South Brunswick School District's Writing Guide

Grades 6-12

Student Edition

October 2010

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Many thanks to the following educators who contributed to creating this guide:

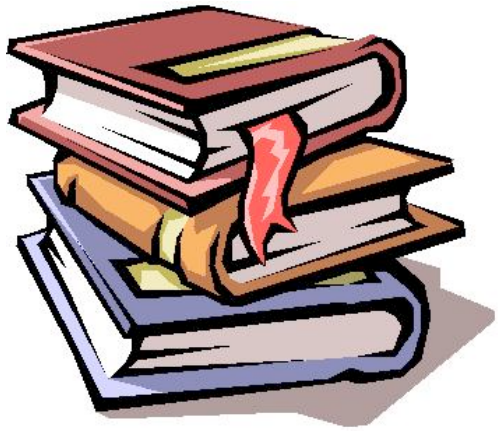
Candice Cabel
David Carmicheal
Maryellen Collins
Andrea Cohen
Joy Demetrious
Angela Fasanella
Jason Flum
Ellen Giegerich
Janet Gleim
April Gonzalez
Peter Honig
Jennifer Kleid
Michael Marusky
Christine Roder
Jennifer Stanislawczyk
Jill Zell

INTRODUCTION

The educators who collaborated on the creation of this guide spent countless hours thinking and talking about the writing process, what it means to write well, and how to guide students in doing so. It occurred to us that in order to write well, we need to read well. As Francine Prose writes in her book, *Reading Like a Writer*, "Like most, maybe all writers, I learned to write by writing and, by example, from books" (2).

Steinbeck's mother read to him constantly. Both Mark Twain and Benjamin Franklin worked as apprentices for printers, allowing them to read news on a daily basis. Just as these authors became good readers and writers by practice, we hope you will do the same. Therefore, in the first section of this guide, we chose to include strategies for reading known as Reading Apprenticeship Strategies.

The authors we mention, as well as others, would probably agree with Prose who writes, "In the ongoing process of becoming a writer, I read and reread the authors I most loved" (3). We hope that in using this handbook you recall the best of what you have read, using it as your inspiration and your guide.



Prose, Francine. *Reading Like A Writer*. New York: HarperCollins Publishers. 2006.

READING APPRENTICESHIP

"If we want to write, it makes sense to read—and to read like a writer."
Francine Prose, *Reading Like a Writer* (268).

This chapter includes strategies for students to become better readers through writing within the Reading Apprenticeship program.

Reading Apprenticeship

Definition: Reading Apprenticeship is an approach for improving students' comprehension by using specific strategies learned in the classroom as taught by the teacher to his or her student apprentices.
Philosophy: The goal of the Reading Apprenticeship approach is to assist students in becoming more competent readers of both academic and recreational materials. Strategies are used by students for "Making Thinking Visible" by writing what they think while they are reading.

Terms to Know

- **Metacognition**: Metacognition is becoming aware of one's thinking and being able to communicate this process. Simply put, metacognition is thinking about thinking. Through metacognition, apprentice readers begin to become aware of their reading processes and can learn to self-correct when necessary.
- **Think Aloud**: This strategy is to say aloud what it is that a reader is thinking while reading. The strategy, often implemented in the classroom in pairs, allows practice in identifying and categorizing the reading strategies used while reading for comprehension. Bookmarks are used for the Think Aloud strategy (see page 8).

Writing to Understand

Within the Reading Apprenticeship program, the following are specific writing strategies and tools to help improve reading comprehension.

- **Talking to the Text**: This strategy enables readers to better understand difficult text material by writing their thoughts about what they are reading with prompts from Think Aloud Bookmarks. These thoughts can be written directly on the text when appropriate, on post-it notes, or on charts. This strategy fosters independent metacognition when faced with a comprehension problem.
- **Journaling**: The process of writing a reader's thoughts promotes deeper understanding of difficult reading material. Readers are encouraged to focus on how they are reading and asked to write their thoughts so they could reflect on their own reading processes.
- **Questioning**: Writing questions help readers to understand difficult text. Question-Answer Relationships (QAR) include four different categories of interaction with the text: *right there, pulling it together, author and me,* and *on my own*.

A ***right there*** question is a question whose answer is right in the text-- all the reader has to do is copy it down.	A ***pulling it together*** question is a question whose answer is in the text, but the reader has to pull it together from different parts of the text-- he or she cannot simply copy from one place.
An ***author and me*** question is a question whose answer is not in the text. The reader has to use the information provided in the text *and* his or her own experience to develop an answer. In other words, the author provides information that can help answer the question but does not answer the question itself.	An ***on my own*** question is a question whose answer is not in the text. The reader, however, should reference the text to support their answer. An on my own question is one whose answer is not found in the text, but is developed by relating the content of the text to the reader's own experiences.

Summarizing

Writing summaries is a method for clarifying comprehension. Summaries may vary from single sentences to multiple paragraphs. Strategies to aid in writing summaries include underlining, highlighting, or copying phrases containing the most important information. Readers should write concise summaries, based on their notes, that contain the most important information. Details and examples should be excluded from the summary.

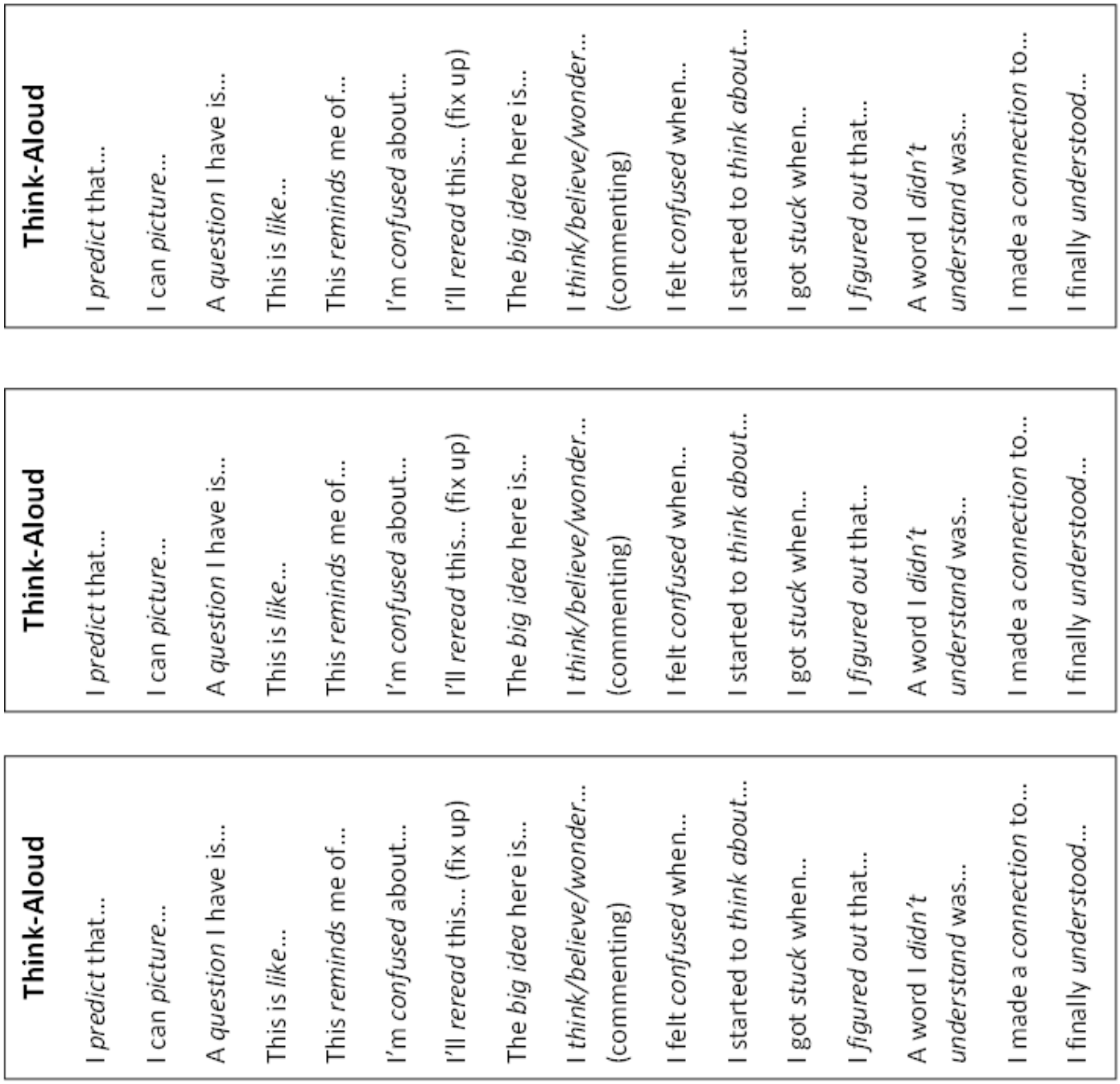
Schoenbach, Ruth, et al. *Reading for Understanding: A Guide to Improving Reading in Middle and High School Classrooms/ The Reading Apprenticeship Guidebook.* San Francisco: John Wiley & Sons, Inc. 1999.

