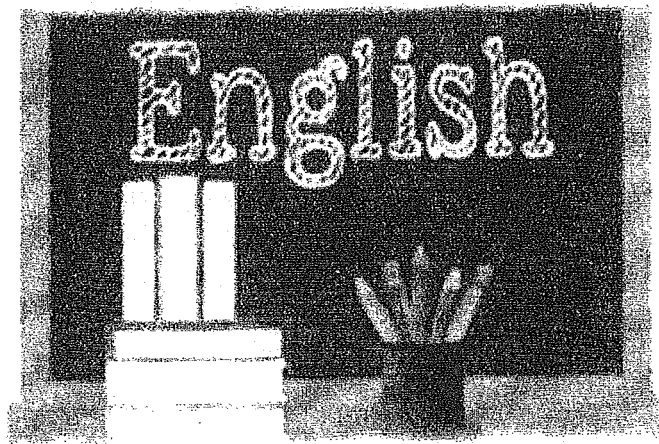


Ms. Ohanian's English Resource Guide



*“Education is the most powerful weapon which
you can use to change the world.”*

- Nelson Mandela

Clark Magnet High School Style Guide

Modern Language Association Guidelines (MLA)
Primary reference: Purdue Online Writing Laboratory
(Purdue OWL)
<http://owl.english.purdue.edu/owl/>



MLA Guidelines for Paper Format

General Guidelines

- Type your paper on a computer and print it out on standard, white 8.5 x 11-inch paper.
- Set the margins of the paper to 1 inch on all sides.
- Double-space the text of your paper, and use a legible font (e.g. Times New Roman).
- Font: 12 pt, with distinct difference between regular and italic text.
- Only one space after periods or other punctuation marks (unless otherwise instructed)
- Indent the first line of paragraphs one half-inch from the left margin. (tab, not space)
- Create a header in the upper right-hand corner that includes your last name, followed by a space with a page number; number all pages consecutively with Arabic numerals (1, 2, 3, 4, etc.), one-half inch from the top and flush with the right margin. (Note: Your instructor or other readers may ask that you omit last name/page number header on your first page. Always follow instructor guidelines.)
- Use italics throughout your essay for the titles of longer works and, only when absolutely necessary, providing emphasis.

Formatting the First Page of Your Paper

- Do not make a title page for your paper unless specifically requested.
- In the upper left-hand corner of the first page, list your name, your instructor's name, the course, and the date. Again, be sure to use double-spaced text.
- Double space again and center the title. Do not underline, italicize, or place your title in quotation marks; write the title in Title Case (standard capitalization), not in all capital letters.
- Use quotation marks and/or italics when referring to other works in your title, just as you would in your text: *Fear and Loathing in Las Vegas* as Morality Play; Human Weariness in "After Apple Picking"
- Double space between the title and the first line of the text.

For more information, see:

<http://owl.english.purdue.edu/owl/>
sample first page in MLA format – following/on reverse of this page.

Arpine Jones

Dr. Alec Davis

Sociology per #

4 November 2012

Sample First Page in MLA Style

Clark Magnet High School

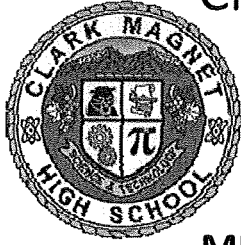
Anderson W. Clark Magnet High School is located in La Crescenta, California. The school was originally conceived as the result of the recommendations of the "Vision of the Future" Task Force. The task force recommended a new magnet school be commissioned with a mandate to focus on advanced technologies and the physical and earth sciences.

Academically, the school is very high-performing. In 2005, it was designated as a California Distinguished School, and received the California Exemplary Career Technical Education Program Award. In 2006 it became a National Blue Ribbon School. In addition, "students won the 2010-2011 Lexus Eco Challenge Grand Prize for their analysis of toxins present in lobsters" (Dall 118).

Clark Magnet offers an intramural sports program for its students. An ongoing controversy concerns the school's ability to offer interscholastic sports. The California Interscholastic Federation (CSF) made this ruling:

Clark students may participate in Athletics at the High School in their area of residence. This right would be revoked if Clark were to begin fielding its own interscholastic teams. The school administration must promptly inform the CSF of any intent to change the current status. (Schoff 83)

Due to restrictions imposed by the school's geography, it is impossible to field the full spectrum of athletic activities offered by other High Schools in the Glendale area. Hence,



Clark Magnet High School Style Guide

Modern Language Association Guidelines (MLA)
Primary reference: Purdue Online Writing Laboratory
(Purdue OWL)

<http://owl.english.purdue.edu/owl/>

MLA Guidelines for Works Cited Page (aka Bibliography)

General Guidelines

- Label the page Works Cited (do not italicize the words Works Cited or put them in quotation marks) and center the words Works Cited at the top of the page.
- Double space all citations, but do not skip spaces between entries.
- Indent the second and subsequent lines of citations five spaces so that you create a hanging indent.

Capitalization and Punctuation

- Capitalize each word in the titles of articles, books, etc, except articles (the, an), prepositions, or conjunctions unless it's the first word of the title or subtitle:
Gone with the Wind, The Art of War, There Is Nothing Left to Lose.
- Use italics (instead of underlining) for titles of larger works (books, magazines) and quotation marks for titles of shorter works (poems, articles) ...*North of Boston* by Robert Frost contains his poem "The Pasture"...

Additional Basic Rules New to MLA 2009

- For every entry, you must determine the Medium of Publication. Most entries will likely be listed as Print or Web sources, but other possibilities may include Film, CD-ROM, or DVD.
- *Writers are no longer required to provide URLs for Web entries.* However, if required, include them in angle brackets after the entry and end with a period. For long URLs, break lines only at slashes.
- If you're citing an article or a publication that was originally issued in print form but that you retrieved from an online database, you should type the online database name in italics. You do not need to provide subscription information in addition to the database name.

Books: one author - for multiple authors or other examples, see <http://owl.english.purdue.edu/owl/>

Lastname, Firstname. *Title of Book*. City of Publication: Publisher, Year of Publication. Medium of Publication.

Gleick, James. *Chaos: Making a New Science*. New York: Penguin, 1987. Print.

Article in a Magazine - for other examples, see <http://owl.english.purdue.edu/owl/>

Author(s). "Title of Article." *Title of Periodical* Day Month Year: pages. Medium of publication.

Poniewozik, James. "TV Makes a Too-Close Call." *Time* 20 Nov. 2000: 70-71. Print.

Buchman, Dana. "A Special Education." *Good Housekeeping* Mar. 2006: 143-48. Print.

Article in a Newspaper- for other examples, see <http://owl.english.purdue.edu/owl/>

As magazine article, but note differences in pagination.

Brubaker, Bill. "New Health Center Targets County's Uninsured Patients." *Washington Post* 24 May 2007: LZ01. Print.

If a less well-known or local publication, include city name and state in brackets after newspaper title .

Behre, Robert. "Presidential Hopefuls Get Final Crack at Core of S.C. Democrats." *Post and Courier* [Charleston, SC] 29 Apr. 2007: A11. Print.

Online References – general

Common features used in references for citations and for research notes:

(not all may be available for every online source, but as many as possible should be gathered)

- Author and/or editor names (if available)
- Article name in quotation marks (if applicable)
- Title of the Website, project, or book in italics.
- Any version numbers available, including revisions, posting dates, volumes, or issue numbers.
- Publisher information, including the publisher name and publishing date.
- Take note of any page numbers (if available).
- Medium of publication.
- Date you accessed the material.
- URL (if required, or for your own personal reference; MLA does not require a URL).

Abbreviations Commonly Used with Electronic Sources

No publisher nor sponsor name available: use *n.p.*

No publication date available: use *n.d.*

No page(s) available: use *n. pag.*

General format for online sources - for other examples, see <http://owl.english.purdue.edu/owl/>

Editor, author, or compiler name (if available). *Name of Site*. Version number. Name of institution/organization affiliated with the site (sponsor or publisher), date of resource creation (if available). Medium of publication. Date of access.

The Purdue OWL Family of Sites. The Writing Lab and OWL at Purdue and Purdue U, 2008. Web. 23 Apr. 2008.

Felluga, Dino. *Guide to Literary and Critical Theory*. Purdue U, 28 Nov. 2003. Web. 10 May 2006.

With URL - for other examples, see <http://owl.english.purdue.edu/owl/>

Aristotle. *Poetics*. Trans. S. H. Butcher. *The Internet Classics Archive*. Web Atomic and Massachusetts Institute of Technology, 13 Sept. 2007. Web. 4 Nov. 2008. <<http://classics.mit.edu/>>.

A Page on a Web Site - for other examples, see <http://owl.english.purdue.edu/owl/>

"How to Make Vegetarian Chili." *eHow*. Demand Media, Inc., n.d. Web. 24 Feb. 2009.

