spot and deter these acts of violence. X-ray machines, wanding, dogs, and bomb detecting chemicals will all assist in this endeavor, but we can not replace the intuitive nature of the guards and officials who monitor our airports and public buildings. American's vigilance must not weaken, forcing the unending pursuit of affordable technologies that can further protect our citizens. As Edmund Burke once said, "those who do not learn from history, are doomed to repeat it."

4. Evoke a vivid image.

In this technique, the author manipulates concrete, specific imagery and possibly other figurative language to highlight the most profound messages found in the body of the essay. This vivid specificity infers to the reader, the actual thesis statement without directly stating it.

Example:

We were booked under an afternoon sun and bused to Tonopah, Nevada. It was a two-hour ride. This was familiar country to me. The Joshua trees standing their ground had been named by my ancestors who believed they looked like prophets pointing west to the promised land. These were the same trees that bloomed each spring, flowers appearing like white flames in the Mojave. And I recalled a full moon in May when my mother and I had walked among them, flushing out mourning doves and owls.

The bus stopped short of town. We were released. The officials thought it was a cruel joke to leave us stranded in the desert with no way to get home. What they didn't realize is that we were home, soul-centered and strong, women who recognized the sweet smell of sage as fuel for our spirits. --Terry Tempest Williams

5. Call for some sort of action (only used in persuasive writing)

Once you have presented your case in the body of your essay, using good persuasive techniques and avoiding logic fallacies, you may want to call for your audience to actually act on their new found knowledge.

Example:

While our government continues its quest in locating new technologies to enhance our protection from random terrorism, it will rely on human being's ability to spot and deter these acts of violence. X-ray machines, wanding, dogs, and bomb detecting chemicals will all assist in this endeavor, but we can not replace the intuitive nature of the guards and officials who monitor our airports and public buildings. American's vigilance must not weaken, forcing the unending pursuit of affordable technologies that can further protect our citizens. In the end it is up to those of us who are affected by this national crisis to address it. It is up to American citizens to demand better screening, to demand a safe environment, to demand that their congressmen and senators vote for policies that promote and institute safer precautions against terrorism.

6. Suggest results or consequences, possibly ending with a warning.

Using the details and information found in the body of the essay, the author suggests what could happen if, hypothetically, what the author has offered as possible solutions is not heeded. This technique is well used in a problem/solution essay or a cause/effect essay.

Example:

While our government continues its quest in locating new technologies to enhance our protection from random terrorism, it will rely on human being's ability to spot and deter these acts of violence. X-ray machines, wanding, dogs, and bomb detecting chemicals will all assist in this endeavor, but we can not replace the intuitive nature of the guards and officials who monitor our airports and public buildings. American's vigilance must not weaken, forcing the unending pursuit of affordable technologies that can further protect our citizens. If we do not heed the warnings of the terrorists, if we become complacent because no attacks have taken place in over ten years, then we may awake to a new America that looks much more like the streets of Iraq.

7. Incorporate a same device from your introductory paragraph (concatenation).

This unifies your paper around one piece of symbolism or imagery which solidifies the implicit message of the thesis. Again, there is no verbatim restatement or statement of thesis, just writing that IMPLIES it. If a symbolic emblem of luggage was used in the introduction, then the author could return to it in the conclusion to show that the past emotional baggage was left behind.
Example:
She glanced longingly at the beaten, rugged brown suitcases as they sat silently on the train platform. She had been carrying them with her most of her life, filling and refilling them with trinkets that she could not part with. The luggage looked tired…as tired and as lonely as she felt. She imagined leaving them sit there as she boarded the train. She imagined they would call out to her, begging to be hoisted up into the train and whisked to a new city. The train approached, blowing it whistle. She started toward its steps, paused, studied the suitcases for a long moment and lightly stepped into the warm entryway of the train.

8. Inverted Funnel

Movement from the specific idea of the essay, a version of the thesis (do not simply recite the exact verbiage used in the introduction) into an overview of the main ideas and leading to a general statement of how the essay's concepts apply to an idea or issue in the general culture. It goes from narrow to broad. This technique would be used in academic writing…analytic, research or persuasion where a funnel introduction technique was used in the beginning.
Example:
So, our very safety depends on our agencies locating and developing alternative methods of detecting terrorism. We will continue to rely on the intuitive nature of well trained guards who act as centurions to the gates which lead into our public places. These public places in American eventually lead into the gateways of our allied countries, and even eventually into the very countries that may be sponsoring the terrorists. If our world is to be rescued from violence and live in peace, we must respect the variety of ethnicities and religions that have a right to exist in all nations of our universe.

What to Avoid in Concluding Paragraphs
- Do not go off-track. Avoid introducing an entirely new idea or adding a fact that belongs in the body of the essay. Your conclusion should flow from the rest of your essay.
- Do not reword your introduction. Avoid simply listing the main idea in each topic sentence or restating the thesis. A good test is to check if the introduction and conclusion are interchangeable. If they are, you need to revise.
- Do not announce what you have done. Avoid statements such as "In this paper I have tried to show the main causes for the drop in oil prices." This concept is a little too obvious. Do not be afraid to discuss what you have done, but do it in a more subtle way.
- Do not attempt to make up for an incomplete structure. If you say will discuss four books and attempt a complete discussion of two books, do not try to cover the remaining texts in

a concluding paragraph. In such a situation, it is best to limit you paper to topics you can realistically cover.

- Do not make absolute claims. Avoid statements such as "This proves that. . ." and "If we take this action, the problem will be solved." Always qualify your message with expressions such as "This *seems* to prove . . ." and "If we take this action, we will begin working toward a solution of the problem." The reason why you want to avoid this is that extreme claims like the examples are very hard to prove. We live in a world without a lot of absolutes, so simply write what you were trying to prove. Again, do not be afraid to be confident of your success, but do not claim total victory, either.
- Do not acknowledge a personal weakness. Avoid casting doubt on your material by making statements such as "I may not have thought of all the arguments, but. . ." and "Even though I am not an expert, I feel that what I have said is correct."
- Do not provide a generalized statement about life

REVISING ESSAYS
Revision Involves Changes…

Adding
- completely new thoughts
- the other side of an issue
- explanation of thoughts and ideas
- examples, illustrations
- a specific audience
- a clarifying metaphor or analogy
- specific details
- vivid, fresh adjectives and adverbs

Deleting
- irrelevant passages, no matter how fond you are of them
- broad descriptions and vague generalizations which prevent in-depth discussion of a sharply focused topic
- weak beginnings
- pointless details
- lifeless, taking-up-space words and phrases

Substituting
- one purpose for another (e.g. a primarily informative piece changes to a primarily entertaining one)
- one tone for another
- one point of view for another
- one form of discourse for another (e.g., expressive prose changes to poetry)
- words with greater precision
- strong verbs, colorful expressions

Rearranging
- major points in least-to-most-significant order
- a striking sentence or idea to be used in the introduction or conclusion
- paragraphs into a chronological sequence
- items in a series

Sentence Opening Sheet:
A Means of Analyzing Style AND Revising

The Sentence Opening Sheet (SOS) is a useful tool that allows students to contrast the writing of two authors, to study the style of a single author, and to improve the effectiveness of their own writing. A column labeled "Special Features" allows the teacher to identify elements that focus on a particular assignment (e.g., imagery, periodic sentence, figurative language, etc.) The first step is for students to fill in a chart similar to the one below:

Sentence Number	First Four Words	Special Features	Verbs	No. of Words per Sentence
1				
2				
3				
4 (etc.)				

It works best if the chart is positioned in landscape format with many lines for sentences.

When the chart is completed, it can be examined by the student alone, by a peer group, or by the teacher together with the student. Using the SOS is a way to examine the work of published authors and emulate similar strategies in one's own writing.

As a revision technique for a student's own writing, completion of a chart may signal various writing problems, (repetitiveness in sentence openings, possible run-ons or fragments, passive voice, poor verb choice, lack of variety of sentence lengths, etc.) This technique allows students to revise not only grammatical errors and usage errors but also to strengthen the meaning and effectiveness of their writing.

ARGUMENTATION

Composing an argumentative paper is a complex process that addresses a specific purpose and a targeted audience. The process requires reasoning, a kind of controlled thinking in which the student comes to accept or reject an idea based on its validity and truth found in research, not because of personal belief or an emotional connection. As error in reasoning, or a **LOGICAL FALLACY** will weaken an argument and diminish the credibility of the author. Effective arguments involve key issues, anticipated objections, gathered support, and logical reasoning in an attempt to fully analyze an issue. An effective argument is a well-constructed presentation of ideas that makes a major claim about an issue, the thesis statement, and supports that thesis statement with evidence and sustaining premises (minor claims which are your divisions of thought (topic sentences) and are contained in your body paragraphs. Writers of arguments will also use Rogerian strategies to support their claims with combinations of **LOGOS** which is inductive and deductive reasoning, **PATHOS** which is evidence including examples and stories that make the reader feel emotion and **ETHOS** which includes fact, statistics and research that establishes credibility. The argument's inference is the relationship between the main ideas and the final conclusion.

GENERAL GUIDELINES FOR STUDENT WRITERS:

- Do not claim too much. No writing will completely solve or even fully address all problems involved in a complex argumentative topic.

- Do not oversimplify complex issues. You selected your topic because it is controversial and multifaceted. If you reduce the argument to simplistic terms and come up with an easy solution, you will lose your credibility and diminish your ethos.

- Support your argument with concrete evidence and specific proposals from credible sources, not with abstract generalizations and familiar sentiments. Always assume that your audience is skeptical, expecting you to demonstrate your case reasonably, without bias or shallow development.

LOGIC FALLACIES

Fallacies of logic are errors in reasoning that render an argument invalid. Writers want to avoid these completely. The following partial list of logic fallacies is based on the text *The Concise Guide to Writing* by Rise Axelrod and Charles Cooper. Logic fallacies are the same for writing and speaking.

AD HOMINEM-PERSONAL ATTACK
Demeaning the proponents of a claim instead of attacking the person' issue or stance; Latin for "against the man"
EX: "Hillary Clinton is arrogant and self-centered. Her theories of economic behavior cannot possibly be valid."

Bandwagon
As in "jump on the bandwagon"
EX: "Everybody is going to Florida for spring break, so I should be able to go also."

Begging the Question
Arguing that a claim is true by repeating the claim in different words; sometimes called circular reasoning
EX: "The candidate did not win the election because not enough people voted for him."

Either/Or Reasoning
Assuming that there are only two sides to a question, and representing yours as the only correct one
EX: "You are either for tax changes or against them."

Equivocating
Misleading or hedging with ambiguous language
EX: "Abortion is a moral form of murder."

Failing to accept the Burden of Proof
Asserting a claim without presenting a reasoned argument to support it

EX: "All high school students are bored with today's English class curriculum."

False Analogy
Assuming that because one thing resembles another, conclusions drawn from one also apply to the other
EX: Gene-splicing is really no different from creating a new recipe by combining familiar foods in a novel way."

Hasty Generalization
Offering only weak or limited evidence to support a conclusion-- the result of insufficient, unknown and unrepresentative data collection in your inductive reasoning
EX: "All women are poor drivers."

Ipse Dixit
An appeal from an unqualified "expert"
EX: Peyton Manning endorsing a particular car or an actor who plays a doctor on television supporting a certain analgesic—neither really has the credentials of an expert in these fields.

Non Sequitur
In Latin means "it does not follow" and refers to any argument whose conclusion does not follow from its premises.
EX: "She would make an excellent senator because she is popular in Washington."

Only Reason
Assuming that one reason alone is sufficient to explain a situation
EX: "If schools were more interesting, our country would not have a problem with high school dropouts."

Over Reliance on Authority
Assuming that something is true simply because some expert from some source said so, ignoring ample evidence to the contrary
EX: "According to Dr. Phil, one must replace one addiction with another, less harmful addiction."

Over Simplifying
Giving easy answers to complicated questions, often by appealing to emotions rather than logic
EX: "All we have to do to defend against terrorists is to band together in our efforts and believe in American values."

Post Hoc, Ergo Propter Hoc—Confusing chronology with causality

Assuming that because one thing preceded another, the former caused the later-- Latin for "after this, therefore because of this"
EX: "He drank three glasses of water and soon after he became ill." Therefore, drinking too much water always leads to illness.

Red Herring
Attempting to misdirect the discussion by raising an essentially unrelated point
EX: "The president's tax policies may be popular, but I think that he is receiving kick backs from the environmental agencies. The media should investigate that."

Slanting (also called one-sidedness OR stacking the deck)
Selecting or emphasizing the evidence that supports your claim and suppressing or playing down other evidence.
EX: There should be no "moment of silence" in schools: it discriminates against certain religions, causes unnecessary controversy, takes away from study time, and mixes church and state.

You MUST acknowledge accurate and convincing evidence on the opposing side. This can then be refuted rationally.

Slippery Slope
Pretending that one event will inevitably lead to another, possibly outrageous, one
EX: "Once we allow students to carry water in their backpacks during the day, what will be next---full course dinners?"

Sob Story
Manipulating the reader's emotions in order to lead them to draw unjustified conclusions, often including "loaded words" that depend entirely on pathos
EX: "A baby just wants a chance to live, to start a life and not be ripped away because the mother does not want it."

Straw Man
Directing the argument against a claim that nobody actually holds or that everyone agrees is very weak
EX: "Senator Jones says that we should not fund the attack submarine program. I disagree entirely. I can't understand why he wants to leave us defenseless like that."

GRAMMAR,

MECHANICS, &

SYNTAX

GRAMMATICAL TERMS

Active vs. Passive Voice	
Adjective Phrases	
Adverbial Phrases	
Antecedent	
Clause	
Ellipsis	
Gerunds	
Infinitives	
Misplaced Modifier	
Modifier	
Participial Phrases	
Participle	

Phrases	
Prepositional Phrases	
Relative Pronoun Clauses	
Run-on Sentences	
Sentence Fragment	
Subject complement	
Subordinate clause	
Syntax	
Unity	

THE BASIC SYNTAX PATTERNS

A good writer will combine mixtures of these sentences patterns because syntactic variety is crucial to create interesting reading. Just as when we bake cookies, a variety of ingredients will yield tasty treats, so too in writing a variety of sentence patterns will yield quality writing.