Strategic Literacy Initiative. Printed materials. San Francisco: WestEd. 2004.

Reading Apprenticeship Materials

Think-Aloud Bookmarks

Use these bookmarks while reading fiction or non-fiction pieces to help you understand the text better. Think Aloud prompts can also be used for journal prompts.



Think-Aloud

I *predict* that...
I can *picture*...
A *question* I have is...
This is *like*...
This *reminds* me of...
I'm *confused* about...
I'll *reread* this... (fix up)
The *big idea* here is...
I *think/believe/wonder*... (commenting)
I felt *confused* when...
I started to *think about*...
I got *stuck* when...
I *figured out* that...
A word I *didn't understand* was...
I made a *connection* to...
I finally *understood*...

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I finally *understood*...

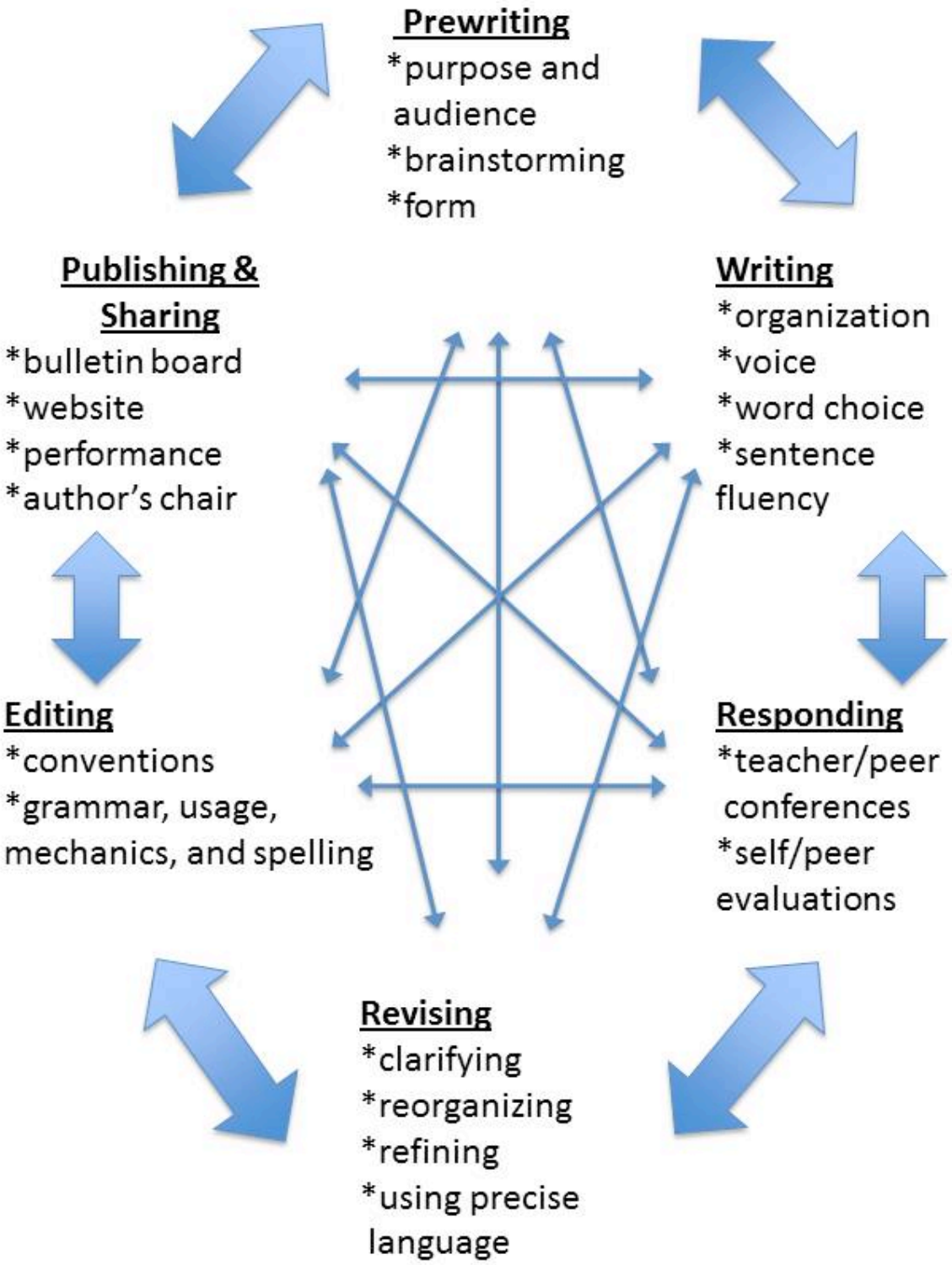
Adapted from the Strategic Literacy Initiative, WestEd

Name: _____

Double Sided Journal!

Page	**W.A.S.**  **(What the Author Says)** ***Evidence/quotes from the text***	**W.I.T.**  **(What I Think)** ***My thoughts, reactions, questions***

THE WRITING PROCESS



Adapted from http://faculty.uoit.ca/hughes/Writing/TheWritingProcess.gif

MODES OF WRITING

PERSUASIVE—This mode of writing is used to convince the reader of the truth or falseness of an idea. Writers typically attempt to appeal to the emotions of the reader in persuasive writing.

Example *(adapted from Fearless Writing: Essay Guide by Danielle Denega, Spark Publishing 2007)**:***

Imagine your child arriving home from practice at 7 pm. After cleaning up and shoveling food into his mouths at an alarming pace, he goes to his room in a futile attempt to complete his homework. When you go to check up on him, he is passed out on his uncompleted Math work—again. This routine could become a daily reality if the new proposal by the South Brunswick school board to lengthen the school day is passed. This suggestion should not be implemented because there would be less time for after-school activities, students would not be able to complete homework, and there would be less time to spend with loved ones.	***Interest Catcher***
Extending the length of the school day would mean that there would be less time for after-school activities. After-school activities such as woodworking club are important. They are fun and educational, and as the principal says, "They help keep kids out of trouble after school." But, if the school day were made longer, clubs and organizations would suffer. Many kids wouldn't be able to stay at school even later than they do now. Some parents might not want their children coming later. In addition, outdoor sports teams would suffer because they would not have enough time to practice before dark.	***Bridge with background information*** ***Thesis with opinion and three reasons*** ***Topic Sentence*** ***Supporting details and examples***
Another reason the school day should not be extended is that it would allow students less time to do assignments and study. Getting home later from school would mean that students have less time to do homework before bed. Students need this time to practice at home and reinforce what they learn at school. Math teachers always say, "Students who complete all their homework do much better on exams."	***Topic Sentence*** ***Supporting details and examples***
Finally, the school day should continue to end a 3:05 so that students would have more time to spend with family and friends. Kids need time to interact with their friends to develop social skills. For most kids, it's important to have time with friends to unwind after working hard in school all day, too. A parent of an eight grader says, "Children also need to have time to spend with their families to keep the family bond strong." A longer school day would prohibit this.	***Topic Sentence*** ***Supporting details and examples***
The South Brunswick school district should not make the school day end later than it currently does. Lengthening the school day will negatively affect many things that are important in a child's life: after-school programs, academics, and socialization. Parents and students should go to the upcoming school board meeting and encourage them not to lengthen the school day.	***Restate the opinion and reasons*** ***Call to Action***

EXPRESSIVE—This mode of writing is appropriate whenever a writer wishes to express feelings, ideas, and/or reactions to events or issues. Expressive writing uses precise, descriptive language to capture and express the writer's thoughts, ideas, and experiences.

Description-- This type of expressive writing is aimed at bringing something to life by telling how it looks, sounds, tastes, smells, feels or acts. The writer tries to convey a sensory impression, depict a particular mood, or both.

Example: (from To Kill a Mockingbird by Harper Lee) The Radley Place jutted into a sharp curve beyond our house. Walking south, one faced its porch; the sidewalk turned and ran beside the lot. The house was low, was once white with a deep front porch and green shutters, but had long ago darkened to the color of the slate gray yard around it. Rain-rotted shingles drooped over the eaves of the veranda; oak trees kept the sun away. The remains of a picket drunkenly guarded the front yard—a "swept" yard that was never swept—where johnson grass and rabbit-tobacco grew in abundance.

Narration This mode of writing is used to recount an event or series of interrelated events. Fables, fairy tales, short stories, novels, and plays are all narrative in style if they tell a story.