Common Terminology

Clark Magnet High School

Literary Terms

Allegory	A narrative in which characters and settings stand for abstract ideas or moral qualities
Archetype	A typical character, an action, or a situation that symbolically represents universal patterns of human nature (Carl Jung) Person - ex: scapegoat Place - ex: Eden Situation - ex: Rite of Passage
Connotation	All the meanings, associations, or emotions that a word suggests
Denotation	The literal meaning of a word - dictionary definition
Diction	The writer's or speaker's choice of words: formal, casual, conversational, colloquial
Figurative language	Word or phrase that describes one thing in terms of another and is not meant to be understood on a literal level; an imaginative comparison between seemingly unlike things (simile, metaphor, personification)
Allusion	a reference to a statement, a person, a place, an event, or a thing that is known from literature, history, religion, myth, politics, sports, science, or the arts
Hyperbole	a literary device wherein the author uses specific words and phrases that exaggerate the basic crux of the statement in order to produce a grander, more noticeable effect; the purpose is to create a larger-than-life effect and overly stress a specific point
Metaphor	a comparison between two unlike things without using a connective word such as like, as, than, or resembles
Personification	a nonhuman thing given human qualities
Simile	a comparison between two seemingly unlike things by using a connective word such as like, as, than, or resembles
Symbol	a person, place, thing, or event that stands for both itself and for something beyond itself
Imagery	Language that appeals to the senses (sight, sound, taste, touch, smell) Contrast or discrepancy between expectation and reality
Irony (dramatic, verbal, situational)	<ul style="list-style-type: none"> Dramatic - occurs when the reader or the audience knows information that a character does not, resulting in things that are said taking on different meanings for the character and audience Verbal - occurs when a speaker says one thing but means the opposite Situational - occurs when what actually happens is the opposite of what is expected or appropriate
Juxtaposition	When an author places a person, concept, place, idea or theme parallel to another so as to highlight the contrast between the two and compare them.
Mood	A story's atmosphere or the feeling it evokes
Motif	A recurring element, such as a type of incident, device, or reference in works of literature
Parallel plots	The writer weaves two or more dramatic plots that are usually linked by a common character and a similar theme
Point of view (first, third limited/ omniscient)	<ul style="list-style-type: none"> Vantage point from which a writer narrates, or tells, a story - narrator may be reliable or unreliable Third-person omniscient - the narrator plays no part in the story but may relate what all the characters are thinking and feeling as well as what is happening in other places Third-person limited - the narrator, who plays no part in the story, hones in on the thoughts and feelings of one character or a few characters First-person - the narrator (using "I") is a character in the story; the reader only knows his or her point of view
Satire	A type of writing that ridicules human weakness, vice, or folly in order to reveal a weakness or to bring about social reform
Theme	The central idea or insight about human life revealed by a work of literature; a universal truth conveyed by the author; usually implied (This is not the same as a work's subject/topic.)
Tone	The attitude a writer takes toward a subject, a character, or the reader (i.e. serious, sarcastic, humorous)
Syntax	Sentence structure; refers to the actual way in which words and sentences are placed together in the writing

Argument Terms

Claim/argument	The overall thesis the writer advances
Counterclaim / counterargument	A position that negates or disagrees with the thesis/claim
Fallacy	A false idea (fallacious: tending to deceive or mislead), an error in logic or reasoning
Rhetoric	The art or skill of speaking or writing effectively, especially as a way to persuade or influence people <ol style="list-style-type: none"> 1. Ethical Appeal (ethos) 2. Logical Appeal (logos) 3. Emotional Appeal (pathos)
Valid reasoning	Logically correct; being at once relevant, meaningful and credible

Academic Vocabulary

Analyze	Break something down into its parts; to study or determine the nature and relationship of the parts	Distinguish	Set apart
Articulate	Express clearly	Evaluate	Find value; judge; to determine significance or worth
Coherent	Logical and well-organized; easy to understand	Infer	Deduce; express an idea not explicitly stated (read between the lines)
Compare	Find likenesses, similarities	Integrate	Put together; to blend into a functioning or unified whole
Contrast	Find differences	Paraphrase	Rewording to demonstrate understanding or meaning using different words
Delineate	Describe in detail	Synthesize	Utilizing multiple sources to support a claim
Determine	Decide	Trace	Outline; follow the course of

Essay Terms

Analysis/Commentary/Insight	Statements that explain how the evidence/concrete detail supports the topic sentence
Audience	The intended recipient for a piece of writing; author should use appropriate tone and language for intended audience
Body Paragraphs	Paragraphs that prove the thesis; begin with a topic sentence and end with commentary or concluding sentence
Cohesion	Effective organization that creates unity and completeness in writing
Conclusion	Closing paragraph or section; briefly reinforces the essay's claim and articulates the implications or the significance of the topic
Conventions	Generally-agreed-upon rules for formal writing (spelling, punctuation, grammar, syntax)
Evidence/Support/Concrete Details	Example (quotation, paraphrase, or fact) that proves the topic sentence; using MLA citation "direct quotation" (Last Name #).
Introduction	Opening paragraph of an essay; introduces the topic and includes the thesis
Thesis/Controlling Idea	The answer to a prompt/question; tells what an essay will prove; provides the focus of the essay/writing
Topic sentence	The main idea of the paragraph; serves to support or develop the thesis
Transition	Links the major sections of text, creates cohesion, and clarifies the relationships among ideas, usually should not consist of one word or a formulaic phrase

Common Sentence Errors

• APU Writing Center • (626) 815-6000 ext. 3141 • apu.edu/writingcenter • apu.mywconline.com •

As crazy, long, interesting, and complicated as sentences can be, a proper sentence contains two key components: *a subject* and *a predicate*.

A subject is like the main character of a sentence: it is the person, place, or thing that all of the action revolves around. It receives or does the action.

A predicate is the plot of the story and contains everything that happens to or because of the subject. In simple sentences, the predicate is the verb. For example, in the sentence below, *Bob* is the subject and sat is the predicate:

Bob sat.

All sentences have a subject and a predicate, making each sentence like a tiny story – a unit that makes sense by itself. Most sentence errors occur when this basic unit is disrupted. This handout focuses on three common sentence errors and suggests a variety of ways to correct them.

Common Sentence Error #1: Comma Splices

A comma splice occurs when a comma is used to link two independent sentence units (with their own subjects and predicates) that are fully capable of standing on their own.

Example: We always eat at In 'N' Out, they prefer Burger King.

In this example, both “We always eat at In 'N' Out” and “they prefer Burger King” are complete, independent sentences. Each makes sense on its own and includes both a subject (we, they) and a predicate (eat..., prefer...).

This common sentence error can be corrected in a variety of ways...

Option #1: Divide the splice into two separate sentences using a period.

Example: We always eat at In 'N' Out. They prefer Burger King.

Option #2: Connect the two spliced segments with a coordinating conjunction: for, and, nor, but, or, yet, so.

Example: We always eat at In 'N' Out, but they prefer Burger King.

Option #3: Connect the spliced sections using a semi-colon, which can join related sentences.

Example: We always eat at In 'N' Out; they prefer Burger King.

Option #4: Link the spliced sections with a subordinating conjunction: although, while, as, since, though, etc.

Example: Since we always eat at In 'N' Out, they prefer Burger King.

Example: We always eat at In 'N' Out although they prefer Burger King.

Common Sentence Error #2: Run-On Sentences

Run-on sentences are like comma splices, except they combine two independent sentences without any punctuation at all. Run-on sentences are an example of overcrowding – forcing two or more sentences into a slot for one.

Example: We always eat at In ‘N’ Out they prefer Burger King.

The corrections for run-on sentences and comma splices are the same. For a list of the various ways run-on sentences can be corrected, see options #1-4 above.

Common Sentence Error #3: Fragments

Fragments typically occur when an incomplete sentence is forced to stand on its own. They often begin with subordinating conjunctions (although, while, as, since, though, if, before, etc.) and leave the reader dangling. In some cases they are simply missing a subject or a predicate.

Example: Since we always eat at In ‘N’ Out.

In this example, “we always eat at In ‘N’ Out” is a complete sentence. Here, however, the addition of the word “since” makes the sentence incomplete; the reader is left wondering: “Since this, then what?”

This common sentence error can be corrected by extending the sentence to provide the missing “then what.” The original fragment can be placed at the beginning *or* end of the sentence.

Example: Since we always eat at In ‘N’ Out, we know their secret menu.

Example: We know In ‘N’ Out’s secret menu since we always eat there.

Fragments also happen when a sentence lacks either the subject or the full predicate. This often happens when sentences start with coordinating conjunctions: for, and, nor, but, or, yet, so. This is fine, but the sentence still needs both the subject and the predicate.

Example: They prefer Burger King. And go there often.

In this example, “And go there often” is a fragment. There is no subject – no person, place, or thing – that does the “going.”

To correct this common sentence error, link the fragment to the previous sentence—together they express a complete thought—or add the subject to the second sentence.

Example: They prefer Burger King and go there often.

Example: They prefer Burger King. And they go there often.

Example: They prefer Burger King. They go there often.

Independent and Dependent Clauses

What is a clause?

A clause is a group of words containing a subject and a verb. It can be either independent or dependent (subordinate).

What is an independent clause?