SIMPLE SYNTAX—

One independent clause.
S + V + OB

Example: *I joined the club.*

Simple sentences can have phrases in them so don't think that all simple sentences are short. For example, the sentence *"Sitting in the middle of the road with his head hanging toward the ground, the Bassett Hound looked pathetic."* This sentence is still a simple sentence, but it contains phrases.

COMPOUND SYNTAX—

One independent clause + One independent clause-- joined with a coordinating conjunction.

 IC + IC with conjunction

Example: *I joined the club and Joe did not join it.*

COMPLEX SYNTAX—

At least one independent clause and one dependent clause.
IC + DC

Example: If the plane leaves the airport at seven in the morning, we will have to arise no later than five.

A dependent clause has a subject and verb in it, but it cannot stand alone and make sense. An independent clause has a subject and verb in it and makes sense standing alone.

COMPOUND/COMPLEX SYNTAX—

A minimum of two independent clauses and one dependent clause.

IC + IC + DC

Example: I stood in the rain watching the house and he stood in the doorway watching me because there was nothing left between us but emptiness.

PERIODIC SYNTAX—

The rhetorical weight of the sentence comes at the end because the main clause waits until the end. This sentence pattern creates anticipation because it withholds the fundamental meaning until the last moment.

Example: *Since the Germans had built up a southern defensive, fearing an invasion from Marseilles, and hoping that an impeding storm would forestall any effort of a channel crossing, Hitler entrusted Normandy to the Vichy French and exhausted German defenders.* (Jacobus 402)

CUMULATIVE SYNTAX—

Cumulative sentences usually begin with an independent clause and then go on to add one thought after another, almost imitating how a series of ideas occurs to a writer, a tumbling out effect. It creates a relaxed and easy going tone. The first part of the sentence bears the weight.

Example: *She walked through the town where nothing remained, the buildings torn like broken corpses, the streets lined with debris, broken bottles and broken bodies, cows bloated from the noon-day sun and drenched in blood and death and dust and everything whispering hopelessness.*

EMBEDDED SYNTAX—

A minimum of one independent clause where a dependent clause or a phrase is inserted into the center of the overall structure of the independent clause.

Example: *The girl, who wore a hat and who smiled in spite of her raging cold, sat down on the shoddy bench after having missed her train into the city.*

PARALLELISM-

Parallel structure occurs when similar syntactic units are used in a sequence.

Example: *He enjoyed swimming with his father, fishing with his grandfather, and cooking with his grandmother.*

INTEGRATING QUOTES IN AN ESSAY

When used properly, quotations strengthen the concrete detail of your essay. The following guidelines can help you set up your quotations within your own commentary.

TRANSITION, LEAD-IN, QUOTE (TLQ)

TRANSITION
Begin your concrete detail sentences with transitions
> *For example*
> *In addition,*
> *Furthermore,*

LEAD-IN
These orient your reader and help your sentence to flow smoothly
- *For example, after Scout pummels Walter Cunningham in the schoolyard, she says, "…*
- *In addition, while spending Christmas at Finch Landing, Francis tells Scout "…*
- *Furthermore, when Quindlen explains her wonder at the great divide she "…*

QUOTES
May be direct dialogue, indirect dialogue, or narration (author's description)
- *For example, after Scout pummels Walter Cunningham in the schoolyard, she says, "He made me start off on the wrong foot" (27).*
- *In addition, while spending Christmas at Finch Landing, Francis tells Scout that Atticus is "ruinin' the family" (87).*
- *Furthermore, when Quindlen explains her wonder at the great divide she states "and then something happens, a little thing usually, and all I can see is that great shiny space in the middle" (143).*

EXAMPLES

Incorrect: In "The Chrysanthemums," we are presented with a character who is stifled by her environment. "On every side it sat like a lid on the mountains and made of the great valley a closed pot" (489). In such claustrophobic surroundings it is not surprising that Elisa has few creative and emotional outlets. "Her face was eager and mature and handsome, even her work with the scissors was over-eager, overpowerful" (489).

Correct: In "The Chrysanthemums," we are presented with a character who is stifled by her "closed-off" environment. The text states that even the sky above "sat like a lid on the mountains and made of the great valley a close pot" (489). In such claustrophobic surroundings it is not surprising that Elisa has few creative and emotional outlets. Her only source of fulfillment and passion is her ability to "stick anything in the ground and make it grow" (490).

OTHER QUOTING TIPS

- If you leave out words or phrases in the middle of a quote, use an ellipses mark. Use brackets to insert changes in a quote that will make it fit your sentence structure smoothly. Example: Elisa becomes more interested when the peddler tells her of a "lady down the road [who] has got…nearly every kind of flower but no chrysanthemums" (492).

- Quotes can be used as epigraphs (block indented quotes placed before your introductory paragraph which set the tone, theme, or topic of your essay).

- If your quote is longer than three lines, block indent it (10 spaces from left margin, no quotation marks). Long quotes should be used very sparingly, especially in short papers. They are most often introduced with a complete sentence followed by a colon.

- After quoting (especially long quotes), comment on the quote by connecting it to your ideas. Show how the quotation supports your thesis or division of thought. You must make the connections between textual quotes and meaning. Do not expect the reader of your essay to be mind readers. A good trick is to pick up some of the language from the quote in the sentence that follows it.

- It is generally not a good idea to put quotes in the first sentence of a body paragraph (where the topic sentence may be). Quotes should be used as supporting evidence and thus should be placed towards the middle of the paragraph.

- Do not over quote. Most of your essay should be your ideas and synthesis. Quotes are used only as a paragraph supporting techniques to prove your thesis and divisions of thought (topic sentences).

SAMPLE SENTENCES USING ASSERTIONS,DATA SENTENCES, AND QUOTATIONS

- For Nick, who remarks Gatsby "turned out all right," the hero deserves respect but perhaps does not inspire great admiration (176).

- "I know you blame me," Mrs. Compson tells Jason (47). Is she expressing her own sense of guilt?

- Vivian hates the knights for scorning her, and she dreams of achieving glory by destroying Merlin's: "I have made his glory mine" (390).

- Sanders comments on our society's lack of understanding alcoholism when he shows the effects it has on children. He describes children "seeing the bloated features of their own parents"…and how "they wince, they mourn" (65). This diction creates an atmosphere of distress and anguish, reminding the reader of the devastation that this disease imparts.

- Thomas furthers his playful tone about punctuation when he mocks exclamation points with the example of "Look! They say, look at what I just said! (302).

MODERN LANGUAGE ASSOCIATION (MLA)
FORMATTING RULES FOR IN-TEXT CITATIONS

Standard format: double quotation mark/quoted material/double quotation mark/left parenthesis/page number/right parenthesis/period

> *For example, when Jem and Scout are building their snowman, they "[cannot] wait for Atticus to come home for dinner"* **(71)**.

If the quote ends with a question mark or an exclamation point, put it inside the last quotation mark and put a period after the page citation.

> *For example, while discussing the group of men who want to hang Tom Robinson before the trial begins, Atticus says, "Every mob in every little Southern town is always made up of people you know—doesn't say much for them, does it?"* **(160)**.

Use brackets when you alter words from the original quotation.

> *Actual text: Atticus "went to the court reporter and said something, nodded to Mr. Gilmer, and then went to Tom Robinson and whispered something to him" (214).*

> *Your quote: For example, before leaving the courtroom Atticus "[goes] to the court reporter and [says] something, [nods] to Mr. Gilmer, and then [goes] to Tom Robinson and [whispers] something to him" (214).*

Reminders:
1. Never put periods or commas immediately before the closing quotation mark.
2. Never write pg./p./pp., etc. inside the parentheses. The only think that can appear inside the parentheses are Arabic numbers.
3. Never put only the first quotation mark at the end of a line or the last quotation mark at the beginning of a line by itself.
4. Use a variety of transition words and sentence structures.
5. Never let a quote stand by itself – it must always be embedded within your own syntax

TRANSITIONS AND PARAGRAPH COHERENCE

Transitions and paragraph hooks are connections between writing units that signal relationships between ideas and convey the unity of the entire piece.

TRANSITIONS

Addition signals: one, first of all, second, the third reason, also, next, another, and, in addition,, moreover, furthermore, finally, last of all, again, additionally, besides, likewise, as well, along with

Time signals: first, then, next, after, as, before, while, meanwhile, soon, now, during, finally, until, today, tomorrow, next week, yesterday, afterward, immediately, as soon as, when

Space signals: next to, across, on the opposite side, to the left, to the right, above, below, nearby, against, along, around, beneath, between, in back of, in front of, near, off, onto, on top of, outside, over, throughout, under

Change of direction signals: but, however, yet, in contrast, although, otherwise, still, on the contrary, on the other hand, even though

Illustration signals: for example, for instance, specifically, as an illustration, once, such as, in other words, that is, put in another way

Conclusion signals: therefore, consequently, thus, then, as a result, in summary, to conclude, last of all, finally, all in all

Emphasis signals: again, to repeat, for this reason, truly, in fact

PARAGRAPH CONNECTIONS

Echo transition – Takes the concept or idea in a previous sentence or paragraph and uses the same concept or idea in the next sentence or paragraph to create coherence and unity.

Repeated words: repeating key words can help tie a paragraph or longer writing together

Pronouns: using pronouns to take the place of words or ideas can help you avoid needless repetition.

Synonyms: using synonyms for some words can increase variety and interest and help the reader move from one step in the thought of the paper to another.

NOTE: Transitions, when used sparingly and accurately, add to the overall polished effect of your writing. However, the overuse or incorrect use of transitions can create an artificial or "canned" effect and can also create confusion in your readers. Be familiar with the expressions, but in addition, become more aware of the ways in which published writers employ transition to accomplish their ends.

AVOIDING COMMON WRITING ERRORS

1. Write in active, not passive, voice (e.g., *The information confused the student* instead of *The Student was confused by the information*).
2. Punctuate compound sentences correctly to avoid comma splices and run-ons.
3. Avoid contractions. Then you will never confuse the contraction it's (*meaning it is or it has*) with the possessive pronoun its (*e.g., The dog wagged its tail*).
4. Avoid announcing your intentions (*This report will examine; In this paper I will argue*).
5. Develop your paragraphs. One or two sentences cannot form a developed paragraph.
6. Vary your sentence pattern by combining sentences to create a balance of complex, simple, and compound patterns.
7. Avoid opening your paper with a "dictionary definition" and ending your paragraphs with a "concluding" sentence.
8. Avoid the excessive use of the expletives there is; there are; there would have been.
9. Avoid redundant rhetoric (*separate out; focus in on; exact same*).
10. Eliminate empty phrases: *in today's society* (*in today's* anything); *hopefully*; *in my opinion*; *due to the fact*
11. Replace the words he/she or him/her with a plural subject if appropriate: *Students realize they must develop solid study habits* replaces *A student realizes he/she must develop solid study habits.*
12. Avoid the use of *this, that, which*, and similar pronouns to cover more than one specific antecedent (the noun or pronoun that the pronoun refers to).
13. Avoid faulty predication or faulty pronoun reference: *This is when; The reason is because; In the book it says..*
14. Avoid shifting voice: *The speech students learned that you had to prepare carefully to hold an audience's attention.*
15. Distinguish subjective from objective forms of pronoun case; *he/him; she/her; they/them; we/us*; etc.
16. Refer to a usage glossary to avoid using *who's for whose; affect for effect; loose for lose; to for too; presently for currently*; etc.
17. Place quotation marks outside commas and periods; generally place them inside semicolons.
18. Adhere to the "I 0 percent rule" when writing introductions and conclusions. That is, your introduction as well as your conclusion should each measure around I 0 percent of the length of the entire paper.
19. Underline or italicize only that portion of a title you borrow from another author.
20. Avoid the use of the verb feel when you think or believe (e.g., *The character feels like he needs to get revenge*). *The character believes that* is acceptable usage.
21. Refer to an author's full name only when is it initially used; thereafter, use last name only and. With few exceptions, never with a title such as *Dr.* or *Ms.* (*Doctor Johnson* replaces *Samuel Johnson*, a notable exception.)
22. Indent four lines or more of quoted material without the use of quotation marks because indention in itself is the "signpost" 'to your reader that you have borrowed the information. Use a single quotation mark, however, to indicate a speaker within the indented citation.
23. Introduce long quotations with a color4 and always offer some analysis or commentary (not summary) before or after the introduction of a quotation.
24. Underline or italicize those works that are long enough to be published separately. They include television sitcoms, movies, epic poems, and music albums.

25. Space ellipses correctly, space/period/space/period/space/period (. . .)
26. *Use brackets to reflect a change in capitalization if different from the text you are quoting: John Kenney's philosophy was to '[a]sk what you can do for your country.'*
27. Stay in literary or historical present tense when "in the text": *As Shakespeare characterizes him, Hamlet is (not was) a tragic figure.*
28. Spell out all numbers ten (O-IO) and below. Always spell any number if it is the first word of the sentence.
29. Distinguish the narrator's or speaker's voice from the author's when you analyze literary works (for poetry, the speaker's voice replaces the narrator's).
30. Avoid using a quotation as a thesis statement or topic sentence.
31. Avoid using an ellipsis to indicate an omission from the beginning of a quotation.
32. Reserve the term *quote* as a verb, the term *quotation* as a noun (*She wants to quote one portion of the quotation*).

PRE-AP/AP ENGLISH LITERATURE AND COMPOSITION RESOURCES

AP English Literature and Composition
Works for Open-Ended Questions
1971-2009

The following list of books indicates the years that these titles have been suggested for the open-ended question on the AP English Literature and Composition Exam. Pre-AP/AP English students should choose additional reading selections from this list.