Example: One afternoon a big wolf waited in a dark forest for a little girl to come along carrying a basket of food to her grandmother. Finally, a little girl did come along, and she was carrying a basket of food. "Are you carrying that basket to your grandmother?" asked the wolf. The little girl said yes, she was. So the wolf asked her where her grandmother lived, and the little girl told him, and he disappeared into the woods…

INFORMATIONAL—This mode of writing exposes information through explanation, definition, or interpretation of its subject. This is the mode of most research reports, critical analyses, reviews, and case histories. This type of writing can incorporate a variety of techniques, such as definition, illustration, classification, compare/contrast, analogy, or cause/effect reasoning. It is often blended with the other modes of writing described above and is sometimes referred to as expository writing.

Example: (From Barron's ACT Test Preparation, 15th Edition). Solar sails are a way of moving things around in space, from one orbit to another. They are beginning to look like the best means of transportation in an area as big as space. And space is big! It would take as many Earths to fill the solar system as elephants to fill the sea. The Earth's orbit around the Sun is 23,000 times the Earth's circumference. Driving to the Moon (1/400 of the distance to the Sun) would take six months, at 55mph. Driving to the nearest star would take 50,000,000 years... "

ELEMENTS OF AN ACADEMIC ESSAY

An academic essay consists of elements that are considered appropriate and necessary. While these elements may vary slightly, depending on the particular class or assignment, an essay does have a fundamental form: *the introductory paragraph, body paragraphs, and the concluding paragraph.*

Introductory Paragraph

The introductory paragraph usually consists of three parts: an interesting or attention grabbing first statement, a bridge statement, and a thesis statement.

- The opening statement should engage the reader immediately. Some techniques include a broad and general statement relevant to the focus of the paper, an anecdote, a quotation, a statistic, an allusion, or a rhetorical question.
- The bridge statement makes a smooth, meaningful transition from the opening idea to the thesis. Here, the author begins to narrow the focus of his or her ideas. When writing about literature, the bridge statement is an opportune time to make the titles and authors known.
- The thesis statement clearly identifies the main point or points of the paper. Generally speaking, the thesis is the final sentence of the opening paragraph. It should be clear and leave no doubt as to the purpose of the essay; it should be stated in the order that the ideas appear in the essay.

Body Paragraphs

We think and speak in paragraph form; therefore, for the sake of clear communication, we ought to write in a similar manner. A good paragraph will have a topic sentence, followed by developing sentences, and ending with a clinching sentence. These will create coherence, unity, and elaboration of the paragraph.

- The topic sentence states the main idea of the paragraph. Generally, it will be the first sentence.
- Developing sentences ought to be arranged in a logical order, usually by order of importance, time, or position.
- Link these sentences with transition word or phrases to create a smooth flow.
- Conclude the paragraph with a clincher sentence relates to the topic sentence and brings closure to the paragraph.

Concluding Paragraph

The concluding paragraph leaves the reader with a lasting impression of the focus of the paper. It should successfully highlight the thrust of the essay's main points.

- Many of the usual conventions of beginning a concluding paragraph, such as "in conclusion" or "in closing" have become worn and clichéd. Attempt a fresh approach to the first sentence of the concluding paragraph.
- Maintain the tone and voice established in the body of the essay.
- Avoid offering new information in the closing.
- Depending on the type of essay that is being concluded, consider one of these techniques: a call to action, a summation of key points, a dramatic example, a final quotation or metaphor, or a rhetorical question.

THESIS STATEMENTS

What is a thesis statement?

A thesis statement is a strong statement that can be proven with evidence. It includes your position on a topic (your opinion), and an outline of your reasons for that position. The thesis statement is one sentence, contains the main idea of the essay, and is found in the introductory paragraph.

When do I write a thesis statement?

Develop a thesis statement about the topic after fully understanding your writing task, developing a statement of purpose* and gathering information. Then, write your thesis statement in the introduction, prove it with evidence in the body of your paper, project, or presentation, and finally restate it along with a summary of evidence in the conclusion.

> *A *statement of purpose is a sentence that states, in some detail, the goal of the paper, project, or presentation. Sometimes, for example when you are writing a research paper, you will need to develop your own statement of purpose. Other times, like when you are responding to a writing prompt, the statement of purpose is given to you.*

Different ways to write a thesis statement (choose 1):

- Define a problem and state your opinion about it.
- Discuss the development of an issue or problem and/or predict how it might be resolved.
- Suggest a possible solution to a problem.
- Evaluate an issue/topic from a new, interesting perspective.
- Theorize how the world might be different today if something had/had not happened in the past.
- Compare/contrast two or more similar subjects.

What does a thesis statement look like?

A thesis statement is an *assertion* about a topic and your *reasons* to support it, not just a topic or announcement.

Topic: Year round schooling

Announcement: The thesis of this paper is the problem with year round schooling.

opinion + 3 reasons = thesis statement

Opinion: Year round schooling is not beneficial for students

+

Reasons: (1) it would create stress for the students, (2) it would cause negative feelings towards school, and (3) there would be limited vacation opportunities for families.

=

***Thesis*:** Year round schooling is not beneficial for students because it would create unnecessary stress, negativity toward school, and limited vacation opportunities.

Use a cause/effect transition to link your opinion on your writing topic with your three reasons. Some examples of good transitions to use in a thesis statement are "because," "due to," and "as a result of."

Your thesis statement will occur towards the end of your introduction, and will provide an outline for your audience as they read the rest of your essay.

A strong thesis statement shows the audience that the writer is organized, has a great understanding of their topic, and is able to effectively convey their opinion.

Thesis statements are an important part of any essay, whether the essay is **expository, analytical,** or **persuasive.**

Expository Essay Thesis Statement

*An **expository (explanatory)** paper explains something to the audience.*

Sample Prompt: Explain why a healthy diet is important.

Weak Thesis Examples:

- **Too broad**: A healthy diet is important.
- **Too narrow**: People should include eight servings of fruits and vegetables in their diet everyday.
- **Off topic**: Bananas are one of the most nutritious foods on earth.

***Strong thesis**: A healthy diet is important because it increases energy, prevents illness and promotes well-being in all people.*

Persuasive Thesis Statement

*An **argumentative (persuasive)** paper makes a claim about a topic and justifies this claim with specific evidence. The goal of the argumentative paper is to convince the audience that the claim is true based on the evidence provided.*

Sample Prompt: Convince your reader whether school uniforms should be mandatory in public schools.

Weak Thesis Examples:

- **Too broad**: It is outrageous for students to be forced to wear school uniforms.
- **Too narrow**: Students who are forced to wear school uniforms have their creativity stifled.
- **Off topic**: When kids grow up, they will have bad memories of school.

***Strong thesis**: School uniforms should not be mandatory in public schools because it would stifle students' creativity, take away students' rights, and cause students to lose interest in school.*

Literary Analysis Thesis Statement

*An **analytical** paper breaks down an issue or an idea into its component parts, evaluates the issue or idea, and presents this breakdown and evaluation to the audience*

Sample Prompt: How does Kurt Vonnegut use literary elements to criticize the government in the short story, "Harrison Bergeron"?

Weak Thesis Examples:

- **Too broad:** Vonnegut criticized the government in many ways.
- **Too narrow**: Vonnegut shows that Harrison deserves to be treated fairly, not like he is a freak.
- **Off topic**: Vonnegut was also critical of too much government control in several novels he wrote.

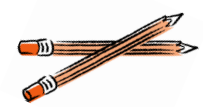
***Strong Thesis**: In "Harrison Bergeron," Vonnegut criticizes the government through the use of indirect characterization, irony, and external conflict.*

Checklist for a strong thesis statement:

1. Does your thesis statement respond directly to the prompt?
2. Does your thesis contain a definite statement?
3. Is your thesis an arguable claim?
4. Does your thesis show you have knowledge about your topic?
5. Does your thesis illustrate a passionate perspective?
6. Is your statement neither too specific nor too broad?
7. Does your thesis list the key points to be discussed in your essay?
8. Can you provide evidence to back up your thesis?

REVISING AND EDITING

"There is no great writing, only great rewriting."
~Justice Brandeis

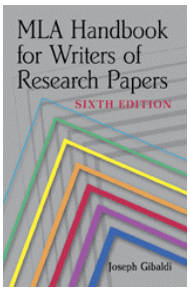


Revising involves making improvements to the content and organization of the writing piece.

Editing involves making improvements and corrections to grammar, usage, mechanics, and spelling.

Revising and Editing Checklists

Revising	Editing
✔ Does the author's writing meet the goals set within the assignment?	✔ Do all sentences begin with a capital letter and end with punctuation?
✔ Do I need to add, delete, or rewrite any parts?	✔ Was punctuation used properly within sentences?
✔ Is the information in my writing organized in an effective way?	✔ Does the author use correct grammar throughout the piece?
✔ Did I use varied sentence structure and strong word choices?	✔ Are all words spelled correctly (including homonyms)?