An independent clause can stand alone as a complete grammatical sentence. It contains the main subject and verb of the sentence. It may or may not have an object. Also remember, in English, the sentence order is Subject, Verb, (Object). For example:

- The cat is in the room.

The cat	is	in the room.
Subject	Verb	Prepositional Phrase Showing Place
- John hit his sister.

John	hit	his sister.
Subject	Verb	Object

What is a dependent (or subordinate) clause?

A dependent clause cannot stand alone as a grammatical sentence because of an extra element that changes an independent clause into a dependent clause. It must always be connected to an independent clause. For example:

- Because I was late

Because	I	was	late
Extra element	Subject	Verb	Adjective

= Dependent clause
- When I miss the bus

When	I	miss	the bus
Extra element	Subject	Verb	Object

= Dependent clause

The following sentences are examples of dependent clauses connected to independent clauses:

- Because I was late, I had to run all the way to school.

Because I was late	,	I had to run all the way to school.
Dependent clause	+	Independent clause

= Complex Sentence

Source: <http://www.colonsemicolon.com/> quick and simple

Colon vs. Semicolon

If you want to write English more effectively, then you should use the colon and semicolon. They look and sound similar, but they have very different uses.

Simply put:

- The **colon** is used to provide a pause before introducing related information
- The **semicolon** is just a break in a sentence that is stronger than a comma but not as final as a full stop

A quick guide to using the colon

- A colon is made up of two dots, one placed above the other. One common use of **the colon is to introduce a list of items**. For example:
To make the perfect jam sandwich you need three things: some bread, butter and strawberry jam.

Three items are listed in the sentence above. The first part of the sentence informs the reader that there will be three items, then the colon tells the reader “here are the three items”.

A colon can also be used to introduce a definition, statement or explanation of something. For example:

I know how I'm going to handle this: I'm going to hide!

Penguin (noun): an aquatic, flightless bird found almost exclusively in the Antarctic.

A quick guide to using the semicolon

- A semicolon is made up of a comma with a dot above it. The most common use of **the semicolon is to join together two clauses that could each be separate sentences — creating a longer sentence**. For example:
John calls it football; Sam calls it soccer.

This could be written as two sentences without the semicolon; however, the relationship between the two clauses is more clear through the use of a semicolon. The semicolon is often used to make the reader think about the relationship between the two clauses.

The semicolon is also commonly **used to join two clauses**, changing the sentence in combination with words like ‘however’ or ‘on the other hand’. The examples below illustrate this approach:

however

Sian is Welsh; however, she lives in Canada.

in addition

He likes to play video games; in addition, he likes to read classical literature.

otherwise

You should stop drinking too much alcohol; otherwise, you're going to get into trouble.

therefore

Hundreds of people came to the party; therefore, it was not possible to say hello to everyone individually.

COLONS, DASHES, HYPHENS, AND PARENTHESES

1. A **colon (:)** is used at the end of a complete thought to introduce a list, an explanation, or a formal quotation. (Do not use a colon if the list or explanation is connected to the sentence without a complete stop.)

To repair this truck, we need the following parts: a radiator hose and a head gasket.

This amplifier is not worth repairing: the required replacement parts cost too much.

Lincoln's "Gettysburg Address" begins with these words: "Four score and seven years ago."

The three students who scored 100 were Josh, Belinda, and Sara. (No stop, so no colon needed.)

2. A **dash (--)** indicates a dramatic pause or special emphasis. Dashes are used to emphasize information that interrupts the flow of the sentence. A dash can also be used to highlight a special comment or shift in meaning at the end of a sentence. A dash is also found before a summarizing phrase or clause that follows a list. Study the following examples:

Three prominent citizens--Edwin Wilkes, Tom Smith, and Roberta Marsh--were elected to the board.

I knew the material perfectly--until test day.

Math, English, psychology, communications--I have a busy schedule this quarter.

3. A **hyphen (-)** is used to join two or more words together that are being used to describe a noun. It is also used in some compound words and with some prefixes (all-, ex-, self-) and suffixes. It is used with numbers and to divide a word between syllables at the end of a line. Study the following examples:

We were delayed by a slow-moving train. My impatient sister-in-law was really upset.

All twenty-one students in my math class appeared to be self-motivated.

Everyone was supposed to read pages 24-94 over the weekend.

4. **Parentheses ()** are used to set off information that is useful (or helpful) but not essential to the meaning of the sentence. Study the following examples:

Chapter Four (pages 123-156) is one of the most difficult we will study this quarter.

I have seen many changes (most of them for the better) at Sinclair during the last ten years.

Note: As you read, notice when writers use colons, dashes, hyphens, and parentheses (as well as other marks of punctuation). If you do not understand why a writer is using one or the other of these, show the example to your instructor for an explanation. Good writers use punctuation to emphasize and clarify. They have reasons (beyond just being aware of rules) for punctuating the way they do just as they have reasons for using certain words and sentence structures.

[General Writing](#) • [Research and Citation](#) • [Teaching and Tutoring](#) • [Subject-Specific Writing](#) • [Job Search Writing](#) • [ESL](#)



This page is brought to you by the OWL at Purdue (<https://owl.english.purdue.edu/>). When printing this page, you must include the entire legal notice at bottom.

MLA Formatting Quotations

Summary:

MLA (Modern Language Association) style is most commonly used to write papers and cite sources within the liberal arts and humanities. This resource, updated to reflect the *MLA Handbook* (8th ed.), offers examples for the general format of MLA research papers, in-text citations, endnotes/footnotes, and the Works Cited page.

Contributors: Tony Russell, Allen Brizee, Elizabeth Angeli, Russell Keck, Joshua M. Paiz, Michelle Campbell, Rodrigo Rodriguez-Fuentes, Daniel P. Kenzie, Susan Wegener, Maryam Ghafoor, Purdue OWL Staff

Last Edited: 2018-03-30 01:36:52

When you directly quote the works of others in your paper, you will format quotations differently depending on their length. Below are some basic guidelines for incorporating quotations into your paper. Please note that all pages in MLA should be **double-spaced**.

Short quotations

To indicate short quotations (four typed lines or fewer of prose or three lines of verse) in your text, enclose the quotation within double quotation marks. Provide the author and specific page citation (in the case of verse, provide line numbers) in the text, and include a complete reference on the Works Cited page. Punctuation marks such as periods, commas, and semicolons should appear after the parenthetical citation. Question marks and exclamation points should appear within the quotation marks if they are a part of the quoted passage but after the parenthetical citation if they are a part of your text.

For example, when quoting short passages of prose, use the following examples:

According to some, dreams express "profound aspects of personality" (Foulkes 184), though others disagree.

According to Foulkes's study, dreams may express "profound aspects of personality" (184).

Is it possible that dreams may express "profound aspects of personality" (Foulkes 184)?

When short (fewer than three lines of verse) quotations from poetry, mark breaks in short quotations of verse with a slash, (/), at the end of each line of verse (a space should precede and follow the slash).

Cullen concludes, "Of all the things that happened there / That's all I remember" (11-12).

Long quotations

For quotations that are more than four lines of prose or three lines of verse, place quotations in a free-standing block of text and omit quotation marks. Start the quotation on a new line, with the entire quote indented $\frac{1}{2}$ inch from the left margin; maintain double-spacing. Your parenthetical citation should come **after** the closing punctuation mark. When quoting verse, maintain original line breaks. (You should maintain double-spacing throughout your essay.)

For example, when citing more than four lines of prose, use the following examples:

Nelly Dean treats Heathcliff poorly and dehumanizes him throughout her narration:

They entirely refused to have it in bed with them, or even in their room, and I had no more sense, so, I put it on the landing of the stairs, hoping it would be gone on the morrow. By chance, or else attracted by hearing his voice, it crept to Mr. Earnshaw's door, and there he found it on quitting his chamber. Inquiries were made as to how it got there; I was obliged to confess, and in recompense for my cowardice and inhumanity was sent out of the house. (Bronte 78)

When citing long sections (more than three lines) of poetry, keep formatting as close to the original as possible.

In his poem "My Papa's Waltz," Theodore Roethke explores his childhood with his father:

The whiskey on your breath
Could make a small boy dizzy;
But I hung on like death:
Such waltzing was not easy.
We Romped until the pans
Slid from the kitchen shelf;
My mother's countenance
Could not unfrown itself. (qtd. in Shrodes, Finestone, Shugrue 202)

When citing two or more paragraphs, use block quotation format, even if the passage from the paragraphs is less than four lines. If you cite more than one paragraph, the first line of the second paragraph should be indented and extra $\frac{1}{4}$ inch to denote a new paragraph.

In "American Origins of the Writing-across-the-Curriculum Movement," David Russell argues,

Writing has been an issue in American secondary and higher education since papers and examinations came into wide use in the 1870s, eventually driving out formal recitation and oral examination. . . .

From its birth in the late nineteenth century, progressive education has wrestled with the conflict within industrial society between pressure to increase specialization of knowledge and of professional work (upholding disciplinary standards) and pressure to integrate more fully an ever-widening number of citizens into intellectually meaningful activity within mass society (promoting social equity). . . . (3)

Adding or omitting words in quotations

If you add a word or words in a quotation, you should put brackets around the words to indicate that they are not part of the original text.