General list or no list: 1972, 1973, 1974, 1975, 1983, 1984, 1993, 1998

Adapted from an original list by Norma J. Wilkerson.
Works referred to on the AP Literature exams since 1973, specific years in parentheses:

A
Absalom, Absalom by William Faulkner (76, 00)
Adam Bede by George Eliot (06)
The Adventures of Huckleberry Finn by Mark Twain (80, 82, 85, 91, 92, 94, 95, 96, 99, 05, 06, 07, 08)
The Aeneid by Virgil (06)
Agnes of God by John Pielmeier (00)
The Age of Innocence by Edith Wharton (97, 02, 03, 08)
Alias Grace by Margaret Atwood (00, 04, 08)
All the King's Men by Robert Penn Warren (00, 02, 04, 07, 08)
All My Sons by Arthur Miller (85, 90)
All the Pretty Horses by Cormac McCarthy (95, 96, 06, 07, 08)
America is in the Heart by Carlos Bulosan (95)
An American Tragedy by Theodore Dreiser (81, 82, 95, 03)
The American by Henry James (05)
Anna Karenina by Leo Tolstoy (80, 91, 99, 03, 04, 06, 08)
Another Country by James Baldwin (95)
Antigone by Sophocles (79, 80, 90, 94, 99, 03, 05)
Anthony and Cleopatra by William Shakespeare (80, 91)
Apprenticeship of Duddy Kravitz by Mordecai Richler (94)
Armies of the Night by Norman Mailer (76)
As I Lay Dying by William Faulkner (78, 89, 90, 94, 01, 04, 06, 07)
As You Like It by William Shakespeare (92, 05. 06)
Atonement by Ian McEwan (07)
Autobiography of an Ex-Colored Man by James Weldon Johnson (02, 05)
The Awakening by Kate Chopin (87, 88, 91, 92, 95, 97, 99, 02, 07)

B
"The Bear" by William Faulkner (94. 06)
Beloved by Toni Morrison (90, 99, 01, 03, 05, 07)
A Bend in the River by V. S. Naipaul (03)
Benito Cereno by Herman Melville (89)
Billy Budd by Herman Melville (79, 81, 82, 83, 85, 99, 02, 04, 05, 07, 08)
The Birthday Party by Harold Pinter (89, 97)
Black Boy by Richard Wright (06, 08)
Bleak House by Charles Dickens (94, 00, 04)
Bless Me, Ultima by Rudolfo Anaya (94, 96, 97, 99, 04, 05, 06, 08)
The Blind Assassin by Margaret Atwood (07)

The Bluest Eye by Toni Morrison (95, 08)
Bone: A Novel by Fae M. Ng (03)
The Bonesetter's Daughter by Amy Tan (06, 07)
Brave New World by Aldous Huxley (89, 05)
Brighton Rock by Graham Greene (79)
The Brothers Karamazov by Fyodor Dostoevsky (90, 08)

C
Candida by George Bernard Shaw (80)
Candide by Voltaire (80, 86, 87, 91, 95, 96, 04, 06)
The Canterbury Tales by Geoffrey Chaucer (06)
The Caretaker by Harold Pinter (85)
Catch-22 by Joseph Heller (82, 85, 87, 89, 94, 01, 03, 04, 05, 07, 08)
The Catcher in the Rye by J. D. Salinger (01, 08)
Cat on a Hot Tin Roof by Tennessee Williams (00)
Cat's Eye by Margaret Atwood (94, 08)
The Centaur by John Updike (81)
Ceremony by Leslie Marmon Silko (94, 96, 97, 99, 01, 03, 05, 06, 07)
The Cherry Orchard by Anton Chekhov (77, 06, 07)
The Chosen by Chaim Potok (08)
"Civil Disobedience" by Henry David Thoreau (76)
Cold Mountain by Charles Frazier (06, 08)
The Color Purple by Alice Walker (92, 94, 95, 96, 97, 05, 08)
Coming Through Slaughter by Michael Ondaatje (01)
Cry, The Beloved Country by Alan Paton (85, 87, 91, 95, 96, 07)
Crime and Punishment by Fyodor Dostoevsky (76, 79, 80, 82, 88, 96, 99, 00, 01, 02, 03, 04, 05)
"The Crisis" by Thomas Paine (76)
The Crucible by Arthur Miller (83, 86, 89, 04, 05)

D
Daisy Miller by Henry James (97, 03)
Dancing at Lughnasa by Brian Friel (01)
David Copperfield by Charles Dickens (78, 83, 06)
"The Dead" by James Joyce (97)
The Death of Ivan Ilyich by Leo Tolstoy (86)
Death of a Salesman by Arthur Miller (86, 88, 94, 03, 04, 05, 07)
Delta Wedding by Eudora Welty (97)
Desire under the Elms by Eugene O'Neill (81)
Dinner at the Homesick Restaurant by Anne Tyler (97)
The Divine Comedy by Dante Alighieri (06)
The Diviners by Margaret Laurence (95)
Doctor Faustus by Christopher Marlowe (79, 86, 99, 04)
A Doll's House by Henrik Ibsen (83, 87, 88, 95, 05)
The Dollmaker by Harriet Arnot (91)
Don Quixote by Miguel de Cervantes (01, 04, 06, 08)
Dreaming in Cuban by Cristina Garcia (03)
Dutchman by Amiri Baraka/Leroi Jones (03, 06)

E
East of Eden by John Steinbeck (06)
Emma by Jane Austen (96, 08)
An Enemy of the People by Henrik Ibsen (76, 80, 87, 99, 01, 07)
Equus by Peter Shaffer (92, 99, 00, 01, 08)

Ethan Frome by Edith Wharton (80, 85, 03, 05, 06, 07)
The Eumenides by Aeschylus (in *The Orestia*) (96)

F
The Fall by Albert Camus (81)
A Farewell to Arms by Ernest Hemingway (99, 04)
The Father by August Strindberg (01)
Fathers and Sons by Ivan Turgenev (90)
Faust by Johann Goethe (02)
The Federalist by Alexander Hamilton (76)
Fences by August Wilson (02, 05)
Fifth Business by Robertson Davis (00)
A Fine Balance by Rohinton Mistry (03, 07)
The Fixer by Bernard Malamud (07)
For Whom the Bell Tolls by Ernest Hemingway (03, 06)
Frankenstein by Mary Shelley (89, 00, 03, 06, 08)

G
A Gathering of Old Men by Ernest Gaines (00)
A Gesture Life by Chang-Rae Lee (04, 05)
Ghosts by Henrik Ibsen (00, 04)
The Glass Menagerie by Tennessee Williams (90, 94, 97, 99, 02, 08)
Going After Cacciato by Time O'Brien (01, 06)
The Good Soldier by Ford Maddox Ford (00)
The Grapes of Wrath by John Steinbeck (95, 03, 06)
Great Expectations by Charles Dickens (79, 80, 88, 89, 92, 95, 96, 00, 01, 02, 03, 04, 05, 07, 08)
The Great Gatsby by F. Scott Fitzgerald (82, 83, 88, 91, 92, 97, 00, 02, 04, 05, 07)
Go Tell It on the Mountain by James Baldwin (83, 88, 90, 05)
Gulliver's Travels by Jonathan Swift (87, 89, 01, 04, 06)

H
The Hairy Ape by Eugene O'Neill (89)
Hamlet by William Shakespeare (88, 94, 97, 99, 00)
The Handmaid's Tale by Margaret Atwood (03)
Hard Times by Charles Dickens (87, 90)
Heart of Darkness by Joseph Conrad (76, 91, 94, 96, 99, 00, 01, 02, 03, 04, 06)
The Heart of the Matter by Graham Greene (71)
Hedda Gabler by Henrik Ibsen (79, 92, 00, 02, 03, 05)
Henry IV, Parts I and II by William Shakespeare (80, 90, 08)
Henry V by William Shakespeare (02)
A High Wind in Jamaica by Richard Hughes (08)
The Homecoming by Harold Pinter (78, 90)
House Made of Dawn by N Scott Momaday (95, 06)
The House of Mirth by Edith Wharton (04, 07)
The House of Seven Gables by Nathaniel Hawthorne (89)
The House on Mango Street by Sandra Cisneros (08)

I
The Iliad by Homer (80)
The Importance of Being Earnest by Oscar Wilde (06)
In the Lake of the Woods by Tim O'Brien (00)
In the Time of Butterflies by Julia Alvarez (05)

Invisible Man by Ralph Ellison (76, 77, 78, 82, 83, 85, 86, 87, 88, 89, 91, 94, 95, 96, 97, 01, 03, 04, 05, 07, 08)

J
Jane Eyre by Charlotte Bronte (78, 79, 80, 88, 91, 94, 95, 96, 97, 99, 00, 05, 07, 08)
Jasmine by Bharati Mukherjee (99)
J.B. by Archibald MacLeish (81, 94)
Joe Turner's Come and Gone by August Wilson (00)
The Joy Luck Club by Amy Tan (97, 03)
Joseph Andrews by Henry Fielding (99)
Jude the Obscure by Thomas Hardy (76, 80, 85, 87, 95)
Julius Caesar by William Shakespeare (82, 97, 07)
The Jungle by Upton Sinclair (77, 78, 82, 88, 89, 90, 96)

K
Kafka on the Shore by Haruki Murakami (08)
King Lear by William Shakespeare (77, 78, 82, 88, 89, 90, 96, 01, 03, 06, 08)
The Kite Runner by Khaled Hosseini (07, 08)

L
A Lesson before Dying by Ernest Gaines (99)
Letters from an American Farmer by de Crevecoeur (76)
Light in August by William Faulkner (79, 81, 82, 83, 85, 95, 99, 03, 06)
The Little Foxes by Lillian Hellman (85, 90)
Little Women by Louisa May Alcott (08)
Long Day's Journey into Night by Eugene O'Neill (90, 03, 07)
Lord Jim by Joseph Conrad (77, 78, 82, 86, 00, 03, 07)
Lord of the Flies by William Golding (85, 08)
The Loved One by Evelyn Waugh (89)
Love Medicine by Louise Erdrich (95)
"Love Song of J. Alfred Prufrock" by T. S. Eliot (85)
Lysistrata by Aristophanes (87)

M
Macbeth by William Shakespeare (83, 99, 03, 05)
Madame Bovary by Gustave Flaubert (80, 85, 04, 05, 06)
Main Street by Sinclair Lewis (87)
Major Barbara by George Bernard Shaw (79, 96, 04, 07)
Man and Superman by George Bernard Shaw (81)
Mansfield Park by Jane Austen (03, 06)
Master Harold...and the Boys by Athol Fugard (03, 08)
The Mayor of Casterbridge by Thomas Hardy (94, 99, 00, 02, 07)
M. Butterfly by David Henry Wang (95)
Medea by Euripides (82, 92, 95, 01, 03)
The Member of the Wedding by Carson McCullers (97, 08)
The Merchant of Venice by William Shakespeare (85, 91, 95, 02, 03)
Metamorphosis by Franz Kafka (78, 89)
Middlemarch by George Eliot (95, 04, 05, 07)
Middle Passage by V. S. Naipaul (06)
A Midsummer Night's Dream by William Shakespeare (06)
The Mill on the Floss by George Eliot (90, 92, 04)
The Misanthrope by Moliere (2008)
Miss Lonelyhearts by Nathanael West (89)

Moby Dick by Herman Melville (76, 77, 78, 79, 80, 89, 94, 96, 01, 03, 04, 05, 06, 07)
Moll Flanders by Daniel Defoe (76, 77, 86, 87, 95)
Monkey Bridge by Lan Cao (00, 03)
The Moor's Last Sigh by Salman Rushdie (07)
Mother Courage and Her Children by Berthold Brecht (85, 87, 06)
Mrs. Dalloway by Virginia Woolf (94, 97, 04, 05, 07)
Mrs. Warren's Profession by George Bernard Shaw (87, 90, 95, 02)
Much Ado About Nothing by William Shakespeare (97)
Murder in the Cathedral by T. S. Eliot (76, 80, 85, 95, 07)
"My Last Duchess" by Robert Browning (85)
My Antonia by Willa Cather (03, 08)
My Name is Asher Lev by Chaim Potok (03)

N
Native Son by Richard Wright (79, 82, 85, 87, 95, 01, 04)
Native Speaker by Chang-Rae Lee (99, 03, 07, 08)
1984 by George Orwell (87, 94)
No Exit by John Paul Sartre (86)
No-No Boy by John Okada (95)
Notes from the Underground by Fyodor Dostoevsky (89)

O
Obasan by Joy Kogawa (94, 95, 04, 05, 06, 07)
The Odyssey by Homer (86, 06)
Oedipus Rex by Sophocles (77, 85, 88, 00, 03, 04)
Of Mice and Men by John Steinbeck (01)
Old School by Tobias Wolff (08)
One Day in the Life of Ivan Denisovich by Alexander Solzhenitsyn (05)
One Hundred Years of Solitude by Gabriel Garcia Marquez (89, 04)
One Flew Over the Cuckoo's Nest by Ken Kesey (01)
O Pioneers! by Willa Cather (06)
The Optimist's Daughter by D. H. Lawrence (94)
The Orestia by Aeschylus (90)
Orlando: A Biography by Virginia Woolf (04)
Othello by William Shakespeare (79, 85, 88, 92, 95, 03, 04, 07)
Our Mutual Friend by Charles Dickens (90)
Our Town by Thornton Wilder (86, 97)
Out of Africa by Isaak Dinesen (06)

P
Pale Fire by Vladimir Nabokov (01)
Pamela by Samuel Richardson (86)
A Passage to India by E. M. Forster (77, 78, 88, 91, 92, 07)
Paradise Lost by John Milton (85, 86)
Peer Gynt by Henrik Ibsen (06)
Père Goriot by Honore de Balzac (02)
Persuasion by Jane Austen (90, 05, 07)
Phaedre by Jean Racine (92, 03)
The Piano Lesson by August Wilson (96, 99, 07, 08)
The Picture of Dorian Gray by Oscar Wilde (02)
The Plague by Albert Camus (02)
Pnin by Vladimir Nabokov (97)
Pocho by Jose Antonio Villareal (02, 08)