MLA CITATION

This section contains information about how to properly cite quotations and researched information in literary analysis or research papers.

Quotations:

Quote only the most important material from the text. When you quote excessively, the reader might "conclude that you are neither an original thinker nor a skillful writer" (Gibaldi 109).

When you quote, the material should be presented exactly as it is in the original source. Unless brackets have been used to replace a word(s), "change must not be made in spelling, capitalization, or interior punctuation of the source" (Gibaldi 109).

You must make sure that any fragmented quotations become part of a complete sentence.

[Brackets]

Original Text: He lay very awkwardly, with his head thrown far back, making his vermilion neck appear unusually long and slim.

If we choose to use this quotation, it would not be clear to our reader who "He" is; therefore, we might choose to replace "He" with the name of the character, "Doodle." In doing so, the text would appear as follows:

Quotation: "[Doodle] lay very awkwardly, with his head thrown far back, making his vermilion neck appear unusually long and slim" (Hurst 192).

By using brackets, we let our reader know that the word inserted is not the original word in the text, but the integrity of the sentence is still intact since the word we inserted means the same as the original.

Ellipsis…

We as writers must be selective in choosing our quotations; therefore, we need to eliminate portions of the text that do not support the idea we want to convey. One way to do this is to use the ellipsis (…)—three periods with a space before each and a space after the last. For example,

Original: "A collection of men walked from a platform and surrounded the heap, igniting it, much to the approval of everyone. Voices climbed over shoulders and the smell of pure German sweat struggled at first, then poured out. It rounded corner after corner, till they were all swimming in it. The words, the sweat. And smiling. Let's not forget the smiling" (Zusak 111).

Quotation: "A collection of men walked from a platform and surrounded the heap, igniting it, much to the approval of everyone…The words, the sweat. And smiling. Let's not forget the smiling" (Zusak 111).

In the above example, we chose only the most meaningful portion of the original quotation.

Frequently Asked Questions (or the ones we should be asking):

Q. How do we cite a quotation that ends with a period?

"*But I can see. I can see everything. I can see things that Mom and Dad can't. Or won't* (Bloor 4).

A. When a quotation ends in a period, the quotation marks stay with the quotation, and the period goes after the parenthetical citation. Inside the parentheses, note the page number where the quotation can be found. The author's name should be included only if the author is unclear.

Q. How do we cite a quotation that ends with a question mark or an exclamation point?

"Why can't they practice in the morning, when it doesn't rain? (Bloor 29-30).
"I nodded with real conviction now. I said, 'Yes! Yes!'" (Bloor 260-261).

A. When a quotation ends with either a question mark or an exclamation point, keep these marks of punctuation with the quotation (as they are part of the quotation), and place a period after the parenthetical citation.

Q. How do we cite a quotation when the last word of the quotation we want to include is not the last word of the sentence?

"Just about everyone I knew could see me standing there…" (Bloor 185).

"I wanted to tell the book thief many things, about beauty and brutality. But what could I tell her about those things that she didn't already know? I wanted to explain that I am constantly overestimating and underestimating the human race… (Zusak 550)

A. When we want to quote a passage, but we do not want the entire sentence, specifically the end of the sentence, we use the ellipsis. This lets the reader know that the original sentence continues.

Q. How do we cite a quotation when the first word of the quotation we want to include is not the first word in the sentence?

> "…is there cowardice in the acknowledgement of fear? Is there cowardice in being glad that you lived?" (Zusak 107)
>
> "…the words started to mean not just something, but everything." (Zusak 30)

A. When we want to quote a passage, but we do not want the entire sentence, specifically the beginning of the sentence, we use the ellipsis. This lets the reader know that the original sentence contains additional material at the beginning.

Q. How do we quote dialogue?

> *"I had the feeling mom knew what I was talking about, but all she would say is, 'Clouds don't get mad, Paul.'"* (Bloor 30).
>
> *"Antoine said quietly, 'It's time to start telling the truth, little brother.'"* (Bloor 260)

A. Dialogue is identified in the text by enclosing it in double quotation marks. If we choose to use dialogue within a quotation, we must place single quotation marks around the dialogue and double quotation marks around the quotation.

Q: How do I embed a citation from a book?

A: After your quote or reference, place the author's last name and page number in parenthesis.

Example: (Zusak 12)

Q: I am citing information from a website that lists an author but does not list page numbers. How do I write my embedded citation?

A: For a website that lists an author but has no page numbers, you would write the author's last name only in parenthesis, following the quote.

Example: (Rodriguez)

Q: I am using information from a website that does not list an author and does not have page numbers. How do I write my embedded citation?

A: For resources that do not list an author or page number, simply cite a condensed version of the website title, article title, etc. inside of parenthesis.

Note – if you are using multiple resources with similar titles, make sure that each citation is different and that is clearly refers to the correct item on your Works Cited page.

Example: ("Emancipation Proclamation")
("Lincoln Emancipation")

Q: How do I cite a reference from an organization or corporate publication that doesn't list an author?

A: To cite a corporate or organizational reference, you should write an abbreviated form of the name of the organization followed by the page number, if available.

Example: (Natl. Research Council 15)
(US Dept. of State)

Q: I am using an E-Book as a resource. How do I write my embedded citation?

A: E-books can be cited in the same way that regular books are cited: author's last name followed by the page number, all in parenthesis.

Example: (Moore 6)

Q: I am citing a source that has multiple authors. How do I write my embedded citation?

A1: If your resource has two authors, you should write both last names of the authors followed by the page number.

Example: (Eggins and Slade 15)

On the works cited page, your citation would look like this:

Eggins, Suzanne and Diana Slade. *Analysing Casual Conversation*. London: Cassell, 1997

A2: If your resource has more than two authors, you should write the name of the first author followed by et al. ("and others") in your works cited. For your embedded citation, use only the last name of the first author given.

Q: Two of my resources are by authors with the same last names! How do I differentiate between the two in my embedded citations?

A: The best way to cite two authors with the same last names is to include their first initial with their last name, followed by the page number (if available).

Example: (R. Miller 51)
(A. Miller 16)

Q: Two of my resources have the same author but different titles. How should I cite them?

A: If you have two articles by the same author, it is best to cite the author's last name and the title of the work (or part of the title) plus the page number if available.

Example: (Gettleman, *Armed*)
(Gettleman, *Children*)

Q: Three of my resources have the same title but are different sources. How should I cite them?

A: If you have more than one resource with the same title, find a publication fact in the works-cited entry which distinguishes it from the others, e.g. publication date.

Example: ("Global Warming," 2009)
("Global Warming," 2002)

Q: How to I cite more than one source in a single parenthetical reference?

A: When citing two or more works in a single parenthetical reference, cite each work as you normally would in a reference and use semicolons to separate the citations.

Example: (Farley 43; Fradin 68)

Q: I would like to include an indirect source in my paper, how should I cite it?

A: When citing an indirect source (a source cited in another source), use the phrase "qtd. in" to indicate the source you actually cited.

Example: Ravitch argues that high schools are pressured to act as "social service centers, and they don't do that well" (qtd. in Weisman 259).

Works Cited

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: Modern Language Association of America, 2009. Print.

MLA Tools and Resources

There are countless resources available to you when you are using MLA, including your school librarian, teachers, and web resources. Below are a few sites you can use when formatting your MLA style papers.

Citation tool	Notable Features	To Note
Son of Citation Machine www.citationmachine.net	• ISBN lookup • Copy/paste citations into your document	• Click on the red "More" button in the left menu bar for a complete list of formats. • For citing database articles, use the "Works from a subscription service" link.
Easy Bib http://easybib.com	• ISBN and URL lookup (Autocite) • Copy/paste, export citations to Word, or e-mail your citation list	• Make sure you select **MLA 7** to use the latest version of MLA style!
BibMe http://www.bibme.org/	• ISBN and URL lookup (Autofill mode) • Copy/paste, save, or download citations to Word	• Click on the "Other" tab to select additional formats. • Roll over underlined text for Formatting tips.
NoodleBib www.noodletools.com	• Color-coded citation elements • Copy/paste, save your citation as a Word doc, or e-mail your list • "Check for errors" feature highlights formatting errors	• You must create a free account in order to use NoodleBib

Created by Rita Nannini, Crossroads South Library Media Specialist

2010 Short MLA FORMAT

- List all citations in alphabetical order by the first letter. First line should be flush left, second line is indented.
- List the format: Print, Web, CD, etc.
- Web addresses are not needed unless your teacher instructs you to use them.
- If the date of publication is missing, write n.d. If there is no publisher, write N.p.

BOOK:

Author's Last Name, First Name. *Title of Book*. City of publication: Publisher's name, Copyright year. Format.

Example:
Coleman, David. *Emotional Intelligence*. New York: Bantam, 1995. Print.