Jan Harold Brunvand, in an essay on urban legends, states, "some individuals [who retell urban legends] make a point of learning every rumor or tale" (78).

If you omit a word or words from a quotation, you should indicate the deleted word or words by using ellipsis marks, which are three periods (. . .) preceded and followed by a space. For example:

In an essay on urban legends, Jan Harold Brunvand notes that "some individuals make a point of learning every recent rumor or tale . . . and in a short time a lively exchange of details occurs" (78).

Please note that brackets are not needed around ellipses unless adding brackets would clarify your use of ellipses.

When omitting words from poetry quotations, use a standard three-period ellipses; however, when omitting one or more full lines of poetry, space several periods to about the length of a complete line in the poem:

These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man's eye:

.....

Felt in the blood, and felt along the heart;
And passing even into my purer mind,
With tranquil restoration . . . (22-24, 28-30)

APOSTROPHES

RULE 1. Use an apostrophe to replace the missing letter in a contraction.

EXAMPLES:

can not = can't

do not = don't

they are = they're

RULE 2. Use an apostrophe to show possession.

A. To form the possessive of a singular noun, add an apostrophe + s.

the zebra's stripes

the dean's list

B. To form the possessive of a plural noun ending in s, add only an apostrophe.

firefighters' trucks

tourists' luggage

C. To form the possessive of an irregular plural noun not ending in s, add an apostrophe and an s.

children's entertainment

women's studies

D. To form the possessive of any singular proper noun, add an apostrophe and an s.

Dickens's reputation

Marx's precepts

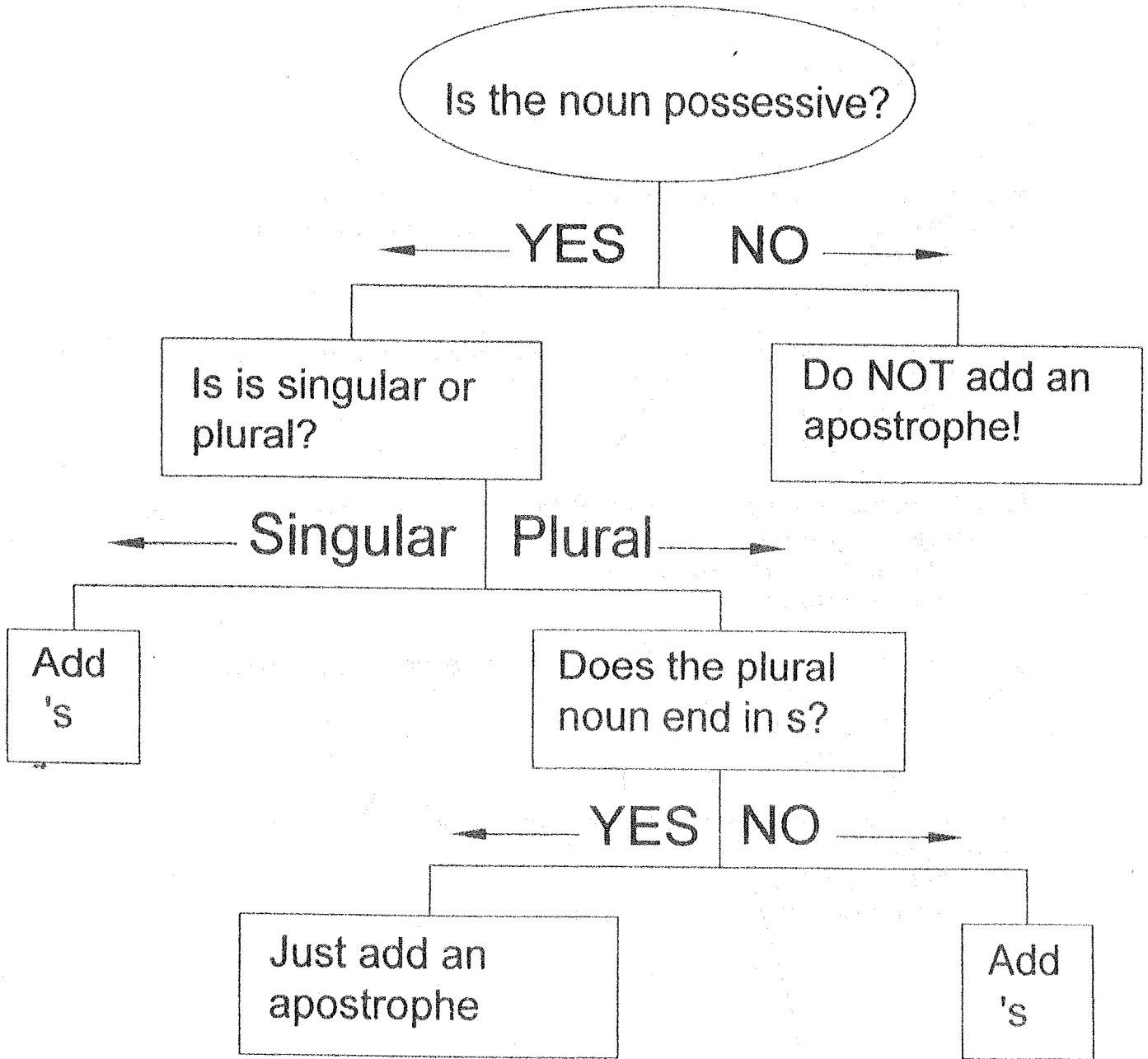
E. To form the possessive of a plural proper noun, add only an apostrophe.

the Vanderbilts' estate

the Dickenses' economic woes

For an easy way to figure out if you need an apostrophe—and if so where to put it—see the flowchart on the following page.

POSSESSIVE NOUNS



LITERARY ELEMENTS

Below is a list of Literary Elements, or the parts of a story. When you examine and analyze your literary work for class presentation, ask the following questions. They will help you find the literary elements of your story.

Theme

The story's ideas? Author's attitude towards those ideas? Author's "statement" about those ideas? The story's message or main point? Your attitude?

Conflict

What people/forces/ideas/interests/values/institutions oppose each other? What decisions must the characters make? Between what two things is he/she deciding? What do these things represent?

Characterization

What kinds of person/people are the character(s)? Their beliefs/hopes/dreams/ideals/values/morals/fears/strengths/weaknesses/vices/virtues/talents? How do they conduct themselves? What do they say and do to reveal themselves? What do others say and do about the? What are your opinions or feelings about them? Classifications of types of characters include: protagonist, antagonist, foil, stereotype, flat, round, static, dynamic.

Symbolism

What concrete, specific objects have been used to represent abstract ideas? What colors, names, settings, recurring objects have been referred to? What ideas do these represent?

Setting

Setting refers to TIME and PLACE: Time: of day, year, era/age? Place: city, country? Outside, inside? Rich and opulent or poor and simple? Stark and barren landscape? Rainy or sunny? Beautiful or adversarial? Dark or light? Dangerous or safe? The weather? how does all this affect meaning? What feelings (atmosphere) are evoked just by the setting?

Style

The way the writer chooses to arrange his sentence structure (syntax) as well as the words (diction) he chooses. What is the overall effect of the way he writes? Simple, involved, poetic, colloquial, humorous, pedantic, child-like? How does it contribute to the author's message and the overall effect the author wishes to create?

Tone

The author's attitude towards what (s)he is writing that translates into your attitude: or - what is the *feeling* of the whole work and the writing/artist's craft? Joyful? Melancholy? Fatalistic? Angry? Peaceful? Scary? Mysterious?

Figurative Language

What kinds of comparisons are made that add layers to the meaning of the poem or story?

- A *metaphor* is a direct comparison: my love is a rose, or he was a snake.
- A *simile* is indirect, mediated by "like" or "as": my love is like a rose, or he was as mean as a snake.
- *Allusion* is a reference to another literary or artistic work or cultural icon/event.

IRONY

Is the writer's meaning DIFFERENT (often the opposite) from what is actually stated or actually happening?

Verbal

What is SPOKEN or said (the words) is different/opposite from what is meant:

- Overstatement (Hyperbole)
- Understatement (Litotes)
- Double Entendre (pun): EX: "Sonny's Blues"

Dramatic

Does the audience/some characters know more than another character? Is one or more character(s) speaking/acting without knowledge others have, thus creating a double meaning?

Situational

The EVENTS: do the events have a double meaning...the meaning of the situation as it actually happened versus the situation that we expected to happen or would normally happen? Does a set of circumstances turn out differently from what is anticipated or considered appropriate? Is the action/situation surprising or unexpected? Is there unexplained coincidence in the story? A surprise ending?

Cosmic

(or: "irony of fate"; a form of situational irony) is the universe itself, the cosmos, ironic? Is the situation unjust to a person or group of people in a manner beyond their control? Is a good person in a bad situation due to circumstances beyond his/her control in such a way unfair/inappropriate that this person must suffer? Is this person a victim of fate?

PLOT STRUCTURE

Exposition

Background information? About characters, setting, situation?