Portrait of a Lady by Henry James (88, 92, 96, 03, 05, 07)
Portrait of the Artist as a Young Man by James Joyce (76, 77, 80, 86, 88, 96, 99, 04, 05, 08)
The Power and the Glory by Graham Greene (95)
Praisesong for the Widow by Paule Marshall (96)
Pride and Prejudice by Jane Austen (83, 88, 92, 97, 08)
The Prime of Miss Jean Brodie by Muriel Spark (90, 08)
Push by Sapphire (07)
Pygmalion by George Bernard Shaw (03, 05, 08)

R
Ragtime by E. L. Doctorow (03, 07)
A Raisin in the Sun by Lorraine Hansberry (87, 90, 94, 96, 99, 07)
The Rape of the Lock by Alexander Pope (81)
The Red Badge of Courage by Stephen Crane (08)
Redburn by Herman Melville (87)
The Remains of the Day by Kazuo Ishiguro (00, 03)
Reservation Blues by Sherman Alexie (08)
The Return of the Native by Thomas Hardy (07)
Richard III by William Shakespeare (79)
A River Runs Through It by Norman Maclean (08)
A Room of One's Own by Virginia Woolf (76)
A Room with a View by E. M. Forster (03)
Romeo and Juliet by William Shakespeare (90, 92, 97, 08)
Rosencrantz and Guildenstern Are Dead by Tom Stoppard (81, 94, 00, 04, 05, 06)

S
Saint Joan by George Bernard Shaw (95)
The Scarlet Letter by Nathaniel Hawthorne (77, 78, 83, 88, 91, 99, 02, 04, 05, 06)
Sent for You Yesterday by John E. Wideman (03)
A Separate Peace by John Knowles (82, 07)
The Shipping News by E. Annie Proulx (97)
Silas Marner by George Eliot (02)
Sister Carrie by Theodore Dreiser (87, 02, 04)
Slaughterhouse Five by Kurt Vonnegut, Jr. (91, 04)
Snow Falling on Cedars by David Guterson (00)
Song of Solomon by Toni Morrison (81, 88, 96, 00, 04, 05, 06, 07)
Sons and Lovers by D. H. Lawrence (77, 90)
The Sound and the Fury by William Faulkner (77, 86, 97, 01, 07, 08)
The Stone Angel by Margaret Laurence (96, 04)
The Stranger by Albert Camus (79, 82, 86, 04)
A Streetcar Named Desire by Tennessee Williams (91, 92, 01, 04, 07, 08)
The Street by Ann Petry (07)
Sula by Toni Morrison (92, 97, 02, 04, 07, 08)
Surfacing by Margaret Atwood (05)
The Sun Also Rises by Ernest Hemingway (85, 91, 95, 96, 04, 05)

T
A Tale of Two Cities by Charles Dickens (82, 91, 04, 08)
Tartuffe by Moliere (87)
The Tempest by William Shakespeare (78, 96, 03, 05, 07)
Tess of the D'Urbervilles by Thomas Hardy (82, 91, 03, 06, 07)
Their Eyes Were Watching God by Zora Neale Hurston (88, 90, 91, 96. 04, 05, 06, 07, 08)
Things Fall Apart by Chinua Achebe (91, 97, 03)

The Things They Carried by Tim O'Brien (04)
A Thousand Acres by Jane Smiley (06)
To Kill a Mockingbird by Harper Lee (08)
To the Lighthouse by Virginia Woolf (77, 86, 88, 08)
Tom Jones by Henry Fielding (90, 00, 06, 08)
The Trial by Franz Kafka (88, 89, 00)
Trifles by Susan Glaspell (00)
Tristram Shandy by Laurence Sterne (86)
The Turn of the Screw by Henry James (92, 94, 00, 02, 04, 08)
Twelfth Night by William Shakespeare (85, 94, 96)
Typical American by Gish Jen (02, 03, 05)

U
Uncle Tom's Cabin by Harriet Beecher Stowe (87)

V
The Vicar of Wakefield by Oliver Goldsmith (06)
Victory by Joseph Conrad (83)
Volpone by Ben Jonson (83)

W
Waiting for Godot by Samuel Beckett (77, 85, 86, 89, 94, 01)
The Warden by Anthony Trollope (96)
Washington Square by Henry James (90)
The Wasteland by T. S. Eliot (81)
Watch on the Rhine by Lillian Hellman (87)
The Way We Live Now by Anthony Trollope (06)
We Were the Mulvaneys by Joyce Carol Oates (07)
Who's Afraid of Virginia Woolf? by Edward Albee (88, 94, 00, 04, 07)
Wide Sargasso Sea by Jean Rhys (89, 92, 05, 07, 08)
The Wild Duck by Henrik Ibsen (78)
Winter in the Blood by James Welch (95)
Winter's Tale by William Shakespeare (82, 89, 95, 06)
Wise Blood by Flannery O'Connor (82, 89, 95)
Woman Warrior by Maxine Hong Kingston (91, 08)
Wuthering Heights by Emily Bronte (77, 78, 79, 83, 86, 88, 89, 90, 91, 92, 96, 97, 99, 01, 06, 07, 08)

Z
The Zoo Story by Edward Albee (82, 01)
Zoot Suit by Luis Valdez (95)

AP LITERATURE TERMINOLOGY

The following pages list specific terms to AP English LITERATURE. However, many pieces of writing will share techniques; thus, the Venn diagram following the lists will illustrate the differences and similarities between AP English Literature and AP English Language.

Literary Terms *(AP English Literature)*

Allegory	
Allusion	
Anachronism	
Analogy	
Anecdote	
Aphorism	
Apostrophe	
Atmosphere	
Archetype	
Characterization (Direct v. Indirect)	

Colloquialism	
Conflict, man vs. man	
Conflict, man vs. nature	
Conflict, man vs. society	
Conflict, man vs. self	
Connotation of diction	
Dialect	
Denotation of diction	
Diction	
Dynamic character	
Euphemism	
Explication	
Flashback	

Flat character	
Foil	
Foreshadowing	
Frame story	
Hyperbole	
Idiom	
Imagery	
Inference	
Irony, dramatic	
Irony, situational	
Irony, verbal	
Jargon	
Litotes	

Lyrical style	
Metaphor	
Metonymy	
Monologue	
Oxymoron	
Paradox	
Persona	
Personification	
Plot	
Point of view, 1st person	
Point of view, 3rd person	
Point of view, omniscient	
Point of view, objective	

Prologue	
Repetition	
Rhetorical question	
Round character	
Scene	
Setting	
Simile	
Soliloquy	
Static character	
Sub plot	
Suspense	
Symbolism	
Synecdoche	

Theme	
Thesis	
Tone	
Understatement	

What is Poetry?

It is words arranged in a rhythmic pattern with regular accent (like beats in music), words which are carefully selected for sound, accent, and meaning to express ideas and emotions in an imaginative manner. Each poem has rhythm, melody, imagery, and form.

SOME ELEMENTS OF POETRY

What is Rhythm?

Rhythm is produced by a recurring pattern of stressed and unstressed syllables and pauses. Each poem has a **metric pattern** (except in "free verse" which has no metrical pattern since it is based on the natural cadences of speech). That is, the accents of the syllables in the words fall at regular intervals, like the beat of music. This pattern is described by indicating the kind and number of feet in a regular verse line.

The Four Most-Used Kind of Feet

No. of Syllables per Foot	Technical Name of Kind of Foot	Accented = (/) DUMM Unaccented = (~) de	Such As
2	**iamb, iambic**	~ / de DUMM	~ / ~ / a WAY, i WILL
2	**trochee, trochaic**	/ ~ DUMM de	/ ~ / ~ COM ing, DO it
3	**anapest, anapestic**	~ ~ / de de DUMM	~ ~ / ~ ~ / can non ADE, let us IN
3	**dactyl, dactylic**	/ ~ ~ DUMM de de	/ ~ ~ / ~ ~ VIC tor ies, TWO of them
2	**spondee, spondaic**	/ / DUMM DUMM	/ / / / / / Football, Mayday, Key West
2	**pyrrhus, pyrrhic**	~ ~ de de	~ ~ ~ ~ On the (board), in a (box)

NOTE: Spondee and pyrrhus are NEVER used as the sole meter of a poem.

The beat of poetry feet is called **meter**. **Scansion** is marking lines as the following line is marked in order to show **feet** or **meter**.

~   /   ~   /   ~   /   ~   /
The stag │ at eve │ had drunk │ his fill.

This line is **iambic tetrameter**. If meter should vary within a line, it is called **inversion**.

The number of feet in a line is expressed as follows:
- 1 foot **monometer**
- 2 feet **dimeter**
- 3 feet **trimeter**
- 4 feet **tetrameter**
- 5 feet **pentameter**
- 6 feet **hexameter**
- 7 feet **heptameter**
- 8 feet **octameter**
- 9 feet **nonameter**

Pauses usually do not figure significantly in scansion, but they do affect the rhythm of a line, just as they affect the rhythm of music. There are three types of pauses:
End-stopped is a pause at the end of a line. **Caesura** is a pause that occurs WITHIN a line.
Enjambment is a line that "runs over" to the next line without a pause.

Metrical/Poetry Terms

Alliteration	
Anapest	
Assonance	
Ballad	
Blank verse	
Caesura	
Cinquain	
Consonance	
Couplet	
Dactyl	
Elegy	
End-stopped	

Enjambment	
Epic	
Free verse	
Heptastich	
Heroic couplet	
Hexameter	
Iamb	
Internal rhyme	
Meter	
Octave	
Ode	
Onomatopoeia	
Pentameter	

Quatrain	
Rhyme scheme	
Sestet	
Sonnet	
Spondee	
Stanza	
Tercet	
Terza rima	
Tetrameter	
Trochee	

Using TPCASTT for Analysis of Poetry

T	**TITLE**	What do the words of the title suggest to you? What denotations are presented in the title? What connotations or associations do the words possess?
P	**PARAPHRASE**	Translate the poem in your own words. What is the poem about?
C	**CONNOTATION**	What meaning does the poem have beyond the literal meaning? Fill in the chart below.

Form	Diction	Imagery
Point of View	Details	Allusions
Symbolism	Figurative Language	Other Devices (antithesis, apostrophe, sound devices, irony, oxymoron, paradox, pun, sarcasm, understatement)

A	**ATTITUDE**	What is the speaker's attitude? How does the speaker feel about himself, about others, and about the subject? What is the author's attitude? How does the author feel about the speaker, about other characters, about the subject, and the reader?
S	**SHIFTS**	Where do the shifts in tone, setting, voice, etc. occur? Look for time and place, keywords, punctuation, stanza divisions, changes in length or rhyme, and sentence structure. What is the purpose of each shift? How do they contribute to effect and meaning?
T	**TITLE**	Reanalyze the title on an interpretive level. What part does the title play in the overall interpretation of the poem?
T	**THEME**	List the subjects and the abstract ideas in the poem. Then determine the overall theme. The theme must be written in a complete sentence.

Identifying What Is and Is Not a Symbol in a Poem

There is no simple or sure method to guarantee recognition. Only through practice and study can you gain confidence and skill in reading and analyzing poetry—for its symbols as well as for other features. BUT here are three tips that may help:

1. Read carefully and closely, looking for the repetition of words, phrases, and ideas, and especially verbal patterns. Remember symbols do not so much "stick out" as EMERGE from the body of the poem.

2. Paraphrase the poem, or at least its notable parts, seeing if objects and the like suggest more than what at first they appear to be. Paraphrasing often reveals in surprising ways a symbol of the likelihood of a symbolic element.

3. Observe in particular biblical, mythological, and historical references, or any pattern of seasonal and daily repetitions which may point to symbolic meanings.