ENCYCLOPEDIA ARTICLE:

Author's Last Name, First Name. "Article Title." *Name of Encyclopedia*. Edition. Copyright year. Format.

Example:
Fairchild, Mark D. "Color." *World Book Encyclopedia*. 2009 ed. Print.

Example without author:
"Baseball." *Compton's by Britannica*. 2007 ed. Print.

ARTICLE IN AN ELECTRONIC DATABASE:

Author (if given). "Title of Article." *Title of Encyclopedia, Book, Magazine or Newspaper*. Day Mo. Year of publication: Section or Pages in print version. *Name of Database*. Format. Day Mo. Year of access.

Ex: ONLINE ENCYCLOPEDIA ex: World Book Online, Grolier Online
Petrakis, Peter L. "Zygote." *Grolier Multimedia Encyclopedia*. 2009. *Grolier Online*. Web. 19 Nov. 2009.

Ex: ONLINE DATABASE ex: Ebsco
Yang, Jia Lynn, Nina Easton, and Maha Atal "Obama & GOOGLE (a love story)." *Fortune* 160.9 (2009): 104-112. *Academic Search Premier*. EBSCO. Web. 19 Nov. 2009.

ARTICLE ON A WEB SITE:

Author (if given). "Title of the article/work." (if given). *Title of web site*. Version or edition used. Name of institution/organization affiliated with site, Day Mo. Year the work was created. Format. Day Mo. Year of access.

Example:
Liu, Alan, ed. "Home page." *Voice of the Shuttle*. Dept. of English, U of California, Santa Barbara, n.d. Web. 15 May 2008.

Crossroads South Library 1/10/10

OPEN-ENDED QUESTIONS

What does an open-ended question response look like?

- contains 1-2 well-developed paragraphs
- includes elaboration (details and explanation)
- includes specific examples from the text to support the answer
- is generally about 1 page in length

1. **RESTATE IT**: restate the question:

_____
_____

2. **SUPPORT IT:** find evidence from the text to prove your point (3-4 examples). Explain how your evidence relates to the question.

_____
_____
_____
_____
_____
_____

3. **CONNECT IT:** to another text, movie, TV show, your own life, or someone else's life.

_____
_____
_____
_____

4. **CONCLUDE IT:** tie it all together. Take all the parts and make it into a paragraph. Make sure to re-state your main point.

_____
_____
_____
_____

Re-read your paragraph and ask yourself these questions:

- ✔ Do I incorporate all 4 steps?
- ✔ Does my evidence support the question?
- ✔ Do I explain my evidence and how it relates to the question?
- ✔ Does my connection relate to the question and have I explained it?
- ✔ Do I tie it all together and bring it back to the question?

OPEN-ENDED SCORING RUBRIC

For Reading, Listening, and Viewing

Sample Task: The author takes a strong position on voting rights for young people. Use information from the text to support your response to the following.

***Requirements:**

- Explain the author's position on voting.
- Explain how adopting such a position would affect young people like you.

Points	Criteria
4	A 4-point response clearly demonstrates understanding of the task, completes all requirements, and provides an insightful explanation/opinion that links to or extends aspects of the text.
3	A 3-point response demonstrates an understanding of the task, completes all requirements, and provides some explanation/opinion using situations or ideas from the text as support.
2	A 2-point response may address all of the requirements, but demonstrates a partial understanding of the task, and uses text incorrectly or with limited success resulting in an inconsistent or flawed explanation.
1	A 1-point response demonstrates minimal understanding of the task, does not complete the requirements, and provides only a vague reference to or no use of the text.
0	A 0-point response is irrelevant or off-topic.

***Requirements for these items will vary according to the task.**

SAMPLE PASSAGE FOR OPEN-ENDED RESPONSE

Memories of Dating

Today I want to talk about dating. This subject was raised in a letter to me from a young person named Eric Knott, who writes:

> "I have got a big problem. There's this girl in my English class who is really good-looking. However, I don't think she knows I exist. I want to ask her out, but I'm afraid she will say no, and I will be the freak of the week. What should I do?"

Eric, you have sent your question to the right mature adult, because as a young person, I spent a lot of time thinking about this very problem. Starting in about eighth grade, my time was divided as follows:

- Academic Pursuits: 2 percent
- Zits: 16 percent
- Trying to Figure out How to Ask Girls Out: 82 percent

The most sensible way to ask a girl out is to walk directly up to her on foot and say, "So you want to go out or what?" I never did this. I knew, as Eric Knott knows, that there was always the possibility that the girl would say no, thereby leaving me with no viable option but to leave Harold G. Crittenden Junior High School forever and go into the woods and become a bark-eating hermit whose only companions would be the gentle and understanding woodland creatures.

"Hey, Clueless!" the woodland creatures would shriek in their cute little Chip 'n' Dale voices while raining acorns down upon my head. "You wanna date? Hahahahahahahahaha."

So, the first rule of dating is never risk direct contact with the girl in question. Your role model should be the nuclear submarine, gliding silently beneath the ocean surface, tracking an enemy target that does not even begin to suspect that the submarine would like to date it. I spent the vast majority of 1960 keeping a girl named Judy under surveillance, maintaining a minimum distance of fifty lockers to avoid the danger that I might somehow get into a conversation with her, which could have led to disaster.

Judy: Hi.
Me: Hi.
Judy: Just in case you ever thought about having a date with me, the answer is no.
Woodland Creatures: Hahahahahahaha.

The only problem with the nuclear submarine technique is that it's difficult to get a date with a girl who has never, technically, been asked. This is why you need Phil Grant. Phil was a friend of mine who had the ability to talk to girls. It was a mysterious superhuman power he had, comparable to X-ray vision. So, after several thousand hours of intense discussion and planning with me, Phil approached a girl he knew named Nancy, who approached a girl named Sandy, who was a direct personal friend of Judy's, and who passed the word back to Phil via Nancy that Judy would be willing to go on a date with me. This procedure protected me from direct humiliation, similar to the way President Reagan[1] was protected from direct involvement in the Iran-Contra scandal[2] by complex White House chain of command that at one point, investigators now believe, included his horse.

Thus it was that, finally, Judy and I went on an actual date, to see a movie in White Plains, New York. If I were to sum up the romantic ambience[3] of the date in four words, those words would be, "My mother was driving." This made for an extremely quiet drive, because my mother, realizing that her presence was hideously embarrassing, had to pretend she wasn't there. If it had been legal, I think she would have got out and sprinted alongside the car, steering through the window. Judy and I, sitting in the back seat about seventy-five feet apart, were also silent, unable to communicate without the assistance of Phil, Nancy, and Sandy. After what seemed like several years, we got to the movie theater, where my mother went off to sit in the Parents and Lepers Section. The movie was called "North to Alaska," but I can tell you nothing else about it because I spent the whole time wondering whether it would be necessary to amputate my right arm, which was not getting blood flow as a result of being perched for two hours like a petrified snake on the back of Judy's seat exactly one molecule away from physical contact. So it was definitely a fun first date, featuring all the relaxed spontaneity of a real-estate closing,[4] and in years later I did regain some feeling in my arm. My point, Eric Knott, is that the key to successful dating is self-confidence. I bet that good-looking girl in your English class would love to go out with you. But you have to make the first move. So just do it! Pick up that phone! Call Phil Grant.

---

[1] **President Reagan**: Ronald Wilson Reagan, 1911-; U.S. president 1981-89
[2] **Iran Contra scandal**: a case in which US government officials were suspected of improperly selling weapons to Iran to raise funds for Nicaraguan rebel forces.
[3] **Ambience**: an atmosphere or environment
[4] **Real-estate closing**: a meeting at which the rights to land or a building are officially transferred from seller to buyer.

SAMPLE OPEN-ENDED RESPONSES

The author of the essay, "Memories of Dating," uses many strategies to help the reader fully appreciate the story. Explain how the author's use of literary devices helps to convey his message.

Score 4-

In the essay, "Memories of Dating," the writer uses exaggeration in order to help the reader to fully appreciate the story. *Hyperboles* are used effectively to get the message across that the concept of dating really can be terrifying. For example, in the fourth paragraph, the writer states that little woodland creatures would mock him by saying, "You wanna date? Hahahahaha." In reality this would not happen. It is just his imagination. The writer continues his exaggeration when he makes a metaphor between himself and a nuclear-submarine. He says that he kept "a girl named Judy under surveillance, maintaining a minimum distance of fifty lockers." In comparing himself to a submarine, he is explaining to the reader how secretive he was when dealing with the girl he was interested in. Having been in a similar situation, I know exactly what the writer meant when he wrote that he and Judy were sitting about "seventy-five feet apart." All teenagers dread having their parents around, especially when it involves the objects of our affection. Of all of his exaggerations, the author's strongest exaggeration was in the last paragraph when he stated that the first date featured, "all the relaxed spontaneity of a real-estate closing." This sentence sums up the point he makes throughout the entire essay – dating as a teenager can be the most frightening, uncomfortable, and awkward situations anyone would ever have to go through.