Complication

When does the first conflict/problem arise and develop? What other problems start to arise and continue to develop?

Crisis

What is the moment of decision (internal dilemma resolved) for the main character?
When is the character faced with his/her internal conflict and realizes she/he must make a decision?

Climax

When does the character MAKE his decision and ACT on it? What actions results from this decision? What is the highest point of interest (in terms of action) in the story? When is the suspense (regarding what the character will do to solve the problem) over?

Resolution

Tying up of loose ends

Other plot devices/terms include: flashback, flashforward, time lapse, suspense, foreshadowing, cliffhangers, surprise endings, closed endings, open endings.

POINT OF VIEW

Who is the narrator? Does the narrator tell the story in first person or third person? How much of the world can the narrator perceive (omniscient or limited)? How does the vantage point of the narrator affect the meaning of the story? How would the story change if the narrator changed?

The story has an *author*, a *narrator*, and *characters*, not to be confused with each other. If the narrator and a character in the story are one and the same, you have a story told in first person. If they are separate, you have a story told in third person, of which there are three different types, depending on the amount of knowledge the narrator has about the inner feelings and thoughts of the characters.

First Person

"I"; all is told/filtered through the storyteller's perception, an character in the story, but not always the main character. Can know the thoughts/feelings of the narrator (the "I") but no others.

Third Person Omniscient

Use of third person pronouns (he/she/they), no "I" except in dialogue. All knowing, like God; can get more than one, often many characters' thoughts and feelings, as well as their actions and words. Perspective is not limited to any one character, can perceive in many different vantage points.

Third Person Limited Omniscient

3rd person pronouns again, but perspective is limited to ONE character's thoughts, feelings, vantage point. Can not know anything in story other than what the one character knows.

Third Person Dramatic/Objective

(as in play/drama). The only information we receive is what the characters say and do; cannot read anyone's mind, thoughts, feelings.

Unreliable Narrator

This narrator is not limited to one type (1st or 3rd), but is unreliable and conveys information to the reader of which he/she (the narrator) is not aware. This could be because the narrator is a young child, going insane, naïve, old and senile, or other reason.

OTHER LITERARY ELEMENTS

Allegory

Allusion

Alliteration

Assonance

Apostrophe

Characterization: Round, Flat; Static, Dynamic; Protagonist, Antagonist, Foil

Catharsis

Comedy/Tragedy

Conceit

Diction

Fable

Imagery

Irony: Verbal, Dramatic, Situational, Cosmic

Metaphor

Myth

Onomatopoeia

Paradox

Parody

Personification

Plot: Conflict, Dilemma, Doubt, Tension

Plot Structure: Exposition, Complication, Crisis, Climax, Resolution

Point of View: First person, Third Person Omniscient, Third Person Limited, Third Person Dramatic or Objective

Reversal

Recognition

Satire

Setting/Mood/Atmosphere

Simile

Symbolism (Universal or Contextual)

Synesthesia

Theme

Tone

Tragic Flaw

Tragic Dilemma

ELEMENTS OF FICTION

ELEMENTS OF FICTION

ELEMENTS OF FICTION

Climax

the peak of action and
conflict

Falling Action

the portion of the story
where the conflict
decreases

Rising Action

the portion of the story
where the conflict
increases

Resolution

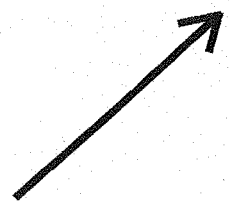
the outcome of the
conflict

Conflict

a struggle between
opposing forces that
drives the action of the
story

Exposition

the introduction of the characters and
the basic situation

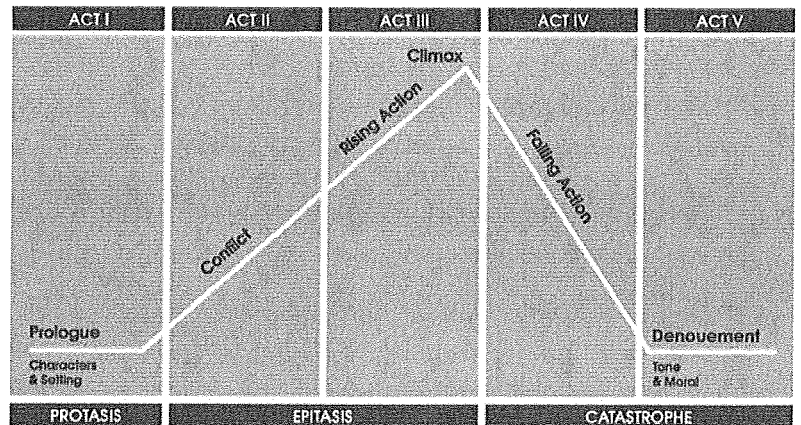


Structures of a Play

The Five Act Structure

The five act structure expands the classical divisions and can be overlaid on a traditional plot diagram, as it follows the same five parts. Shakespearean plays especially are known for following this structure.

In the illustration, the narrative arc of the Plot Diagram is between the Five Act Structure (top) and Aristotle's divisions (bottom).



© 2016 Clever Prototypes, LLC

Format of a Five Act Structure

Act 1: The Exposition

Here, the audience learns the setting (Time/Place), characters are developed, and a conflict is introduced.

Act 2: Rising Action

The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles.

Act 3: The Climax

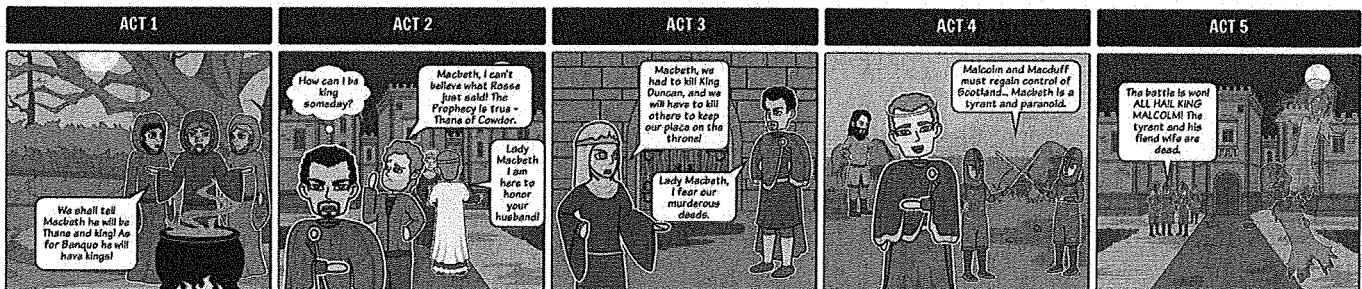
This is the turning point of the play. The climax is characterized by the highest amount of suspense.

Act 4: Falling Action

The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up.

Act 5: Denouement or Resolution

This is the final outcome of the drama. Here the authors tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.



Create your own at Storyboard That

Poetry Terms That You Need To Know

- 1) **Rhyme** – The repetition of similar ending sounds. Ex: sound / found / round.
- 2) **Personification** – Giving human characteristics or qualities to nonhuman things. Ex: Every time Mrs. Lapacka walks by Barnes and Noble, it reaches out and pulls her in.
- 3) **Alliteration** – The repetition of beginning consonant sounds. Ex: The slippery snake slid through the hot Sahara sand.
- 4) **Metaphor** – Comparing two unlike things without using the words “like” or “as.” Ex: Her eyes were daggers when she saw her boyfriend holding her best friend’s hand.
Extended Metaphor
- 5) **Simile** – Comparing two unlike things **USING** the words “like” or “as.” Ex: Life is like a box of chocolates.
- 6) **Onomatopoeia** – Using words or letters to imitate sounds. Ex: Meow, crash, screech, bark, ring.
- 7) **Imagery language** – A description that strongly appeals to one or more of the five senses. Ex: When she began to tear into its puckered peel, the pungent scent of the juicy, tart orange wafted through the crowded lunchroom.
- 8) **Narrative Poem** – A poem that tells a story with plot, setting, and characters.
- 9) **Free verse** – A poem with no meter or rhyme.
- 10) **Lyric Poem** – A poem that generally has meter, rhyme, and / or a clear pattern of repetition.
- 11) **Repetition** – The repeating of sounds, words, phrases, or lines in a poem. The poet will usually use repetition to either emphasize an important point or to add rhythm to a poem.
- 12) **Stanza** – When lines in a poem are combined into groups.
- 13) **Speaker** – The voice that the reader hears relating the ideas or story of the poem. This is not necessarily the poet.