It is better to find too few symbols than too many. The impulse to read too much into a poem, to project personal views or prejudices, and to confuse images with symbols is great and should be balanced with thoughtfulness. Every red rose does not have to be love and romance; every conflict between persons, an Oedipal or a Faustian struggle; every unfortunate victim, a crucified Jesus. Sometimes a rose is a rose is a rose!

from Sandra Effinger, June 2009

TEACHING ARCHETYPES

CHARACTERS

The Hero	
The Scapegoat	
The Devil Figure	
The Initiates	
The Mentors	
The Friendly Beast	
The Creature of Nightmare	
Loyal Retainers	
Star-Crossed Lovers	
Young Man from the Provinces	
Hunting Group of Companions	
The Outcast	

The Woman Figure	Earth mother:
	Temptress:
	Platonic Ideal:
	Unfaithful Wife:
	Damsel in Distress:

SITUATIONS

Creation	
Death and Rebirth	
The Quest	
The Task	
The Initiation	
The Journey	
The Fall	

Escape from Time	
Nature vs. The Mechanistic World	
Battle of Good and Evil	
The Unhealable Wound	
The Ritual	
The Magic Weapon	

WRITING GENRES & PURPOSES FOR FICTION

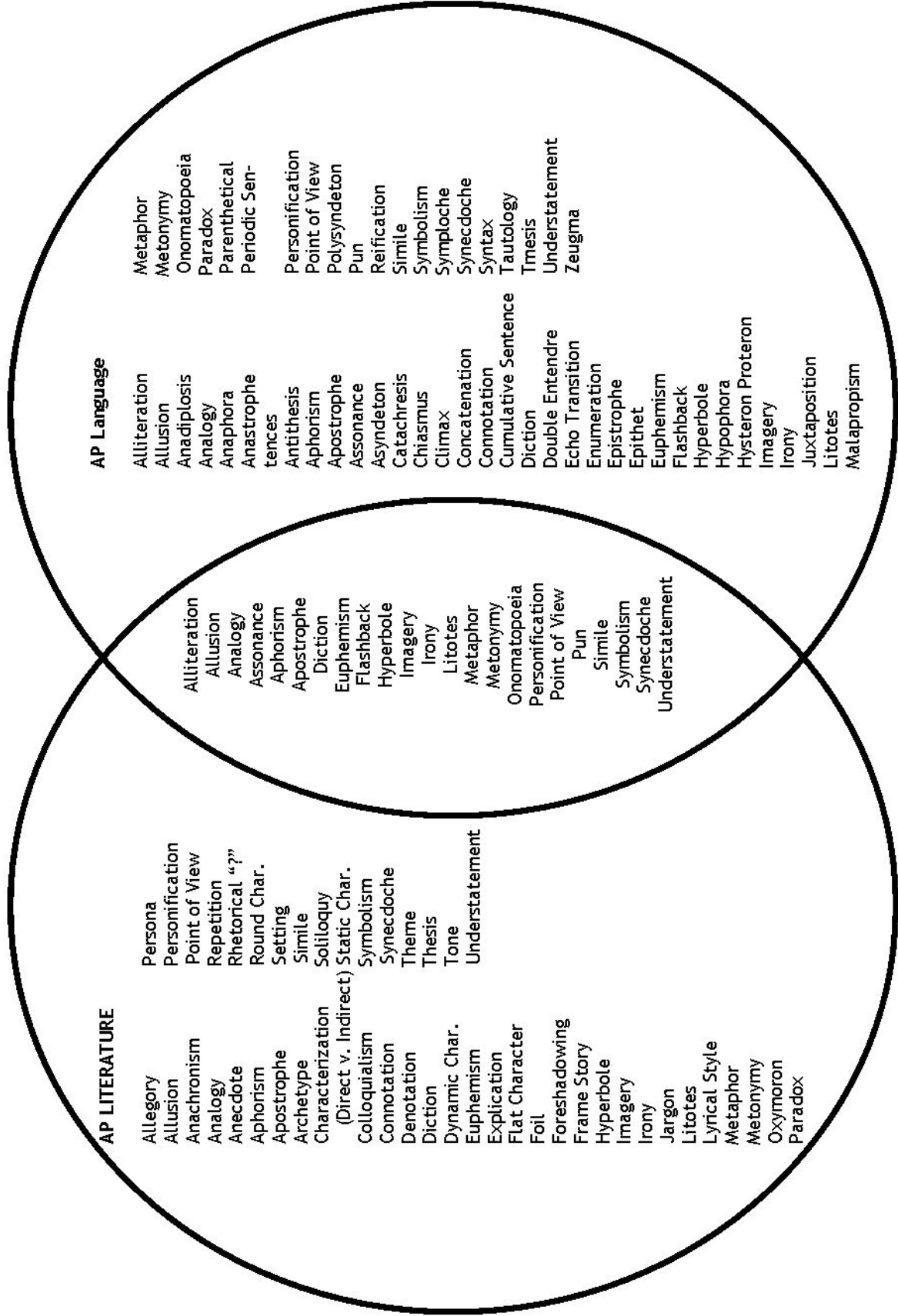|	
Adventure	
Allegory	
Comedy	
Drama	
Fable	
Fantasy	
Farce	
Folktales	
Frame Story	
Gothic	
History/Historical Novel	
Lyrical	
Memoir	
Mystery	
Mythology	
Novel/Novella	
Parable	
Parody	
Poetry	
Prose	
Romance	
Satire	
Science Fiction	
Short Story	
Stream of Consciousness	
Tragedy	

The Various "-Isms" of Fiction

In discussing literature, critics often use terms such as realistic, romantic, naturalistic, impressionistic, and expressionistic. The terms are so elastic that definitions are elusive. Each suggests a characteristic cluster of traits.

Romanticism	• Emphasizes emotion, imagination, and individualism • Values the ideal and transcends the real • Stresses subjectivity, love of nature, and the solitary life • Idealizes spontaneity, freedom, and rural life • Values awe, mystery, and sometime mysticism • Associates human moods with moods of nature • Displays fascination with the past • Espouses individual freedom and human rights • Often associated with youthful idealism and emotionalism • At its worst becomes self-indulgent and sentimental **(Nathaniel Hawthorne, Edgar Allen Poe, and the American Transcendentalists)**
Realism	• Values the actual • Opposes idealism • Stresses the here and now, striving for an accurate portrayal of life as it is • Focuses on ordinary people in ordinary situations • Explores characters' problems and conflicts, often stressing ethical issues • Also emphasizes the individual, but is pragmatic • Implications shift with philosophical changes in what is considered "real" **(Mark Twain and Henry James)**
Naturalism	• An outgrowth of realism • Stresses biological and socioeconomic determinism • Values underlying scientific principles • Presents life as a brutal struggle to survive • Somber and pessimistic • Atmosphere is often sordid and violent • Characters tend to be ordinary people motivated by animalistic drives, responding to internal and external forces they neither can control nor understand **(Stephen Crane)**
Impressionism	• Derives from 19th century French impressionist painters who were especially interested in uses of light to suggest subjective impressions of reality • Stresses the perceptual responses of the audience • Focuses on the inner life and perceptions of a single character, usually in a single passing moment • Highly selective details combine to suggest fleeting impressions **(Virginia Woolf and some James Joyce works)**
Expressionism	• Term borrowed from art criticism • Uses distortion and fantasy to eternalize emotions and moods, especially experiences of disorientation and imbalance • Transcends life as it appears to be, using symbols and abstractions to present life as it feels • De-emphasizes the individual • Freely disregards formal rules to suit the author's purpose • Emphasizes the unreal, often nightmarish actions and atmosphere **(Franz Kafka)**

Note: More often, critics describe a work as being more or less realistic or romantic. They may have tendencies toward naturalism or impressionistic or expressionistic elements.

PRE-AP/AP INFORMATION & STRATEGIES FOR BOTH AP LANGUAGE & AP ENGLISH LITERATURE

How AP Literature and AP Language Compare

AP LITERATURE

Allegory
Allusion
Anachronism
Analogy
Anecdote
Aphorism
Apostrophe
Archetype
Characterization
(Direct v. Indirect)
Colloquialism
Connotation
Denotation
Diction
Dynamic Char.
Euphemism
Explication
Flat Character
Foil
Foreshadowing
Frame Story
Hyperbole
Imagery
Irony
Jargon
Litotes
Lyrical Style
Metaphor
Metonymy
Oxymoron
Paradox
Persona
Personification
Point of View
Repetition
Rhetorical "?"
Round Char.
Setting
Simile
Soliloquy
Static Char.
Symbolism
Synecdoche
Theme
Thesis
Tone
Understatement

(Intersection)

Alliteration
Allusion
Analogy
Assonance
Aphorism
Apostrophe
Diction
Euphemism
Flashback
Hyperbole
Imagery
Irony
Litotes
Metaphor
Metonymy
Onomatopoeia
Personification
Point of View
Pun
Simile
Symbolism
Synecdoche
Understatement

AP Language

Alliteration
Allusion
Anadiplosis
Analogy
Anaphora
Anastrophe
Antithesis
Aphorism
Apostrophe
Assonance
Asyndeton
Catachresis
Chiasmus
Climax
Concatenation
Connotation
Cumulative Sentence
Diction
Double Entendre
Echo Transition
Enumeration
Epistrophe
Epithet
Euphemism
Flashback
Hyperbole
Hypophora
Hysteron Proteron
Imagery
Irony
Juxtaposition
Litotes
Malapropism
Metaphor
Metonymy
Onomatopoeia
Paradox
Parenthetical
Periodic Sentences
Personification
Point of View
Polysyndeton
Pun
Reification
Simile
Symbolism
Symploche
Synecdoche
Syntax
Tautology
Tmesis
Understatement
Zeugma

TEACHING ARCHETYPES IN BOTH FICTION AND NON-FICTION

SYMBOLS AND ASSOCIATIONS

Light-Darkness	
Water-Desert	
The Sea	
Rivers	
Heaven-Hell	
Sun	
Colors	
Circle	
Wind and Breath	
Ship	
Garden	
Innate Wisdom v. Educated Stupidity	
Supernatural Intervention	
Fire vs. Ice	

Generic Scoring Guide for AP Essay Questions

9-8	The writers of these well-constructed essays completely answer the question using evidence and explaining the relevance of the evidence. With a convincing thesis, the writer demonstrates a clear understanding of the task and the piece. Although not without flaws, these essays reflect the writer's ability to control a wide range of the elements of effective writing to provide a keen analysis of the literary text.
7-6	Developing a sound thesis, these writers answer all parts of the question. These essays may not be entirely responsive to the underlying meanings, but they provide specific examples and meaningful evidence. The analysis is less persuasive and somewhat less sophisticated than 8 or 9 essays. They seem less insightful, or the discussion is more limited. Nonetheless, they confirm the writer's ability to read literary texts with comprehension and to write with organization and control.
5	These essays construct a reasonable thesis. They discuss the work without serious errors, but the analysis is often superficial. The writer may be vague and demonstrate insufficient development. Typically, these essays reveal simplistic thinking. May include misinterpretations of particular references or illustrations which distract from the overall effect. The writer also exhibits some lack of control over the elements of composition.
4-3	These essays attempt to discuss part of the question. The discussion, however, is undeveloped or inaccurate. These writers may misread the passage in an essential way or rely on paraphrase or quotations. Illustrations and examples tend to be misconstrued, inexact, or omitted altogether. The writing may be sufficient to convey ideas, but typically characterized by weak diction, syntax, grammar, or organization. Essays scored a 3 are even less able, may not refer to technique at all, and will exhibit even more misinterpretation, inadequate development, or serious omissions.
2-1	These essays fail to respond adequately to the question. They may demonstrate confused thinking and/or weaknesses in grammar or other basic elements of composition. Mechanical errors may be distracting. They are often unacceptably brief. Although the writer may have made some attempt to answer the question, the views presented have little clarity or coherence, and significant problems with reading comprehension are evident. Essays that are scored 1 are especially inexact or mechanically unsound, and do less to address the topic.
0	This score is reserved for essays that make no more than a reference to the task, those that are off-topic, and for a blank sheet.

Suggestions for Development of an AP Essay

♦ Address the prompt thoroughly
♦ Give a brief introduction with a thesis
♦ Affirm your assertions/claims with textual evidence
♦ Use mature diction and a variety of syntactical patterns
♦ Stay on-topic throughout
♦ Create unity and clarity with appropriate transitions

Tips for Timed Writing

1. Read the prompt carefully.
• Identify the abstract concept that is the focus of the prompt.
• Identify any concrete device(s) the prompt specifies or suggests you use.
2. Read the passage for understanding.
• Ask yourself who, what, when, where, why questions if necessary.
• Keep the prompt in mind when you read.
3. Reread and annotate (mark) the passage.
• Focus on techniques that create meaning
• Jot notes in the margins and underline key details as you read. These annotations will help you when you are composing the essay.
*4. Your thesis should directly reflect the prompt.*
• The thesis MUST make a claim or an assertion. (see page 31)
• Be clear as to the approach that you are taking and the concepts you are analyzing.
5. Focus on your commentary.
• Your insight and understanding of the text depends on the clarity of your claims and evidence supporting the claim(s) as well as how you make the connections called for in the prompt are what the grader will look for.
• Be sure to select a pattern of organization. (see page 27)
6. Your conclusion must be worth reading.
• Do not just repeat with your have already said.
• Your conclusion should reflect an understanding of the passage and the question.
• Use a thematic statement, but avoid moralizing and absolute words.
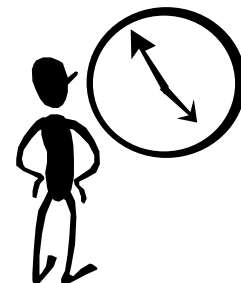
Note: When responding to an open-ended prompt, be sure to choose a text of literary merit and one you thoroughly understand. Be sure to address all parts of the prompt and to plan out your response before beginning to write. Remember that the works offered as suggestions are good choices for your response. Also, remember that you should not merely retell the story, but rather explain the relevance to the open-ended prompt.

POINT OF VIEW
QUESTIONS TO CONSIDER

Point of view is not about the choice of pronoun (I, He, They, Them, etc). It is about the attitude of the speaker (His/Her perspective determined by purpose, diction, audience, and other rhetorical devices.) For example, if you were disagreeing about school uniforms to a friend, your diction would be less formal and angrier than if you were to voice your opinion to your principal, where your diction would be more businesslike and respectful, emitting a different point of view.

What is the dominant point of view from which the story is told? Does the point of view create irony? How?

If told in first-person, does the narrator seem reliable? Why or why not? If told in third person, is the narrator omniscient? If so, is the omniscience overall or limited to one character?

How does the point of view accomplish the author's purpose? How does the point of view contribute to meaning? Is there anything unusual about this point of view?

Does the point of view shift at any point? What is the purpose of the shift?

How would the story change if told in a different point of view?

Tone Vocabulary

Like the tone of a speaker's voice, the tone of a work of literature expresses the writer's feelings. To determine the tone of a passage, ask yourself the following questions:

1. What is the subject of the passage? Who is its intended audience?
2. What are the most important words in the passage? What connotations do these words have?
3. What feelings are generated by the images of the passage?
4. Are there any hints that the speaker or narrator does not really mean everything he or she says? If any jokes are made, are they lighthearted or bitter?
5. If the narrator were speaking aloud, what would the tone of his or her voice be?