Score 3-

In the essay, "Memories of Dating," the writer uses exaggeration in order to help the reader fully appreciate the story. For example, the fourth paragraph that the little woodland creatures would mock him by saying, "You wanna date?" This is clearly a joke. Later, he writes another exaggeration comparing himself to a nuclear-submarine. By doing this, he is comparing hiding when you are trying to date someone to hiding under the ocean. The most effective exaggeration he uses is the one where he wrote that it might "be necessary to amputate" his arm after he was sitting with it behind his date for two hours straight. He uses humor to make his point. Overall, the essay truly shows how difficult it can be to date as a teen.

Score 2-

In the essay, "Memories of Dating," the writer makes funny jokes. He writes that he spent 82 percent of his time in eighth grade "trying to figure out how to ask girls out." He's probably exaggerating because I'm sure that he spent more time on his grades. After all, he did write an entire essay that is now in this GEPA test. He must have done some schoolwork. My favorite exaggeration is when he says that his mother would have "sprinted alongside the car." The image of that happening in my head makes me laugh. It was a good essay.

Score 1-

This story talks about this guy's first date. He is embarrassed because his mom had to go with him on the date. That would be really weird to go on a date with your mom there. The story also talks about going into the woods and talking to the animals. I think he was probably kidding about that, but it sounds funny. In conclusion, the most effective exaggeration was when he wrote, "So just do it!

Score 0-

I went on a date once. Well, not really a date. This kid liked me and I gave him my number. Then we talked on the phone and held hands in the hallway at school. I have a pet too.

GRAMMAR, USAGE, AND MECHANICS

PARTS OF SPEECH

Every word in the English language can be defined as one or more of the following eight parts of speech:

Adjective: A word that modifies a noun or pronoun
Ex: small, big, pretty, ugly, white

Adverb: A word that modifies a verb, adjective, or another adverb
Ex: quickly, easily, very, well

Conjunction: A word that connects words, phrases, clauses, or sentences
Ex: and, but, as, because

Interjection: A word that shows emotion and is connected to a sentence with a comma or exclamation point
Ex: Wow!, Yes,. . .

Noun: A word that names a person, place, thing or idea
Ex: student, school, pencil, knowledge

Preposition: A word that connects a noun or pronoun to another word, phrase, or clause
Ex: under, above, of, with

Pronoun: A word that takes the place of a noun
Ex: I, me, she, we, it

Verb: A word that either shows a state of being or an action
Ex: State of being: is, are, be
Action: jump, give, run

OTHER COMMONLY USED GRAMMATICAL TERMS OF INTEREST

Agreement: Nouns and pronouns should *agree* with the verb in a sentence.
Ex: The boy walks. You walk.

Appositive: A noun or phrase placed next to another noun, set off by commas, that explains it
Ex: The student, Johnny, read the book.

Articles: *the, a,* and *an. The* is a definite article identifying a particular noun, *a* and *an* are indefinite, referring to no specific noun.

Clause: A clause is a part of a sentence that contains a subject and a verb. An independent clause can stand on its own as a sentence, a dependent clause cannot.

Ex: The girl smiles. (Independent clause)
If the girl smiles (Dependent clause)

Coordinating Conjunctions: A conjunction that joins together two independent clauses in a sentence, accompanied by a comma. The coordinating conjunctions are as follows: *for, and, nor, but, or, yet, so* (F.A.N.B.O.Y.S.)

Ex: The cat meowed, and the dog barked.

Dangling Modifiers: A modifier that is misplaced in a sentence, thereby making it difficult to determine what element is being modified

Ex: Having difficulty with homework, the radio helped me concentrate.
Is the phrase "having difficulty with my homework" referring to "the radio" or "me"?

Direct Object: A noun or pronoun that receives or is affected by the action of a verb.

Ex: Billy threw the ball.

Ellipsis: Three dots representing missing text.

Ex: "Four score and seven years ago our forefathers brought forth… a new nation…"

Gerund: A verb that acts like a noun and ends in -ing

Ex: Running is good exercise.

Homonyms: Words that have the same pronunciation but have different meanings and may have different spellings.

Ex: "Mail" is what you get from the post office.
"Male" is a boy.
Ex: "tie" is a verb meaning to fasten two things together
"tie" is a noun referring to a man's formal neck accessory

Imperatives: Verbs used to give orders

Ex: Hand me that pen, please.

Indirect Objects: Words that do not directly receive the action of a verb, but receive the direct object.

Ex: The girl threw Billy the ball.

Infinitives: Verbs preceded by the word "to" that have no specific person or tense. The "to" should never be separated from the verb in a sentence.

Ex: I want to sing.

Intransitive Verb: A verb that does not receive an object.

Ex: He walked.

Linking Verb: A verb that connects the subject of a sentence to a complement; shows state of being.

Ex: She is tall.
The rose smells good.

Numbers: Numbers zero through one hundred and any round numbers above that should be written out in words. All other numbers should be written as numerals.

Ex: I have thirty-three dollars.
She has 125 stamps.

Participle: A word formed from a verb and used as an adjective or a noun.

Ex: The sleeping man (present participle)
Ex: buttered toast (past participle)

Phrase: A group of words that goes together but is not a complete sentence

Ex: in the dark

Possessives: Words that show ownership

Ex: his, mine, hers, John's

Predicate: the verb/verb phrase that tells something about the subject the subject.

Ex: The teacher checked the student's work.

Punctuation: See below

Sentence: A group of words, beginning with a capital letter, that contains a subject and verb, expresses a complete thought, and ends with a period, exclamation point, or question mark.

Ex: The teacher checked the student's work.

Subject: The key noun or pronoun that tells what a sentence is about.

Ex: <u>The teacher</u> checked the student's work.

Transitive Verb: A verb that takes an object.

Ex: The woman <u>opened</u> the door.

PUNCTUATION MARKS

Period: Use to end a statement

Ex: The teacher gave homework.

Use in an abbreviation

Ex: Mr. Smith gave us homework.

Question Mark: Ends a direct question

Ex: Where is your pencil?

Exclamation Point: Use to express a strong emotion

Ex: Wow! I won the lottery!

Comma: Use to separate elements of a list

Ex: I am studying English, math, and science.

Use to separate two sentences along with a coordinating conjunction

Ex: John went to the movies, and Steve went to the game.

Use in letter salutations

Ex: Dear Uncle Steve,

Use after a dependent clause when it comes first in a sentence

Ex: When I turn sixteen, I will have a party.

Use before or after quotes
Ex: "I love peaches," Sarah said.

Use in addresses and dates
Ex: Philadelphia, PA
Ex: 400 Race St., Philadelphia, PA
Ex: July 4, 1776

Semicolon: Use in a list when commas are included in the list itself
Ex: I've lived in South Brunswick, NJ; Albany, NY; and Cleveland, OH.

Use in place of a comma and coordinating conjunction to join sentences
Ex: John went to the movies; Steve went to the game.

Colon: Use after an introductory remark
Ex: The quote was this: "Four score and seven years ago. . ."

Use to introduce a list
Ex: My favorite fruits are the following:
Apples
Oranges
Watermelon

Quotes: Use in citing another's work
Ex: "Four score and seven years ago …"

Use in dialogue
Ex: John said, "I went to the movies."

COMMONLY CONFUSED WORDS

Its – belonging to it (shows ownership)
We were going to play fetch with the dog, but we couldn't find its ball.
It's – it is (contraction)
It's a beautiful day to play outside with the dog.

Their – belonging to them
Their car is in the shop.
They're – they are
They're going to pick it up tomorrow.
There – refers to location or place
My friend is over there, near the swings.

Your – belonging to you (shows ownership)
Your homework needs to be done before you go out to play.
You're – You are (contraction)
You're not allowed out past eight o'clock on weeknights.

Who's – who is (contraction)
Who's going to the movies tonight?
Whose – belonging to whom (shows ownership)
Whose sweatshirt is this?

To – preposition
I am going to class.
Two (noun) – 2
Maria has two cats, Boots and Lola.
Too (verb) – excess; also
I have too much homework tonight!
I like you too.

Then (adverb) – related to time
First we will do our chores, and then we can watch television.
Than (conjunction) – shows comparison
Joey likes soccer better than he likes football.

Fewer (plural noun) – how many?
Danielle has fewer books to carry home today than she did yesterday.
Less (singular noun) – how much?
Danielle has less time after school to do her homework than last year, because she has dance class three times per week.

Effect (noun) – result of an action
The medicine he is taking has some side effects, including drowsiness.
(verb) – bring about accomplishment
The present student council effected many positive changes for the school.
Affect (verb) – to influence; to change
The rain did not affect the playing conditions, so the game went on!