- 14) **Form** – The way a poem looks on the page.
- 15) **Idiom** – An expression which means something different than the combination of words that make it up.
- 16) **Dialect** – A form of a language spoken in a certain place by a certain group of people.
- 17) **Figurative language** – Words or phrases that help readers picture ordinary things in a new way. Ex: Simile / Metaphor / Idiom / Personification.
- 18) **Analogy** – A comparison between two things that seem dissimilar, in order to show the ways that they might be similar. Ex: A steering wheel is to a car as a bridle is to a horse; they both help you control where you are going.
- 19) **Hyperbole** – An author's use of exaggeration or overstatement for emphasis. Ex: I'm so hungry that I could eat a horse.
- 20) **Mood** – A feeling that a literary work conveys to a reader. Word choice, dialogue, description, and plot can all help an author establish mood.
- 21) **Euphemism** – the substitution of a mild, indirect, or vague expression for one thought to be overly offensive, harsh, or blunt. Ex: We had to 'put our dog to sleep'.
- 22) **Epic** – A long narrative poem about the adventures of a hero whose actions reflect the ideals and values of a nation or group.
- 23) **Ode** – A type of lyric poem that addresses broad, serious themes such as justice, truth, or beauty.
- 24) **Symbol** – A person, place, object, or action that stands for something beyond itself.
- 25) **Ballad** – A type of narrative poem that tells a story; usually meant to be sung or recited.
- 26) **Sonnet** – a poem that has a formal structure, containing fourteen lines and a specific rhyme scheme and meter.
- 27) **Meter** – a regular pattern of stressed and unstressed syllables, which can be repeated from lines to line.

SHORT STORY UNIT

The Four Basic Elements

To begin, we will look at the **four basic elements that make up a short story: plot, character, setting and theme.**

I. PLOT:

- What happens in the story? (What is the sequence of events?)
- What is the Conflict (problem or struggle) around which the plot is built? Remember, there are *external* and *internal* conflicts.
- How is the story structured? (Exposition, rising action, climax, falling action, and resolution)
- Is there more than one conflict?

II. CHARACTER:

- Who are the people, animals, or imaginary creatures who take part in the action?
- How many characters does the story have?
- Who are the **main** (major) characters, and who are the **minor** characters?
- What is **direct characterization** ("she was a quiet, well-behaved child") and **indirect characterization** ("the girl sat very still with her hands in her lap, and answered the teacher's questions")
- What is a **round** character (personality traits are revealed by the author) vs. a **flat** character (described more simply)?
- How well are the characters developed in the course of the story?
- How do the characters change (**dynamic**)? Do they stay the same (**static**)?
- What do the characters look like? Sound like? How do they speak?

III. SETTING:

- Where does the story take place?
- What is the time period in which the story takes place?
- Is it a real or an imaginary place?
- How does the author describe the place?
- What role does the setting play in what happens to the characters?

IV. THEME:

- What is the author conveying to the reader about life or human nature?
- Is the theme (or themes) stated directly or indirectly?
- How does the author reveal the theme(s)? Theme in a work of fiction can be revealed by:
 - a. A work's title
 - b. Key phrases and statements about big ideas or concepts
 - c. The ways that characters change over the course of the story, and what lessons they learn about life or themselves along the way.

What is Characterization?

Stories need a plot (the series of events that happen), setting (the place where the events occur), and characters.

Character development is the collection of features that bring people to life. This includes physical and mental features. Character is something you can figure out by paying attention:

- Physical characteristics
- Interaction with other characters
- Interaction with the world around him/her
- Thoughts and feelings
- Behavioral Traits
- Speech
- Past, present and future

Types of Characters

Protagonist:

- Central character
- Person that the action surrounds
- Character that pushes the action forward
- Character who attempts to accomplish something
- Usually round and dynamic

Dynamic:

- undergoes an important internal change due to the events in the story
- comes to some sort of realization that permanently changes the character
- undergoes a life-altering experience
- the protagonist is usually considered to be a dynamic character(not always)

Round:

- well developed & complex
- has many traits (both good and bad)
- usually the main character(protagonist)
- not easily defined because we know many details about the character

Antagonist:

- Character or force that holds the action back
- Character who wants something in opposition to the protagonist
- Usually seen as a bad person or villain

Static:

- remains the same throughout the story
- doesn't undergo internal changes
- minor characters are usually static

Flat:

- not well developed
- does not have many traits
- easily defined
- sometimes stereotyped
- usually the minor character

Narrator: a person or a character who recounts the events of a novel or narrative poem.

Main Characters: The dominant characters in a story about whom the plot is centered around.

1. **Protagonist:** The main or central character of a work of literature.
2. **Antagonist-** the opponent of enemy of the protagonist

Character types:

A character can be **DYNAMIC** or **STATIC** (but not both) and **ROUND** or **FLAT** (but not both)

1. **Dynamic:** Character grows, matures, and changes as a result of their experience over the course of the novel.
2. **Static:** Character does not change- typically, not the protagonist or antagonist.
3. **Round:** Complex character that portrays both positive and negative qualities- not easily defined or described.
4. **Flat:** simplified character and only has a few distinct qualities- typically fits a stereotype.

Characterization:

The means through which an author reveals characters' traits through S.T.E.A.L (Speech, Thoughts, Effects on others, Actions, Looks)

1. **Direct:** the author **TELLS** what the character is like. The reader does not have to infer the identity of the character's trait.
2. **Indirect:** the author **SHOWS** what the character is like. The reader will often have to infer the identity the character's trait.

Mood versus Tone:

- **Mood** – Atmosphere or feeling that a literary work conveys to a **reader**. Word choice, dialogue, description, and plot can all help an author establish mood.
- **Tone-** describes the **author's** perspective or attitude toward his/her subject, specific character, place or development. Tone can portray a variety of emotions ranging from solemn, grave, and critical to witty, wry and humorous.

Magic

Read this to yourself. Read it silently. Don't move your lips. Don't make a sound?

Listen to yourself. Listen without hearing anything.

What a wonderfully weird thing, huh?
NOW MAKE THIS PART LOUD!
SCREAM IT IN YOUR MIND!
DROWN EVERYTHING OUT.
 Now, hear a whisper. A tiny whisper.

Now, read this next line in your best crotchety old man voice:
 "Hello there sonny, does this town have a post office?"

Awesome! Who was that? Whose voice was that?
 Certainly not yours.

How do you do that? How!?
Must be magic.

- Shel Silverstein



Talking about Voice

If several different people were asked to describe pizza, you might expect to get a variety of responses. Even though the subject would be the same, the descriptions might be quite different because each person uses a different **voice**. *Voice is a result of a writer's or speaker's use of language and it may be so unique that it's almost like a fingerprint: a sign of the writer's or speaker's identity.* This fingerprint results from three central aspects of how language is used in the text.

- **Diction**- Word choice intended to convey a certain effect
- **Syntax**- sentence structure; the arrangement of words and the order of grammatical elements in a sentence
- **Imagery**- the words or phrases, including specific details and figurative language, that a writer uses to represent persons, objects, actions, feelings, and ideas descriptively by appealing to the senses

- 1.
- 2.
- 3.
- 4.
- 5.

Academic Vocabulary

- Voice
- Tone
- Diction
- Syntax
- Imagery
- Infer (inference)

Experienced writers choose language carefully knowing that readers draw conclusions or **inferences** based on their diction, imagery, and syntax.

Inferences are justifiable only if they can be supported by textual evidence. Read speakers' descriptions with a partner, highlighting and annotating each passage for the diction, syntax, and imagery that contribute to the voice and tone. Fill in the graphic organizer, citing details on the speaker's voice, to justify your inference about the speaker.

Speaker 1: Eating pizza is rather like embarking on a transcontinental excursion. You embark on the journey without being quite certain of what you will encounter. A well-made pizza contains the aromatic essence of fresh basil, oregano, and garlic that beckon invitingly. Once you bite into a perfectly sliced piece of pizza, your taste buds awaken and celebrate. When properly prepared, pizza is an extraordinary culinary creation.

Speaker 2: It's yummy. I like it when the cheese is really gooey. My mom makes it for dinner on the weekends. When it's too hot, I have to wait for it to cool. Mom says if I don't wait I will burn my tongue. I like the way pizza smells. When I smell pizza cooking it always makes me want to eat it right up!

Speaker 3: As long as not one speck of gross, disgusting animal flesh comes anywhere near my pizza, I can eat it. I prefer pizza with mushrooms, tomatoes, and spinach. Goat cheese is especially nice too. A thin whole-wheat crust topped with imported cheese and organic vegetables makes a satisfying meal.

Speaker 4: Pizza is, like, one of the basic food groups, right? I mean, dude, who doesn't eat pizza? Me and my friends order it like every day. We usually get pepperoni, and it's great when they are, like, covering the whole top! Dude, hot steamy pizza dripping with cheese and loaded with pepperoni is awesome.

**Bildungsroman:
Coming of Age**

Coming of Age

Coming of Age is a young person's transition from adolescence to adulthood. The age at which this transition takes place varies as does the nature of the transition. It can be simple or complex. The term coming of age is exemplified when a young character or characters, who by the end of the story, develop(s) in some way, through the undertaking of responsibility, or by learning lesson.