Positive Tone/Attitude Words

Amiable	Consoling	Friendly	Playful
Amused	Content	Happy	Pleasant
Appreciative	Dreamy	Hopeful	Proud
Authoritative	Ecstatic	Impassioned	Relaxed
Benevolent	Elated	Jovial	Reverent
Brave	Elevated	Joyful	Romantic
Calm	Encouraging	Jubilant	Soothing
Cheerful	Energetic	Lighthearted	Surprised
Cheery	Enthusiastic	Loving	Sweet
Compassionate	Excited	Optimistic	Sympathetic
Complimentary	Exuberant	Passionate	Vibrant
Confident	Fanciful	Peaceful	Whimsical

Negative Tone/Attitude Words

Accusing	Choleric	Furious	Quarrelsome
Aggravated	Coarse	Harsh	Shameful
Agitated	Cold	Haughty	Smooth
Angry	Condemnatory	Hateful	Snooty
Apathetic	Condescending	Hurtful	Superficial
Arrogant	Contradictory	Indignant	Surly
Artificial	Critical	Inflammatory	Testy
Audacious	Desperate	Insulting	Threatening
Belligerent	Disappointed	Irritated	Tired
Bitter	Disgruntled	Manipulative	Uninterested
Boring	Disgusted	Obnoxious	Wrathful
Brash	Disinterested	Outraged	
Childish	Facetious	Passive	

Humor-Irony-Sarcasm Tone/Attitude Words

Amused	Droll	Mock-heroic	Sardonic
Bantering	Facetious	Mocking	Satiric
Bitter	Flippant	Mock-serious	Scornful
Caustic	Giddy	Patronizing	Sharp
Comical	Humorous	Pompous	Silly
Condescending	Insolent	Quizzical	Taunting
Contemptuous	Ironic	Ribald	Teasing
Critical	Irreverent	Ridiculing	Whimsical
Cynical	Joking	Sad	Wry
Disdainful	Malicious	Sarcastic	

Sorrow-Fear-Worry Tone/Attitude Words

Aggravated	Embarrassed	Morose	Resigned
Agitated	Fearful	Mournful	Sad
Anxious	Foreboding	Nervous	Serious
Apologetic	Gloomy	Numb	Sober
Apprehensive	Grave	Ominous	Solemn
Concerned	Hollow	Paranoid	Somber
Confused	Hopeless	Pessimistic	Staid
Dejected	Horrific	Pitiful	Upset
Depressed	Horror	Poignant	
Despairing	Melancholy	Regretful	
Disturbed	Miserable	Remorseful	

Neutral Tone/Attitude Words

Admonitory	Dramatic	Intimate	Questioning
Allusive	Earnest	Judgmental	Reflective
Apathetic	Expectant	Learned	Reminiscent
Authoritative	Factual	Loud	Resigned
Baffled	Fervent	Lyrical	Restrained
Callous	Formal	Matter-of-fact	Seductive
Candid	Forthright	Meditative	Sentimental
Ceremonial	Frivolous	Nostalgic	Serious
Clinical	Haughty	Objective	Shocking
Consoling	Histrionic	Obsequious	Sincere
Contemplative	Humble	Patriotic	Unemotional
Conventional	Incredulous	Persuasive	Urgent
Detached	Informative	Pleading	Vexed
Didactic	Inquisitive	Pretentious	Wistful
Disbelieving	Instructive	Provocative	Zealous

Language Words-Used to describe the force or quality of the entire piece

Like word choice, the language of a passage has control over tone. Consider language to be the entire body of words used in a text, not simply isolated bits of diction, imagery, or detail. For example, an invitation to a graduation might use formal language, whereas a biology text would use scientific and clinical language.

Different from tone, these words describe the force or quality of the diction, images, and details AS A WHOLE. These words qualify <u>how</u> the work is written.

Artificial	Exact	Literal	Pretentious
Bombastic	Figurative	Moralistic	Provincial
Colloquial	Formal	Obscure	Scholarly
Concrete	Grotesque	Obtuse	Sensuous
Connotative	Homespun	Ordinary	Simple
Cultured	Idiomatic	Pedantic	Slang
Detached	Informal	Picturesque	Symbolic
Emotional	Insipid	Plain	Trite
Esoteric	Jargon	Poetic	Vulgar
Euphemistic	Learned	Precise	

Dialectic Journals (Double-Entry Journals)

After critically reading your essays some of the following thoughts can guide how you approach your dialectic journals. You will need to initially read the text and then re-read, actively interacting with it, annotating it for rhetorical devices which affect its tone, style, and theme and create the overall meaning. In order to annotate, you must be able to write on the text, so if you do not own the text, you will need a copy of it. Dialectic style means that on one side of the page you will cite actual quotations from the text (using MLA style) and on the right, you will comment on what rhetorical device the author is using and what that choice is doing to the reader…how the author's particular choice impacts tone and message. In other words, the left column is the SAYS portion of the analysis and the right column is the DOES portion of the analysis. Your job is to deconstruct a finished text, analyze its parts, and make claims about how the author's choices created the final text.

Directions for dialectical journal:
- ❑ On the left-hand side of the page, type "SAYS" on the right, "DOES."
- ❑ In the left-hand column, you write the passage (do not shorten quotes with ellipses) which you believe illustrates a significant idea. Cite these quotations in MLA format by putting quotes around them and attributing them to the author; be sure, as well, to note the page on which the quote was found. Your passages should range in length from one sentence to an entire paragraph – **you should offer a variety within your entries**.
- ❑ The right-hand column exists for your personal reflection: explain in your own words what you <u>believe the significance of the passage to be</u>. Be sure to identify what literary or rhetorical device is being used and how it relates to the significance of the passage you've selected. Do not summarize what is being said – reflect on WHY it is important. Each response should **be written in COMPLETE sentences – no bullets!**
- ❑ Be sure that you line up entries so your organization is clear; you may want to create a chart in MS Word or excel to do this.

SAYS	DOES
"No, I want to hitch north. Flying would be cheating. It would wreck the whole trip" (Krakauer 67). **Proper MLA format requires the punctuation mark to come after the quote and parenthetical citation.** **Identify the literary or rhetorical device at the beginning of your entry.**	**DICTION** As Westerberg is relating Chris's reasons for not wanting to "cheat," it's interesting to note why doing things on his own (Chris) is so important to Chris. His use of the word cheat can be related to how he feels people have treated him – or "cheated" him; his father cheated the entire family by having an affair and abandoning the entire premise of a family. In so many ways in this book, it seems as if Chris is almost obsessed with doing things by himself and for himself so no one can "cheat" him again. Krakauer has related several instances so far (even though this is near the beginning of the book) where Chris feels compelled to complete tasks in an almost torturous way in order for each to feel authentic.

Dialectic Journal Rubric

READING COMPREHENSION		
5	You hit all the key passages with a limitless understanding of the text.	Complete and thorough understanding of the significant message and devices have been duly noted. One gets the impression that the writer has painstakingly read and analyzed the full range of meanings…both literal and implied. Author has used discrimination in selecting important details and unearthing the implied meaning. There is no limit to comprehension. The text has **NOT** been taken just at face value. Nuances, complexities, paradoxes and inconsistencies of the text have been noted and thoroughly explained.
4	You hit all the key passages, but missed some deeper meanings	There is a sense of completeness and thoroughness but the comprehension is limited. It does not extend to nuances, and lacks the understanding of the depth of implied meaning and how the style is creating it.
3	There is an even mix of hits and misses.	The writer recognizes the central concepts and devices of the essay, but the subtle passages seem to have escaped attention. The rhetorical devices are mentioned, but there is limited depth as to **how** the text is creating meaning.
2	You missed far more than you hit.	The selection is only understood on a literal level, and there is sparse or insufficient understanding of the implied tone or message based on the stylistic devices that the essay uses. There are numerous instances of unclear purpose or a minimal grasp of the essay's meaning. Minimal development of thoughts.
1	Your understanding is lacking.	Incomplete understanding…sparse and skeletal comments and vague or generalized reactions to the tone, message or style and how it impacts meaning. No depth of comprehension of implied meaning. Underdeveloped thoughts.

LITERARY INTEPRETATION		
5	Far beyond literal, finding other meanings beneath the surface	The interpretations go far beyond the literal, using the strategies discussed in class to bring the submerged meanings to the surface. Also, these interpretations are **NOT** those that would be obvious to anyone in the class. They are unique to the text…for example, not writing INNOCENCE every time the color white appears. The interpretations are varied, not relying on the repetition of a few of the same insights over and over. They reveal central, important meanings/ messages. There are few, if any, blatant omissions in the interpretations of the passage. Connections between and among previously read texts and experiences are used to deepen the understanding of text.
4	Beyond literal but missed key meaning/connections	What differentiates the A level from the B level is the originality of the insights. The B level relies too much on insights that are either too obvious or shallow. While at the A level, you get the sense there is nothing more to be seen here, at the B you see slight room for improvement. The depth is not there and there is less understanding of style.
3	Half on literal; other half too much on surface retelling or summarizing.	While at times beyond the literal, the interpretations are about ½ the time obvious---a retelling of the text and lacking deeper understanding. There are clear examples of interpretations that have no connection to the central meaning of the essay. There is a sense that much more is there to be seen that the writer/reader can't uncover. There may also be misconstrued or misread information that cannot be substantiated in the text. Few attempts are made to make connections between or among other texts or knowledge.
2	Only went beyond the surface here and there, or misread	The interpretations are more often than not very obvious, or only summarizing. They have little connection to the central meaning and no understanding of how the style created the meaning. Misreading appears rampant and there is little, if any, attempt to connect to other texts or experience.
1	Never took the interpretive plunge	The response to the annotations are inadequate and sparse. No understanding of how style impacts meaning and tone. This is basically a plot summary or retelling of the text on a very literal level. No attempt to connect to a central meaning of the outside texts.

CRITICAL THINKING		
5	Full range; unified thread; strong thesis; clear textual support.	The full range of the "meaning-making" strategies from what we have learned in class are apparent. A thread, connecting the annotations to a meaningful interpretive and developed response exists. Multiple readings/ meanings emerge and reflect logical meanings with strong textual support of assertions. A profound understanding of how the style is related to meaning making exits. The response from annotations are of the necessary depth/length and are clearly defined and explained.
4	Full range; unified and bit more in-depth, but not as thorough	The B level has the range and coherency of the A, but lacks the full depth. Here, the sense is that a bit more could have been explained for the annotation to be fully realized in the written response There is less complete incorporation of style, meaning and purpose and lapses in textual support for assertions.
3	Weakness appears in strategy, thread, support and/or depth.	There has been a clear weakness and/or omission in the use of "meaning-making" strategies. A recognizable thread exists, but it has holes and loses it focus. The support may be weak or is not logical. More needs to be written and a more in-depth annotation is needed to reveal full understanding.
2	Weakness defines the use of strategy, thread, support, and/or depth.	The use of "meaning-making" strategies has been reduced to an over-reliance on one strategy. There is no clear, focused thread and there are gaping holes in the logic and the support. Annotations are obviously very surface and sparse.
1	No clear strategies, threads or support, depth!	No "meaning-making" strategy is employed effectively. No clear focus or understanding of meaning. There is not clear logic and no support for assertions. Annotation responses have been reduced to a few sparse words.

how to mark a book (web blog)

We pressed a thought into the wayside,
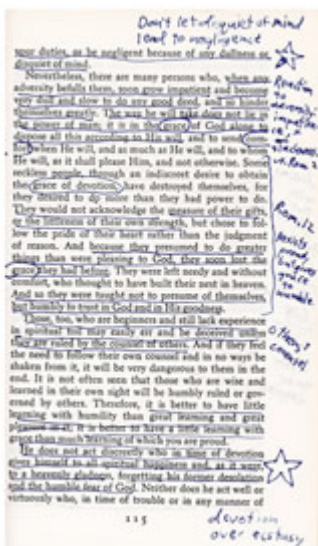*planted an impression along the verge.*

Adapted from Mrs. Sylvia www.prov.org

- from "Marginalia" by Billy Collins

From the looks of a lot of home libraries I've been in, it would be presumptuous of me to start right in with "how to mark a book." I might as well start in with "how to destroy your garden." Most people would never mark a book. Most people teach their children not to color in books. (I think that coloring books are meant to wean us of this habit. They're a kind of nicotine patch for preschoolers.) Schoolchildren must lug around books all day and read them, but they must never mark in them. At the end of the school year, students are fined if the books have marks. So we have a nation that equates marking in books with sin and shame.

To most adults, I think, books are rarefied or holy, perhaps too holy to interact with. Books crouch on shelves like household gods, keeping ignorance at bay. A small library on a home's main floor may amount to a false front, a prop to give neighbors a certain impression of their host's intellectual life. Neighbors may get the idea that he holds a reservoir of learning that could pour out of his mouth at any twist of the conversation.

But the presence of a book may have nothing to do with its impact on its owner. A lot of people never really get mad at a book. Few people ever ever throw a book, kiss a book, cry over a book, or reread a page in a book more than once or twice, if that. Some people never use a dictionary to find out what a big word in a book means. As a species, people don't interact with books much.

the reading arts

[Photo by Jason. See acknowledgements page.]

The reading arts are mixed up with the art of living out who we really are. There's an art to the reading that finds and feeds the heart.

I'm not suggesting that you mark every book you own, any more than I would suggest that my dog mark every tree he sniffs. But you should be free to mark up most books in the most worthwhile core of your collection. My dog has his favorites, and so should you.

Why mark in a book? I may retort, Why blaze a trail through a forest? I like hiking in forests, but I'm a tenderfoot, and if I'm going to blaze a trail, I want to do it only once per forest. Marking in a book is a great idea if you have a dreaming idea of picking the book up again someday.

It's funny how people and bookstores sell used books on Alibris.com and Amazon.com. The fewer the marks, the greater the price! This is backwards thinking, so take advantage of the bargains. People love the idea of a pristine forest, but wouldn't you compromise some of that pristine-ness for a well-marked trail if you wished to hike in that

forest?

I mark my books for three reasons. First, I mark books **to create trails**. If it's a good book, I may be back again to see things I missed the first time. If I have to reestablish a trail, I may be wasting some of my time on that second reading. If my subsequent readings resemble my first, I may not get the full benefit of what only subsequent readings offer. Summaries, graphic organizers, highlighted text, and comments are good things to add to a book for this purpose.