Could've – could have (contraction) NOT "could of"
I could've gone to the mall, but instead I stayed home to finish my homework.

Would've – would have (contraction) NOT "would of"
I would've gone to the party, had it not been for the project I had to finish.

Should've – should have (contraction) NOT "should of"
She should've gone to her locker before class, instead of asking the teacher if she could go during the lesson.

Must've – must have (contraction) NOT "must of"

---

a lot – not "alot" – you wouldn't write "alittle" as one word
There are a lot of reasons you should join an after school club.

---

all right – not "alright" or "allright" – you wouldn't write "allwrong" as one word
I hope that the soccer player that got hurt at yesterday's game is all right.

Farther – physical advancement in distance
I ran farther than she did.
California is farther away from New Jersey than Texas is.

Further – advancement in degree, such as in time
You read further in the book than I did.
He went to college to further his education.

Anyways – **NOT A WORD!** Replace with "anyway" or "any way"

Anyway – means "anyhow," "in any case," or "regardless"
Anyway, Nick doesn't want to go to Paris.

Any way – as in, "*Any way you slice it, Nick does not want to go to the doctor."*

Among – a preposition used with three or more persons or things.
I could not decide among the three different desserts which one I wanted to eat.
The scared kitten was hiding among her many brothers and sisters.

Between – a preposition used with two persons or things.
I could not decide between the cheesecake and the apple pie, so I ordered both!

Accept – to receive
She was accepted to her number one college.

Except – to take or leave out
Please take all of the coats out of the closet except for my raincoat.

Lose (verb) – to misplace or not win
If Mary loses her new phone, she will be in a lot of trouble.

Loose (adjective) – not tight
The door handle was so loose that it practically fell off in my hand when I tried to turn it.

Quote (verb) – to cite
The students were required to quote at least two famous authors in their literature paper.

Quotation (noun) – a citation
The book of famous quotations inspired us all.

"I before "e" except after "c" or sounded as "a" as in "neighbor" or "weigh"

Text language and slang must be avoided in academic writing. *However, the use of some slang and dialect is acceptable when writing dialogue in creative writing pieces, where appropriate.*

Words that should NEVER be used in formal writing:

Anyways	Ur
Gonna	R
LOL	Shoulda
Btw	Wanna
U	

GLOSSARY OF LITERARY AND WRITING TERMS

act

large units within a dramatic work of literature

---

allegory

a story with both literal and symbolic meanings, with characters, occurrences, and setting representing certain ideas

Ex. George Orwell's *Animal Farm;* John Bunyan's *The Pilgrim's Progress*; Dante's *The Divine Comedy,* William Golding's *Lord of the Flies*

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alliteration

repetition of the same consonant or sound at the beginning of words

Ex. "Peter Piper picked a peck of pickled peppers."

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allusion

a reference to a real or fictional person, place, historical event, or work of art

Ex. "'He said if I warn't so ignorant, but had read a book called *Don Quixote*, I know without asking.'" [Mark Twain, from *Huckleberry Finn*]

---

analogy

the expression of a relationship between ideas which are dissimilar

Ex. "Nature's first green is gold/ Her hardest hue to hold./ Her early leaf's a flower;/But only so an hour." [Robert Frost, from "Nothing Gold Can Stay"]

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anecdote

a story that serves to entertain or to make a point

---

antagonist

a character or force conflicting with the protagonist and his/her goal

Ex. Voldemort is the antagonist to Harry Potter. [J.K. Rowling, from the *Harry Potter* series]

---

aside

- in drama: a short speech from an actor on stage, which is inaudible to other actors

Ex. from drama: *"*Time, thou anticipatest my dread exploits*"* [William Shakespeare, from *Macbeth* 4:1]

- in writing: adding additional information to a point, placed within commas, hyphens, or parentheses

  Ex. from writing: "Yes, often, I am reminded of her, and in one of my vast array of pockets, I have kept her story to retell. It is one of the small legion I carry, each one extraordinary in its own right. Each one an attempt—an immense leap of an attempt—to prove to me that you, and your human existence, are worth it. Here it is. One of a handful. *The Book Thief.* If you feel like it, come with me. I will tell you a story. I'll show you something" [Markus Zusak, from *The Book Thief*,15).

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assonance

repetition of vowel sounds

Ex. "I ask them to take a poem/ and hold it up to the light/ like a color slide/ or press an ear against its hive." [Billy Collins, from "Introduction to Poetry"]

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atmosphere

the mood the reader gets from the setting, characters, and tone of the author

Ex. "Once upon a midnight dreary*"* [Edgar Allan Poe, from "The Raven"]

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autobiography

nonfiction that reveals the author's own life story

---

biography

nonfiction that reveals the life story of someone other than the author

---

blank verse

poetry containing unrhymed iambic pentameter

Ex. "Something there is that doesn't love a wall,/ That sends the frozen-ground-swell under it,/ And spills the upper boulders in the sun." [Robert Frost, from "Mending Wall"]

---

brainstorming

a pre-writing activity that involves the open and free sharing of ideas to generate and develop content for writing

---

characterization

the development of a character throughout the text. Direct characterization involves the author telling the reader what a character is like; indirect characterization is achieved through the characters' dialogue or actions.

Ex. (direct characterization) "She was one of those pretty, charming young women who are born, as if by an error of Fate, into a petty official's family. She had no dowry, no hopes, not the slightest chance of being appreciated, understood, loved, and married by a rich and distinguished man…" [Guy de Maupassant, from *The Necklace*]

Ex: (indirect characterization) "…she would think of exquisite dishes served on gorgeous china, and of gallantries whispered and received with sphinx-like smiles while eating the pink flesh of trout or wings of grouse." [Guy de Maupassant, from *The Necklace*]

---

conflict

a necessary element of fiction, and often the central aspect of the plot. The conflict always involves the protagonist and antagonist (keeping in mind that either/both may not be a human force.) The main types of conflict are as follows:

- *internal* - a character is conflicted within him/herself (character vs. self)
- *external* - a character is hindered by another character (character vs. character), by a group of people (character vs. society), or by outside forces (character vs. fate/nature)

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connotation

the implied (figurative) meaning of a word

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consonance

repetition of consonant sounds, especially at the ends of words

Ex. "He ran his <u>hand</u>/ over it, <u>called</u> me a <u>good</u> man, <u>roared</u> away." [William Stafford, from "Fifteen"]

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context clue

a word, phrase, or passage that helps to explain a section of the text

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couplet

two successive rhyming lines, usually with similar length and meter

Ex. "For thy sweet love remember'd such wealth brings/ That then I scorn to change my state with kings." [William Shakespeare, from "Sonnet 29"]

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denotation

the literal (dictionary) meaning of a word

dialogue
conversation between characters; within prose, quotation marks indicate a speaker's words

diction
word choice

drama
a genre of writing that includes dialogue and stage directions; it is intended to be performed on stage

dynamic character
term used to describe a character who changes during the course of the story

enunciation
the manner of pronouncing words or syllables

epic
a long narrative poem, usually about heroes and/or gods

Ex. Homer's *Iliad* and *Odyssey* are usually regarded as the first important epic poems and are considered to define the form.

epic simile
a longer, extensive simile, also referred to as a Homeric simile, in which two dissimilar subjects are compared

Ex. "As a mountain falcon, swiftest of all birds, swoops down upon some cowering dove – the dove flies before him but the falcon with a shrill scream follows close after, resolved to have her – even so did Achilles make straight for Hector with all his might, while Hector fled under the Trojan wall as fast as his limbs could take him." [Homer, from *The Iliad*]

expository
a genre of writing in which the writer intends to report, discuss, explain, speculate, and/or evaluate a subject; nonfiction that provides information, explains a process, or discusses ideas

fiction
writing in which the plot and characters are imagined

figurative
sometimes referred to as "reading between the lines"; language and or ideas which are not literal. The figurative meaning is the "deeper" meaning.

flat character
term used to describe a character who shows only one trait

fluent
a word used to describe writing that is smooth, clear, and logical

foil
a character who offers a distinct contrast to another character

Ex. Draco Malfoy is a foil to Harry Potter [J.K. Rowling, from the *Harry Potter* series]

foreshadowing
hints or clues that suggest future occurrences

free verse
poetry written using the natural rhythms of speech, unlike other poetry that contains a rhythmical pattern

genre
the different types or categories of writing. The three major categories are prose, drama, and poetry

historical fiction
a story that is based upon some historical facts. At least one element of the story must be factual.

hyperbole
language utilizing an extreme exaggeration

Ex. "And I will love thee still, my dear,/ Till all the seas go dry." [Robert Burns, from "A Red, Red Rose"]

iambic foot
an unstressed syllable followed by a stressed syllable.

iambic pentameter
a type of meter (rhythmic structure) which contains five iambic feet