- Transition from adolescence to adulthood
- Age and transition is different for everyone—
 - Simple or complex
- Maturity/Maturation
 - Character develops emotionally, mentally, psychologically
 - Learns a lesson and takes on responsibility
- The character may undergo a(n)-

Academic Vocabulary

- Coming of Age
- Bildungsroman
- Epiphany
- Catharsis
- Metamorphosis

Epiphany	Catharsis	Metamorphosis
<p>As a feeling, and epiphany is a sudden realization of comprehension of the essence or meaning of something.</p> <p>It is an experience which allows a deeper understanding of a situation.</p>	<p>The word Catharsis literally means purification, to purify or cleansing, to clean.</p> <p>It is a sudden breakdown, release of overwhelming feelings of great pity, sorrow, laughter, or any extreme change in emotion that results in the renewal, restoration, or revitalization of the character.</p>	<p>A metamorphosis is a change or transformation in appearance, character or condition. The change can be spiritual or physical.</p> <p>This change can alter other's views of a character and one's views of oneself. A transformation can be for better or worse, but it is a dynamic change nevertheless.</p>

Literature Circles: Individual Role Descriptions

Discussion Director/Setting Specialist

Your job is to develop questions that your group might want to discuss about the story. You will help people talk about not only the facts of the story but the important ideas it raises. You must facilitate the conversation so that everyone has a fair chance to contribute to the discussion.

1. Prepare 3-4 open-ended questions about the text and answer them for yourself. You might, for example, question the actions or thoughts of characters. You might also think of alternate endings for the story. Think of the questions as conversation starters for the group.
2. Describe the primary setting for the story, using vivid detail. Include quotes.
3. How does the setting influence the characters? (Discuss at least 2 characters)

Character Investigation Agent (CIA)

Your job is to analyze a character from the story. Provide quotes to support your answers to these questions, and be sure to write complete sentences.

1. Describe the character's physical appearance
2. How is the character portrayed in the beginning of the story? ("direct characterization")
3. What details offer clues about the character's inner qualities? ("indirect characterization")
4. How does the character change or develop over the course of the story?
5. Is the character believable? What seems real or true to life? Anything *not* real?

Conflict Crusader/Plot Protector

Your job is to analyze the element of conflict in the story, and to examine the plot closely.

Answer the following questions in complete sentences and provide quotes to support answers:

1. What is the conflict in this story? What type of conflict? (man v. nature; man v. man, etc)
2. How does the author first present the conflict between protagonist and antagonist?
3. What do we learn from the exposition/opening of the story?
4. What is the climax of the story?
5. How is the conflict resolved?
6. Describe the events that happen in the falling action of the story.
7. How does the author use suspense in the development of the plot?

Significant Sentences

Your job is to look through the story and find at least 3 significant quotations, and then you will explain them. Write out the quotes word for word (exactly as they appear in the story).

1. Find the 3 significant quotations in the story.
2. Discuss the significance and meaning of the quote. Tell *why* they are so important.
3. How do the quotes relate to the text as a whole?
4. What made them stand out for you? (Why did you choose them: style, sound, imagery, etc.)

Theme Detective

Your job is to discover the theme (there may be more than one!) of the story. Remember, theme is not direct; it is extracted from the characters, setting, and plot of the story. Answer the following questions using complete sentences, and provide quotes to support your answers.

1. What is the underlying theme (or 'themes') of the story?
2. How do the elements of setting and plot convey (express) the theme?
3. How do the characters make the theme evident?
4. Provide a quote from the text that embodies the theme.

THE WRITING PROCESS

Generating Ideas	Developing Ideas	Presenting the Piece
<ul style="list-style-type: none"> • Brainstorming • Listing • Discussing • Reading or Listening 	<ul style="list-style-type: none"> • Drafting • Requesting responses • Revisiting the text; rethinking, developing, reorganizing 	<ul style="list-style-type: none"> • Final editing • Writer and reader's evaluation • Possible publication • Possible feedback from external audiences

FIRST DRAFT WRITING

Purpose	Content and Form	Audience	Evaluation
To work out what one thinks or understands about something	<ul style="list-style-type: none"> • Tentative and exploratory • Can be a mess 	<ul style="list-style-type: none"> • Self (private) • Trusted reader or group 	<ul style="list-style-type: none"> • Get a response to content from writing group, instructor, peers, others • Credit given, but not graded • Mechanical errors not marked yet

FINAL DRAFT WRITING

Purpose	Content and Form	Audience	Evaluation
To demonstrate "final" thinking on a topic	<ul style="list-style-type: none"> • Done with careful attention to content, structure, voice, and form • Free of mechanical errors 	<ul style="list-style-type: none"> • As indicated by the teacher <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • A general public audience 	<ul style="list-style-type: none"> • Is formally evaluated by the instructor • Can receive response from a particular targeted audience

"Education is the most powerful weapon which you can use to change the world."
 - Nelson Mandela

Jane Schaffer Writing Program

Standard paragraph structure (ideals) need to connect

(blue) TS = Topic Sentence

- first sentence of your paragraph
- topic sentence includes your FATE sentence
- topic sentence is your opening statement

* Topic sentence = FATE sentence = first sentence of your paragraph

FATE sentence:

- ✓ F = focus (what your paragraph is going to be about; main topic / idea of paragraph)
- ✓ A = author (person who wrote the text-type)
- ✓ T = title (name of text-type)
- ✓ t = text type (your source; i.e., novel, magazine, newspaper article, periodical, etc.)
- (red) CD = Concrete Details
 - main idea / claim / topic / quotes / main points
- (green) CM = Commentary
 - information to back up / support your claim (CD)
 - includes your opinion => avoid stating "I"
- (blue) CS = Concluding sentence
 - last sentence of your paragraph
 - wraps up / ties ideas / stated in your topic sentence (FATE sentence)

Example of a FATE sentence
 t (text-type) title
 In the novel The Absolutely True Diary of a Part-Time Indian by Sherman Alexie, the author focuses on a young boy and his quest to find his true identity.

A (author) → F (focus)

repeat who or what you are referring to
 main rhetorical objective (verb)
 # do not use "talks about"

(black) = transitional words and phrases

HOW “FATt” IS YOUR TOPIC SENTENCE?

F = Focus
A = Author’s Name
T = Title
t = Text Type (news article, editorial, short story, novel, book, etc)

FATt TOPIC SENTENCES: SOME POSSIBILITIES1. YOU CAN DO A TEXT REFERENCE FIRST (t)

In the editorial “When the Juvenile System Becomes a Cure That Kills,” John Hurst reveals the trials and tribulations of an adolescent in the troubled reformatory system in California.

In his editorial “When the Juvenile System Becomes a Cure That Kills,” John Hurst explores the failures of the juvenile system through the eyes of a young, disturbed girl.

John Hurst’s editorial “When the Juvenile System Becomes a Cure That Kills,” explores the failures of the juvenile system, through the eyes of a young, disturbed girl.

2. YOU CAN DO AN AUTHOR REFERENCE FIRST (A)

John Hurst described the trials and tribulations of an adolescent in the troubled reformatory system of California in his editorial “When the Juvenile System Becomes a Cure That Kills.”

John Hurst, the author of the editorial “When the Juvenile System Becomes a Cure That Kills,” implies, through a young girl’s experiences, that the strictness in the reformatories could be a reason why the patients become suicidal.


3. YOU CAN DO A TITLE REFERENCE FIRST (T)

“When the Juvenile System Becomes a Cure That Kills” is an editorial written by John Hurst that conveys one girl’s story about how the harsh rules in a juvenile system result in suicide.

“When the Juvenile System Becomes a Cure That Kills,” an editorial by John Hurst, reveals the cruel disciplinary actions of the juvenile system that causes patients in a reformatory to become depressed and suicidal.

4. YOU CAN DO A FOCUS FIRST (F)

Ridiculously strict rules cause young people retained in California reformatories to commit suicide, suggests reporter John Hurst in his editorial entitled “When the Juvenile System Becomes a Cure That Kills.”

<p>TITLE:</p>	<p>AUTHOR:</p>	<p>TEXT TYPE:</p>			
<p>FOCUS:</p> <p style="text-align: center;"> Rhetorical Objective Words (Author's Purpose):</p> <p style="text-align: center;">Words</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 33%; vertical-align: top;"> <ul style="list-style-type: none"> • Analyzes • Assesses • Clarifies • Comments upon • Considers • Compares • Contrasts • Evaluates • Defines </td> <td style="width: 33%; vertical-align: top;"> <ul style="list-style-type: none"> • Demonstrates • Describes • Discusses • Elaborates • Evaluates • Examines • Explains • Explores • Identifies </td> <td style="width: 33%; vertical-align: top;"> <ul style="list-style-type: none"> • Illustrates • Interprets • Justifies • Outlines • Reviews • Shows • States • Summarizes </td> </tr> </table>			<ul style="list-style-type: none"> • Analyzes • Assesses • Clarifies • Comments upon • Considers • Compares • Contrasts • Evaluates • Defines 	<ul style="list-style-type: none"> • Demonstrates • Describes • Discusses • Elaborates • Evaluates • Examines • Explains • Explores • Identifies 	<ul style="list-style-type: none"> • Illustrates • Interprets • Justifies • Outlines • Reviews • Shows • States • Summarizes
<ul style="list-style-type: none"> • Analyzes • Assesses • Clarifies • Comments upon • Considers • Compares • Contrasts • Evaluates • Defines 	<ul style="list-style-type: none"> • Demonstrates • Describes • Discusses • Elaborates • Evaluates • Examines • Explains • Explores • Identifies 	<ul style="list-style-type: none"> • Illustrates • Interprets • Justifies • Outlines • Reviews • Shows • States • Summarizes 			