Second, I mark my books **to establish territory**. (My dog and the trees again.) By the time I break in certain kinds of books, I've found out more about myself, perhaps, than about any facts or opinions the book offers. I collect quotes that support ideas that affect me. I put those quotes in my book's margins, and I refer to them in an index I sometimes have to create by hand. (Click here for an example of an index I put together for one of my core books.) In this marking process, the book becomes my territory. In fact, the book becomes part of me in some way.

Finally, I mark my books **to learn to write**. My improvement in writing involves close readings of writers I admire. If I like something I read, I want to know how the writer did it. There are patterns in the use of nouns, pronouns, verbs and other parts of speech; there are patterns in syntax and in sentence variation; and there are patterns in sound devices, such as alliteration and assonance. I mark these with different symbols or colors, and I connect these dots. Patterns emerge, and style emerges from patterns.

(from http://slowreads.com/ReadingArtsHowToMarkABook.htm)

how to mark a book
(Instructions & Ideas)

This outline addresses why you would ever want to mark in a book. For each reason, the outline gives specific strategies to achieve your goals in reading the book.   This is not an exhaustive list of ways to mark a book.

1. **Interact with the book – talk back to it. You learn more from a conversation than you do from a lecture. (This is the text-to-self connection.)**
    a. Typical marks
        i. Question marks and questions – be a critical reader
        ii. Exclamation marks – a great point, or I really agree!
        iii. Smiley faces and other emoticons
        iv. Color your favorite sections. Perhaps draw pictures in the margin that remind you about the passage's subject matter or events.
        v. Pictures and graphic organizers. The pictures may express your overall impression of a paragraph, page, or chapter. The graphic organizer (Venn diagram, etc.) may give you a handy way to sort the material in a way that makes sense to you.
    b. Typical writing
        i. Comments – agreements or disagreements
        ii. Your personal experience
            1. Write a short reference to something that happened to you that the text reminds you of, or that the text helps you understand better
            2. Perhaps cross-reference to your diary or to your personal journal (e.g., "Diary, Nov. 29, 2004")
        iii. Random associations
            1. Begin to trust your gut when reading! Does the passage remind you of a song? Another book? A story you read? Like some of your dreams, your associations may carry more psychic weight than you may realize at first. Write the association down in the margin!
            2. Cross-reference the book to other books making the same point. Use a shortened name for the other book – one you'll remember, though. (e.g., "Harry Potter 3") (This is a text-to-text connection.)
2. **Learn what the book teaches. (This is the text-to-world connection.)**
    a. Underline, circle or highlight key words and phrases.
    b. Cross-reference a term with the book's explanation of the term, or where the book gives the term fuller treatment.
        i. In other words, put a reference to another page in the book in the margin where you're reading. Use a page number.
        ii. Then, return the favor at the place in the book you just referred to. You now have a link so you can find both pages if you find one of them.
    c. Put your own summaries in the margin
        i. If you summarize a passage in your own words, you'll learn the material much better.
        ii. Depending on how closely you wish to study the material, you may wish to summarize entire sections, paragraphs, or even parts of paragraphs.
    d. Leave a "trail" in the book that makes it easier to follow when you study the material again.
        i. Make a trail by writing subject matter headings in the margins and using post-it tags. You'll find the material more easily the second time through.

          ii. Bracket or highlight sections you think are important

    e. In the margin, start a working outline of the section you're reading. Use only two or three levels to start with.

    f. Create your own index in the back of the book!

          i. Don't set out to make a comprehensive index. Just add items that you want to find later.

          ii. Decide on your own keywords – one or two per passage. What would you look for if you returned to the book in a few days? In a year?

          iii. Use a blank page or pages in the back. Decide on how much space to put before and after the keyword. If your keyword starts with "g," for instance, go about a quarter of the way through the page or pages you've reserved for your index and write the word there.

          iv. Write down the keyword and the page number on which the keyword is found. If that isn't specific enough, write "T," "M," or "B" after the page number. Each of those letters tells you where to look on the page in question; the letters stand for "top," "middle," and "bottom," respectively.

          v. Does the book already have an index? Add to it with your own keywords to make the index more useful to you.

    g. Create a glossary at the beginning or end of a chapter or a book.

          i. Every time you read a word you don't know that seems important for your purposes in reading the book, write it down in your glossary.

          ii. In your glossary next to the word in question, put the page number where the word may be found.

          iii. Put a very short definition by each word in the glossary.

3. **Pick up the author's style. (This is the reading-to-writing connection.)**

    a. Why? Because you aren't born with a writing style. You pick it up. Perhaps there's something that you like about this author's style but you don't know what it is. Learn to analyze an author's writing style in order to pick up parts of her style that becomes natural to you.

    b. How?

          i. First, reflect a bit. What do you like about the writer's style? If nothing occurs to you, consider the tone of the piece (humorous, passionate, etc.) Begin to wonder: how did the writer get the tone across? (This method works for discovering how a writer gets across tone, plot, conflict, and other things.)

          ii. Look for patterns.

               1. Read a paragraph or two or three you really like. Read it over and over. What begins to stand out to you?

               2. Circle or underline parts of speech with different colored pens, pencils, or crayons. Perhaps red for verbs, blue for nouns, and green for pronouns.

               3. Circle or underline rhetorical devices with different colored writing instruments, or surround them with different geometric shapes, such as an oval, a rectangle, and a triangle.

                  a. What rhetorical devices?

                     i. How she mixes up lengths of sentences

                     ii. Sound devices – alliteration, assonance, onomatopoeia, repetition, internal rhymes, etc.

                     iii. You name it!

                     iv. Pick a different subject than that covered in the passage, and deliberately try to use the author's patterns in your own writing.

v. Put your writing aside for a few days, and then edit it. What remains of what you originally adopted from the writer's style? If what remains is natural and well done, you may have made that part of her style part of your own style.

(From http://slowreads.com/ResourcesHowToMarkABook-Outline.htm)

DIDLS

The key to unlocking tone in a piece of literature is through the following elements: diction, imagery, details, language, and syntax. These elements are also known as **DIDLS**.

D	DICTION	Choose unusual and/or effective words from the passage. Evaluate the connotations of the words and write synonyms for each. Then, decide what the word choice suggests about the character's or narrator's demeanor.
I	IMAGES	Cite examples of imagery from the passage. Identify the sense appealed to and interpret the meaning.
D	DETAILS	List facts or the sequence of events from the passage.
L	LANGUAGE	Determine the type of language used (formal, informal, clinical, jargon, literal, vulgar, artificial, sensuous, concrete, precise, pedantic, etc.). Cite examples.
S	SYNTAX	How does sentence structure reveal the character's attitude?

SOAPS
A Method for Reading and Understanding Text

Rhetoric is the art of adapting the ideas, structure, and style of a piece of writing to the audience, occasion, and purpose for which the discourse is written. Since the writer uses this method in developing a piece of writing, the reader can, in turn, use it for analyzing the text. Reading for SOAPS facilitates the kind of critical thinking that leads to the writing of essays whose purpose is to argue or to evaluate.

S	SUBJECT	General topic, content, and ideas contained in the text; be able to state the subject in a short phrase.
O	OCCASION	Time and place of a piece; it is important to understand the context that encouraged the writing to happen
A	AUDIENCE	Group of readers to whom the piece is directed; it may be one person, a small group, or a large group; it may be a certain person or certain people; an understanding of the characteristics of the audience leads to a higher level of understanding
P	PURPOSE	Reason behind the text; without a grasp of purpose, it is impossible to examine the argument or logic of the piece
S	SPEAKER	Voice that tells the story; the author may be the speaker, or non-fiction article is carefully planned and structured, and it is within that plan and structure that meaning is discovered

RULES FOR LITERARY ANALYSIS

THE NEVER RULES
- Never use plot summary.
- Never address the author by first name, as Mrs., Ms., Miss, or Mr.
- Never rate the author's work or style (by saying "He does an excellent job of portraying the theme." Or "The book is wonderful.")
- Never define the technique that you are writing about (like "Irony is expecting one thing to happen and the opposite occurring.")

THE ALWAYS RULES
- Always have a strong thesis.
- Always put quotations around the title of a poem or short story.
- Always italicize (typing) or underline (hand-writing) the title of a novel or book.
- Always refer to the author by his/her full name or last name only.
- Always cite quotations to support claims.
- Always limit the use of "be" verbs.

Reading Card Assignments

Students will maintain a reading card for all of the major works that they read while in PRE-AP/AP English grades 9-12. Students should be thorough and include as much information as possible, but should also be original—**each student's card should be different**. You will keep this card collection to review the works of literature that you have read prior to taking the AP exams during the junior and senior year.

APELIT/FICTION to be done on 5X8"

Front of Card:

> Name, Class Period
>
> Title:
> Author:
>
> Setting(s):
>
> Main Characters: (Names and a few details to identify them)
>
>
> Plot Summary: (No more than 3 sentences)

Back of Card:

> Symbols: (What they are and what you think they mean)
>
> Themes: (Expect at least 2. This is a topic plus an opinion. Not just "war" but "War produces close friendship.")
>
>
> Point of View:
>
> Structure: (Does it have flashbacks? Is it a story within a story? Is it in a series of episodes, etc.)
>
> Quotes: (Revealing and insightful quotes. Use MLA format for these.)

APLAC/NON-FICTION to be done on 4X6"

Front of Card:

> Name, Class Period
>
> Title:
> Author:
>
> Context (historical, cultural, etc.):
>
> Audience:
>
>
> Purpose:
>
> Implied Thesis:

Back of Card:

> Divisions of Thought:
>
>
>
> Rhetorical Strategies:

Ladders of Questions

In general, teachers want students to improve their thinking skills. For students to improve their thinking skills requires that teachers refrain from doing the thinking for them. It is more important to **teach you to ASK questions** than it is for you to answer questions we ask.

Below are the different levels of questions students should ask about a piece of literature.

Level One (LITERAL) Questions
These questions can be answered definitely with facts found in the text *or by information readily available in outside sources*.
Example: Name the feuding families found in Romeo and Juliet.
Example: Where in Italy is Verona located?
Example: What is an apothecary?

Notice that level-one questions have <u>**one**</u> correct answer and lend themselves to matching, multiple choice, or fill-in-the-blank tests. Although these types of questions require you to read the work, they require little additional thought or understanding.

Level Two (INTERPRETIVE) Questions
The answers to these questions may be implied rather than stated directly in the reading. This requires you to make inferences based on specific information you can cite to back up your conclusions.
Example: What is Romeo's concept of love at the start of the play?
Example: Is Friar Laurence or the Nurse more to blame for the tragedy?
Example: How do you explain Tybalt's anger toward Romeo?

Level-two questions call for longer answers and more thinking. They not only require you to do the reading, but also force you to consider what you have read.

Level Three (SYNTHESIS) Questions
These questions are more abstract - they go outside the text and present issues for discussion that bring in your frame of reference. In other words, you must relate pertinent information from the text to what t you've learned from your own personal experiences to come to a judgment/claim.
Example: Are girls Juliet's age ready to be married?
Example: Is "love at first sight" really love?
Example: Should parents arrange marriages for their children?

Notice that while level three questions will probably promote the most discussion, they may not necessarily require that you have *carefully* read the text.

In order to sharpen your thinking skills, you should be asking and answering level two and three questions as you are reading, during discussion, for essays, etc.

Bloom's Taxonomy

The cognitive domain involves knowledge and the development of intellectual skills. This includes the recall or recognition of specific facts, procedural patterns, and concepts that serve in the development of intellectual abilities and skills. There are six major categories, which are listed in order below, starting from the simplest behavior to the most complex. The categories can be thought of as degrees of difficulties. That is, the first one must be mastered before the next one can take place.

Level 1: Knowledge – exhibits previously learned material by recalling facts, terms, basic concepts and answers.
Key words: who, what, why, when, omit, where, which, choose, find, how, define, label, show, spell, list, match, name, relate, tell, recall, select
Questions:
What is . . . ? How is . . . ?
Where is . . . ? When did _____ happen?
How did _____ happen? How would you explain . . . ?
Why did . . . ? How would you describe . . . ?
When did . . . ? Can you recall . . . ?
How would you show . . . ? Can you select . . . ?
Who were the main . . . ? Can you list three . . . ?
Which one . . . ? Who was . . . ?

Level 2: Comprehension – demonstrating understanding of facts and ideas by organizing, comparing, translating, interpreting, giving descriptions and stating main ideas.
Key words: compare, contrast, demonstrate, interpret, explain, extend, illustrate, infer, outline, relate, rephrase, translate, summarize, show, classify
Questions:
How would you classify the type of . . . ?
How would you compare . . . ? contrast . . . ?
Will you state or interpret in your own words . . . ?
How would you rephrase the meaning . . . ?
What facts or ideas show . . . ?
What is the main idea of . . . ?
Which statements support . . . ?
Can you explain what is happening . . . what is meant . . .?
What can you say about . . . ?
Which is the best answer . . . ?
How would you summarize . . . ?

Level 3: Application – solving problems by applying acquired knowledge, facts, techniques and rules in a different way.
Key words: apply, build, choose, construct, develop, interview, make use of, organize, experiment with, plan, select, solve, utilize, model, identify
Questions:
How would you use . . . ?
What examples can you find to . . . ?
How would you solve _____ using what you have learned . . . ?
How would you organize _____ to show . . . ?
How would you show your understanding of . . . ?
What approach would you use to . . . ?
How would you apply what you learned to develop . . . ?
What other way would you plan to . . . ?
What would result if . . . ?
Can you make use of the facts to . . . ?
What elements would you choose to change . . . ?
What facts would you select to show . . . ?
What questions would you ask in an interview with . . . ?

Level 4: Analysis – examining and breaking information into parts by identifying motives or causes; making inferences and finding evidence to support generalizations.
Key words: analyze, categorize, classify, compare, contrast, discover, dissect, divide, examine, inspect, simplify, survey, take part in, test for, distinguish, list, distinction, theme, relationships, function, motive, inference, assumption, conclusion
Questions:
What are the parts or features of . . . ?
How is _____ related to . . . ?
Why do you think . . . ?
What is the theme . . . ?
What motive is there . . . ?
Can you list the parts . . . ?
What inference can you make . . . ?
What conclusions can you draw . . . ?
How would you classify . . . ?
How would you categorize . . . ?
Can you identify the difference parts . . . ?
What evidence can you find . . . ?
What is the relationship between . . . ?
Can you make a distinction between . . . ?
What is the function of . . . ?
What ideas justify . . . ?