Ex. "*Shall* **I** *com***pare** *thee* **to** *a* **sum***mer's* **day**?" [William Shakespeare, from "Sonnet 18"]

imagery
language that evokes one or all of the five senses

Ex. sight: "The shadows where the Mewlips dwell are dark"
smell: "Beside the rotting river stand"
sound: "And slow and softly rings their bell"
taste: "And the Mewlips feed"
touch: "The cellars where the Mewlips sit are deep and dank and cold"
[J.R.R. Tolkien, from "The Mewlips"]

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impromptu
a spontaneous, unrehearsed response or presentation

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indirect characterization
when an author shows the reader traits of a character allowing the reader to make his/her own interpretations

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infer
to draw a conclusion based on context clues

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inference
a conclusion that is made based on context clues

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inflection/intonation
the change in the pitch and tone of the voice

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inversion
the reversal of the usual order of words to create special effect or for emphasis

Ex. "Slowly and smoothly went the ship" [Samuel Taylor Coleridge, from "The Rime of the Ancient Mariner"]
This sentence would traditionally be written, "The ship went slowly and smoothly"

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irony
the contrast between what is expected, or appears to be, and what actually is
- *verbal irony*: the contrast between what is said and what is actually meant
- *irony of situation*: an occurrence that is the opposite of what is expected or intended
- *dramatic (or situational) irony:* when the audience or reader knows more than the characters do

---

juxtaposition
when themes, ideas, or characters are paralleled to one another to show contrast

Ex. "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was

the season of Light, it was the season of Darkness" [Charles Dickens, from *A Tale of Two Cities*]

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literal

refers to comprehending text where the information is clearly stated, sometimes referred to as "reading the lines"

---

metacognition

a process by which the learner is consciously thinking about how he/she is learning. This is also known as "thinking about thinking."

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meter

the rhythmical pattern of a poem designated by its stressed and unstressed syllables

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memoir

the writing of one's life or personal experiences

---

metaphor

the comparison of two often unlike things, saying that one is the other

Ex. "The road was a ribbon of moonlight over the purple moor" [Alfred Noyes, from "The Highwayman"]

- *extended metaphor* (also called a conceit): a metaphor which is developed at great length, occurring frequently in or throughout a work.

Ex. "This old woman/ no longer cares/ what others think/ but spits her black tobacco/ any which way/ stretching full length/ from her bumpy bed./ Finally up/ she sprinkles ashes/ on the snow" [Wendy Rose, from "Loo Wit"]

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monologue

in a play, a long speech given by one character and addressed to another character(s)

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mood

the feeling a reader gets from the descriptive details of the setting, characters, and/or author's tone. This is similar to atmosphere.

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moral

the lesson taught by a literary piece. Morals may be directly stated or implied.

Ex. "But children, remember Sarah Stout/ And always take the garbage out!"
[Shel Silverstein, from "Sarah Cynthia Sylvia Stout Would Not Take The Garbage Out"]

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motif

a recurrent or dominant thematic element or idea in an artistic or literary work

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myth

a traditional story, usually of unknown authorship, that tells about the actions of gods or heroes or explains how something came to be, such as nature or customs

Ex. Stories from mythology such as *Persephone*

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narrative

the telling of a story which can be either factual (non-fiction) or imagined (fiction)

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non-fiction

factual writing information, includes such genres as biography, autobiography, encyclopedia, magazine, and newspaper

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onomatopoeia

a word that imitates the sound it represents

Ex. "Tlot-tlot; tlot-tlot! Had they heard it? The horse hoofs ringing clear" [Alfred Noyes, from "The Highwayman"]

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oxymoron

Placing two contradictory words together to express meaning, such as *pretty ugly*, *deafening silence*, *jumbo shrimp*, *sweet sorrow*

Ex. "Parting is such sweet sorrow" [William Shakespeare, from *Romeo and Juliet*]

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paragraph

the grouping of similar information into one cohesive group of sentences including topic sentence, supporting details, transition words, and concluding sentence

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parallel structure (also called **parallelism**)

the use of similar patterns of words or grammatical forms to express similar or related ideas or ideas of equal importance. Using parallel structure creates rhythm and balance and enables the writer to present ideas clearly, concisely, and smoothly.

- Non-parallel: Gold requires hand-eye coordination, flexibility, and to be able to concentrate.
- Parallel: Gold requires hand-eye coordination, flexibility, and concentration.

Ex. "Ask not what your country can do for you; ask what you can do for your country." [John F. Kennedy]

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peer editing

the process in which students conference with their classmates to provide feedback on a written draft. This process should strengthen the writing/editing/revising skills of both the author and the editor.

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personification

when non-human subjects are given human qualities

Ex. "Perhaps the night dreams that it is no longer night" [Anna Maria Iza, from "Formula"]

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persuasion

a type of writing that is meant to sway the reader's feelings, beliefs, or actions. Persuasive writing is normally used to appeal to both the mind and emotions of the reader.

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point of view

the angle from which a story is told.

- *First Person Point of View* means that one of the characters is telling the story.
- *Third Person Point of View* means that someone outside of the story is telling it.
    - An *omniscient third person narrator* can tell the readers what any character thinks and feels.
    - A *limited third person* narrator tells the story through one character, and reveals only that character's thoughts and feelings.

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plot structure

the development of a problem and solution in a story:

- *Exposition* (usually at the beginning of the story) explains what happened before the story started, the setting of the story, and often introduces the characters.
- *Rising Action* is the central part of a story during which various problems arise, and it leads up to the climax.
- *Climax* is the main turning point of the action in the story. It is usually the highest point of tension.
- *Falling Action* is the part of a story that follows the climax, or turning point.
- *Resolution* occurs at the end of the story, during which the problem is resolved.

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poetry
a type of expressive writing in which an author's feelings are stated through the use of sensory details. Poetry is written in a variety of forms, and this adds to the uniqueness of this form of expression

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prose
normal, everyday writing, including everything *except* poetry, drama, or song

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protagonist
the main character in a work of literature, who undergoes a transformation

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realistic fiction
a story in which the characters, setting, and plot sound believable but are not

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reflection
a genre of writing in which an author considers both the process and the product of a writing experience as it relates to his/her development as a writer. It is also known as "writing about writing."

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round character
term used to describe a character who is fully developed, showing both negative and positive character traits

Ex. In "The Scarlet Ibis" by James Hurst, the character named Brother demonstrates frustration, anger, love, and remorse.

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satire
the use of humor, irony, or ridicule to expose or criticize vice or stupidity

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scene
smaller units within acts of a work of drama

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setting
the time and place of a story

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show, don't tell
a technique used by authors that provide the necessary clues to create an impression for the reader. Rather than outright saying what happens ("don't tell"), the author uses sensory details and imagery ("show")

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simile
a comparison of two dissimilar things, using "like" or "as"

Ex. ". . . the oriole nest in the elms was untenanted and rocked back and forth like an empty cradle." [James Hurst, from "The Scarlet Ibis"]

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soliloquy

a long speech from an actor on stage, which expresses his/her thoughts and is inaudible to other actors

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sonnet

a fourteen-line lyrical poem, which is usually written in rhymed iambic pentameter following an *abab cdcd efef gg* rhyme structure

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stage directions

found in drama, these words are written in italics and provide information describing the setting, as well as the appearance, behavior, and movement of the characters

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stanza

marks the division between lines in a poem

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static character

term used to describe a character who does not change during the course of the story

Ex. In "The Most Dangerous Game" by Richard Connell, the antagonist, General Zaroff, is a game hunter of humans who will never change his ways.

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stressed syllable

in a multi-syllabic word, the syllable which is emphasized

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symbol

using a concrete object to mean more than its literal meaning (usually an abstract idea)

Ex. In *A Raisin in the Sun* by Lorraine Hansberry, Mama cares for a struggling plant, which represents the struggles and hopes of her family.

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syntax

the grammatical arrangement of words to form phrases, clauses, and sentences.

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theme

the message the author intends to express through his/her text, which is often a universal concept

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theme indicator
word(s) that represent the "big ideas" the author is writing about, which guide a reader to understand the theme of the work

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theme statement
a sentence that states a work's theme by elaborating on the "theme indicator"

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tone
the attitude an author has towards his/her subject

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transitional words/phrases
used by authors to show the relationship between/among ideas. Transitional words help to connect ideas and add to the organization of the piece

Ex. therefore, however, similarly, furthermore

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universal
related to the human experience

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unstressed syllable
in a multi-syllabic word, the syllable that is not emphasized

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varied sentence structure
a technique an author uses to enhance any written piece. It involves varied sentence beginnings, a varied pattern of subject and verb positioning, and the inclusion of phrases and/or clauses to build a variety of sentences

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writing process
the stages of producing a written work, including pre-writing, drafting, editing, revising, and publishing

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