Level 5: Synthesis – compiling information together in a different way by combining elements in a new pattern or proposing alternative solutions.

Key Words: build, choose, combine, compile, compose, construct, create, design, develop, estimate, formulate, imagine, invent, make up, originate, plan, predict, propose, solve, solution, suppose, discuss, modify, change, original, improve, adapt, minimize, maximize, delete, theorize, elaborate, test, improve, happen, change

Questions:
What changes would you make to solve . . . ?
How would you improve . . . ?
What would happen if . . . ?
Can you elaborate on the reason . . . ?
Can you propose an alternative . . . ?
Can you invent . . . ?
How would you adapt _____ to create a different . . . ?
How could you change (modify) the plot (plan) . . . ?
What could be done to minimize (maximize) . . . ?
What way would you design . . . ?
What could be combined to improve (change) . . . ?
Suppose you could _____ what would you do . . . ?
How would you test . . . ?
Can you formulate a theory for . . . ?
Can you predict the outcome if . . . ?
How would you estimate the results for . . . ?
What facts can you compile . . . ?
Can you construct a model that would change . . . ?
Can you think of an original way for the . . . ?

Level 6: Evaluation – presenting and defending opinions by making judgments about information, validity of ideas or quality of work based on a set of criteria.

Key Words: award, choose, conclude, criticize, decide, defend, determine, dispute, evaluate, judge, justify, measure, compare, mark, rate, recommend, rule on, select, agree, interpret, explain, appraise, prioritize, opinion, ,support, importance, criteria, prove, disprove, assess, influence, perceive, value, estimate, influence, deduct

Questions:
Do you agree with the actions . . . ? with the outcomes . . . ?
What is your opinion of . . . ?
How would you prove . . . ? disprove . . . ?
Can you assess the value or importance of . . . ?
Would it be better if . . . ?
Why did they (the character) choose . . . ?
What would you recommend . . . ?
How would you rate the . . . ?
What would you cite to defend the actions . . . ?
How would you evaluate . . . ?
How could you determine . . . ?
What choice would you have made . . . ?
What would you select . . . ?
How would you prioritize . . . ?
What judgment would you make about . . . ?
Based on what you know, how would you explain . . . ?
What information would you use to support the view . . . ?
How would you justify . . . ?
What data was used to make the conclusion . . . ?
Why was it better that . . . ?
How would you compare the ideas . . . ? people . . . ?

FISHBOWL DISCUSSION/SOCRATIC SEMINAR

STUDENT GUIDELINES:

- The purpose of the graded discussion is to promote the intelligent exchange of ideas and to develop the skills that make that exchange happen.

- The discussion is effective because it is based on common courtesy and thoughtful, mature interaction among peers.

- The discussion begins with the student facilitator offering his/her personal observation an the subject at hand. He/she might read a quote or refer to a page and its content.

- Another student then responds to the idea opened by the facilitator. There will be no hand-raising or verbal calling out for the 'floor'.

- The next student simply responds, and this continues, with other students responding in turn. No two people may speak at the same time. It is the job of the facilitator to remind discussion members of this as necessary.

- After three or four points have been made on one question,, the facilitator should direct the discussion to another question, and he/she should encourage the flow of discussion and prevent back-and-forth exchanges between two students. The focus should be kept on the material under consideration. New ideas should be generated by a quote or a direct reference to the text.

- It is the student's responsibility to join the discussion and to participate. However, if the discussion stops, the facilitator may call upon someone who has not yet spoken.

- Students should avoid belittling comments or argumentative remarks.

- Total points will be awarded based upon the quantity and quality of responses during the class period.   Side conversations and inappropriate interruptions will result in a deduction of points.

TIPS FOR ORAL PRESENTATIONS

When you are invited to present material to a group, whether it be within the classroom setting, a work-related environment, or any situation in which you will be evaluated on your performance, here are a few commonsense tips:

1. Do not ever chew gum, candy, or anything else during a presentation.
2. Avoid jewelry or clothing which could distract your audience's attention from your material and your delivery. A conservative appearance is best, unless the subject of the presentation itself calls for a special uniform or costume.
3. Never wear a cap or hat unless it is part of a costume needed for your presentation.
4. Keep your hands away from your face and hair. Hold your hands at your side, in a relaxed posture, or lightly place your hands at the edge of the podium.
5. Stand up straight. Do not lean against the podium or appear to be supporting your weight against it.
6. Maintain as much eye contact with your audience as possible, although it is all right to glance at notes frequently and as needed.
7. As you plan your presentation, keep the requirements and time limitations in mind. Practice several times and commit as much of your presentation to memory as possible.

As a member of the audience, keep in mind that your classmate or co-worker deserves your full attention. You would like to have everyone's full attention and respect when it is your turn to present.

Giving full attention to a speaker includes:
- LOOKING AT HIM/HER AND MAINTAINING A COMFORTABLE LEVEL OF EYE CONTACT
- SITTING AS STILL AS POSSIBLE
- APPEARING TO LISTEN AND OFFERING SOME KIND OF NON-VERBAL ENCOURAGEMENT

Giving full attention to a speaker does not include:
- TURNING THE PAGES OF A MAGAZINE OR BOOK
- SHUFFLING THROUGH A STACK OF PAPERS OR A NOTEBOOK
- WHISPERING TO THE PERSON NEXT TO YOU
- DIGGING AROUND IN YOUR PURSE OR BOOKSAG
- SLEEPING OR GIVING THE IMPRESSION OF TOTAL BOREDOM
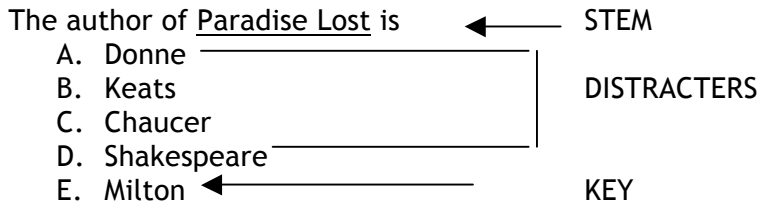- GAZING OUT OF THE WINDOW OR ANYWHERE BESIDES AT THE SPEAKER

If you must leave the room during oral presentations, try to wait until one speaker has finished and leave before the next speaker begins. It is extremely distracting to a speaker to have a member of the audience stand and walk around in the room when he or she is trying to concentrate on the delivery of the material. Obviously, emergency situations do arise, so if you must leave, be as discreet and quiet as possible.

Instructions for Writing AP M/C Questions

IMPORTANT TERMS:
1. **Multiple-choice item**-a test question in which a number of response choices are given from which the correct answer is to be selected; should have 4-5 options (A-D or A-E)
2. **Stem**-the initial part of the item in which the task is delineated—it may be a question, directions, or an incomplete statement
3. **Options**-all the choices in an item
4. **Key**-the correct answer
5. **Distracters**-the incorrect options

Illustration:

The author of <u>Paradise Lost</u> is   ←——— STEM
    A. Donne
    B. Keats   DISTRACTERS
    C. Chaucer
    D. Shakespeare
    E. Milton ←——————— KEY

ITEM WRITING:
- The material to be tested should be significant. It is easy to write questions about trivia. Resist the temptation.
- Use a vocabulary level appropriate for the population being tested (AP students).
- Word items clearly and concisely
- Choose a cognitive level as a target for your work on a question. (Bloom's taxonomy)
- Trickiness (usually subtle but unimportant distinctions) is never productive in questions.
- Options should be uniform and logically ordered
- Use "None of the above" rarely, and never use "All of the above"
- Use the Roman numeral format only when necessary
- Avoid options that logically overlap
- Distracters should be plausible
- Have a single clear key (answer)

STEM:

- Must be long enough to make the question clear, but should not try to teach a lesson. Provide no more information in the stem than necessary.
- May be either a question or an incomplete statement to be completed by the options
- Avoid using "of the following" when the answer is obviously one of the options
- If an uncertainty may exist about a universal answer to the question, then use the phrase "of the following"
- Use the positive approach for asking the questions (avoid using "not")
- If you must use a negative approach, type the negative word in all caps (NOT, EXCEPT, LEAST, etc.)

OPTIONS:

- Seek to provide one best response, one that any individual well-informed of the topic will select and accept
- Prepare distracters with desired difficulty (advanced wording)
- Use common errors or misconceptions associated with the material as distracters
- Use a Roman numeral format instead of the option "All of the above"

  Ex.   Which of the following did the United States fight against during the Second World War?

    I. Germany
    II. Italy
    III. Japan

    A. I only
    B. II only
    C. I and III only
    D. I, II, and III

- Numerical options should be placed in ascending or descending order
- Other options should be put in alphabetical order
- Answer options should be written in a similar syntactic format
- Only rarely use the option "None of the above" and never to avoid developing another distracter
- All of the options should be about the same length and level of complexity
- Distribute the position of the key randomly (avoid the tendency to always make it C)

AP Language and Composition
Sample Multiple Choice Stems

1. The speaker's primary purpose in the passage is to
2. The phrase, "   " functions primarily as
3. The attitude of the entire passage (or parts of the passage) is one of
4. The author uses this (a certain image) for the purpose of
5. The main rhetorical strategy of the ___ paragraph is for the purpose of
6. The word "   " in context of line ___ is best interpreted to mean
7. By lines ___, it can be interpreted to mean
8. The reason for the shift in tone is due to
9. The phrase "   " in line ___ refers to which of the following
10. The word/phrase "   " in line ___ refers to which of the following
11. In relation to the passage as a whole, the statement in the first sentence presents
12. In lines ___, "   " the speaker employs which of the following rhetorical strategies
13. Which of the following best summarizes the main topic of the passage
14. In the sentence beginning "   " the speaker employs all of the following EXCEPT
15. The style of the passage as a whole is most accurately characterized as
16. The principle contrast employed by the author in the passage (paragraph) is between
17. The primary rhetorical function of lines --- "   " is to
18. The speaker's reference to "   " serves primarily to
19. The tone of the passage shifts from one of ___ to one of ___
20. The second sentence lines ___ is unified by metaphorical references pertaining to (frame of reference)
21. It can be inferred by the description of ___that which of the following qualities are valued by the speaker
22. The antecedent for "it" in the clause "   " is
23. The type of argument employed by the speaker is most similar to which of the following
24. The speaker describes ___ in an order best described as from the (loudest to softest)
25. The pattern of exposition exemplified in the passage is best described as
26. The point of view indicated in the phrase "   " in line ___ is that of
27. The atmosphere established in the ___ sentence in line ___ is that of
28. The ___ sentence in line ___ remains coherent chiefly because of its use of
    a. Parallel syntactic structure
    b. Colloquial and idiomatic diction
    c. A series of prepositional phrases
    d. Periodic sentence structure
    e. Retrospective point of view
29. The function of the three clauses introduced by "that" in lines ___ is to
30. The sentence "   " in lines ___ contains which of the following
31. Which of the following best describes the function of the third paragraph in relation to the two paragraphs that precede it
32. The passage is an appeal for a
33. The primary rhetorical function of lines ___ is to
34. In the passage, the speaker makes all of the following assumptions about his readers EXCEPT
35. The diction in the passage is best described as
36. One prominent stylistic characteristic of the ___ paragraph is the use of

AP English Literature and Composition
Sample Multiple Choice Stems

1. The mood of the poem is best described as
2. Line --- " " is best interpreted to mean
3. Line __ " " describes the
4. Between lines --- and between lines --- there is a shift from
5. The speaker's/character's attitude is one of
6. Throughout the poem, the imagery suggests that
7. Which of the following literary devices most significantly contributes to the unity of the poem?
8. In the first stanza, the speaker makes use of paradox by doing which of the following?
9. Which of the following best conveys the meaning of the word " " line ---?
10. Which of the following best paraphrases the meaning of line ---?
11. In line --- the word " " suggests that
12. The verb phrase " " line --- serves primarily to
13. The words " " and " " line --- convey which of the following
14. The subject of the word " " is
15. The speaker metaphorically likens himself to a
16. The imagery in the first stanza most clearly suggests which of the following?
17. Which of the following accounts for the ironic tone of " " line ---?
18. The pronoun " " line --- refers to
19. The phrase " " line --- contrasts most directly with
20. As the poem progresses, the speaker's mode of expression shifts from one of
21. Which of the following pairs of words function as opposites in the poem?
22. Which of the following illustrates the rhetorical device of apostrophe?
23. The word " " line --- is most strongly reinforced by which of the following pairs of lines?
24. Which of the following is the best interpretation of " " line ---
25. The primary implication of lines --- is that
26. The critical transition point in the poem occurs at
27. The figure of speech in line --- is
28. The effect of lines --- is
29. In the stanza, the --- is presented chiefly as
30. The diction used to describe " " lines --- suggests that
31. The object of " " line --- is
32. in line --- the speaker implies
33. In the poem as a whole, the speaker views nature as being essentially
34. The speaker makes a categorical assertion at all of the following places in the poem EXCEPT
35. Which of the following lines contains an example of personification?
36. The speaker's words lines --- convey a sense of
37. The poem dramatizes the moment when the speaker
38. In context, the phrase " " line --- is best paraphrased as
39. A principal purpose of the use of " " line --- is to
40. In the final stanza, the speaker anticipates
41. Which of the following is LEAST important to the theme of the poem?
42. The tone throughout the poem is best described as one of
43. A shift in tone occurs at which of the following lines?

Resources for this Handbook

This handbook was compiled from a variety of resources by faculty members of the Hamilton Southeastern School Corporation in Fishers, Indiana. Individual sources are cited as specific material is listed in the handbook. Additionally, the resources below were utilized in part.

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