A FATT topic sentence:

Expository / Informational Transitions

Additions

- Additionally,
- Again,
- Along with
- Another
- Besides
- For instance
- Furthermore,
- In addition,
- Moreover,

Introduce an Example

- For example,
- For instance,
- In particular,
- Namely
- Specifically
- To illustrate

Introduce a Purpose

- For this purpose,
- To this end,
- With this in mind,

Alternatives

- Alternatively,
- Conversely,
- However
- In contrast
- Nevertheless,
- Nonetheless,
- Notwithstanding
- On the contrary,
- On the other hand
- Unlike
- Whereas
- Yet

Place Orderers

- Aboard
- Adjacent to
- Ahead of
- Alongside
- Amid
- Apart from
- Beneath
- Juxtaposed to
- Throughout
- Underneath

Time Orderers

- Afterwards,
- As soon as
- At least
- Currently
- During
- Earlier
- Eventually
- Finally,
- First,
- Formerly
- Immediately

Cause/Effect

- Accordingly,
- As a result
- Because
- Consequently,
- For this reason,
- Hence,
- That resulted in
- Therefore,
- Thereupon
- Thus
- Which caused

Comparisons

- As with
- Both
- In a similar fashion
- In like manner
- Just as
- Like
- Likewise
- Similarly

Emphasis

- Above all
- Again
- As I said
- As mentioned earlier
- Assuredly
- Certainly
- Clearly
- Equally important
- Especially
- For this reason
- In fact
- Indeed

Emphasis

- Let me reiterate
- The fact remains
- The greatest
- The worst
- To be sure
- To emphasize
- To repeat
- Truly
- Undeniably
- Undoubtedly
- Unquestionably

FATt Sentences & Writing Structures

FATt Sentence:

- F = Focus**
- A = Author's Name**
- T = Title**
- t = Text Type**

- (2:1)
- Prompt:
- TS
 - CD
 - CD
 - CM
 - CS

- (3:0)
- Prompt:
- TS
 - CD
 - CD
 - CD
 - CS

Examples FATt Topic Sentences:

1. The crucial importance of sleep for teens is investigated by *Kristen Weir* in the magazine article titled, "Who Needs Sleep?"
2. *Kristen Weir* investigates why sleep is so crucial for teens in the magazine article titled, "Who Needs Sleep?"
3. "Who Needs Sleep?" is a magazine article written by *Kristen Weir* that investigates why sleep is so crucial for teens.
4. In the magazine article titled, "Who Needs Sleep?," *Kristen Weir* investigates why sleep is so crucial for teens.

Rhetorical Objective Words (Author's Purpose)

- | | | | | | |
|-----------------|----------------|--------------|--------------|---------------|--------------|
| • Analyzes | • Compares | • Describes | • Examines | • Illustrates | • Reviews |
| • Assesses | • Contrasts | • Discusses | • Explains | • Interprets | • Shows |
| • Clarifies | • Evaluates | • Elaborates | • Explores | • Justifies | • States |
| • Comments upon | • Defines | • Evaluates | • Identifies | • Outlines | • Summarizes |
| • Considers | • Demonstrates | | | | |

Language Strategies for Academic Discussion

Language Strategies for Academic Discussion

Stating Perspectives

- I (firmly/strongly) believe that _____.
- In my opinion, _____.
- From my perspective, _____.
- From my point of view, _____.

Drawing Conclusions

- Based on my experience, it seems that _____.
- The data suggests that _____.
- Based on _____, I assume that _____.
- After reading _____, I conclude that _____.

Elaborating on Ideas

- For instance, _____.
- As an illustration, _____.
- I know that firsthand because _____.
- I have observed that _____.

Agreeing

- I agree with [Name] that _____.
- I share your point of view.
- My perspective is similar to [Name]'s.
- My idea builds upon [Name]'s.

Restating Ideas

- So you believe that _____.
- So your observation/experience is that _____.
- In other words, _____.
- So what you are saying is that _____.
- If I understand you correctly, your point of view is that _____.
- Yes, that is correct.
- Yes, that is accurate.
- No, not exactly. What I stated was _____.
- No, not exactly. What I meant was _____.

Affirming Ideas

- That's an interesting point of view.
- I see what you mean.
- I hadn't thought of that.
- I can understand why you see it this way.

Disagreeing

- I don't quite agree.
- I disagree (somewhat/completely).
- I see it differently.
- I have a different point of view.

Comparing Ideas

- My perspective on _____ is similar to/different from [Name]'s.
- My point of view on _____ is related to [Name]'s.
- My experience with _____ is quite different from [Name]'s.
- I have a similar perspective on this issue.

Asking for Clarification

- What do you mean by _____?
- Will you explain that again?
- I have a question about _____.
- I don't quite understand your (question/suggestion).

Reporting a Partner's Idea

- [Name] shared with me that _____.
- [Name] pointed out to me that _____.
- [Name] indicated that _____.
- [Name] emphasized that _____.

Reporting a Group's Idea

- We came up with _____.
- We (determined/concluded) that _____.
- We decided upon _____.
- We came to a consensus on _____.

Collaborating

- What should we write?
- We could (put/write/choose/select) _____.
- What do you think makes sense?
- Another (option/possibility) is _____.

Interjecting an Idea

- Can I say something?
- Can I add an idea?
- I have another idea.
- I'd like to offer another perspective.

Holding the Floor

- As I was saying _____.
- What I was trying to say was _____.
- If I could finish my thought.
- I'd like to complete my thought.

Requesting Assistance

- I couldn't hear you. Could you please repeat that?
- I don't quite understand. Could you give me an example?
- I am somewhat confused. Could you explain that again?
- I am not sure I get your point. Could you explain that again?

Thinking Stems
Being an Active Reader

<p><u>A. Making Connections:</u></p> <ol style="list-style-type: none"> 1. This reminds me of... 2. An experience I have had like that... 3. This reminds me of the book _____ because... 4. How can I live differently because this book has been a part of my life? 	<p><u>B. Asking Questions:</u></p> <ol style="list-style-type: none"> 1. I wonder... 2. How come... 3. Why... 4. I'm confused... 5. What if... 6. I don't understand...
<p><u>C. Visualizing/Sensory Images:</u></p> <ol style="list-style-type: none"> 1. In my mind I picture _____ when I read _____... 2. I visualized... 3. I can see... 4. I can taste/hear/smell/feel... 	<p><u>D. Inferring/Predicting:</u></p> <ol style="list-style-type: none"> 1. I think... 2. Maybe this means... 3. I'm guessing... 4. This allows me to assume... 5. I predict _____ because...
<p><u>E. Summarizing:</u></p> <ol style="list-style-type: none"> 1. So far this book is mostly about... 2. The main ideas in this book are... 3. Some important events are _____ because... 4. First....Next....Then....Finally 	<p><u>F. Synthesizing:</u></p> <ol style="list-style-type: none"> 1. I'm thinking that... 2. At first I thought _____ but now I'm thinking _____ because... 3. I'm changing my thinking again because... 4. I think the lesson or theme is _____ because... 5. These events have caused me to believe...
<p><u>G. Author's Message:</u></p> <ol style="list-style-type: none"> 1. What is this story really about? 2. What does this story say about the world? 3. Whose story is being told? 4. What are the themes I have been identifying so far? 5. What is the lesson of this book? 	<p><u>H. Evaluating:</u></p> <ol style="list-style-type: none"> 1. I agree with _____ because... 2. I don't think ... 3. _____ 4. _____
<p><u>I. Setting (Time and Place):</u></p> <ol style="list-style-type: none"> 1. This story takes place... 2. Something I noticed about the setting... 3. I would/would not like to live during this time period/in this place because... 4. The author used _____ to describe the setting... 	<p><u>J. Characters:</u></p> <ol style="list-style-type: none"> 1. If I were (<u>character's name</u>) I would... 2. The character that interests me most is _____ because... 3. A character that really changed in the story was _____ because he/she ... 4. I like/don't like (<u>character's name</u>) because...

K. Plot:

1. I think a problem in this story is...
2. I think (character's name) will try to solve this problem by...
3. An event that I think might happen next is...
4. Another way this story could have ended is...
5. Predict how the character might overcome an obstacle.

L. Language:

1. I like the way the author described...
2. _____ is a new word for me. I think it might mean _____ because...
3. An interesting (word, phrase, or sentence) that I noticed ...
4. _____ is one of my favorite passages because...

*Record page numbers where you noticed language!

M. Author:

1. I think the author wrote this book because...
2. It's interesting how the author...
3. Something I noticed about the author's style...
4. I'd like to read another book by this author because...
5. I do/don't like this author's writing style because...

N. Illustrator:

1. If I were the illustrator of this book I would change/draw...
2. I could draw _____ as a symbol for _____ because...
3. Illustrations would/wouldn't make this story more interesting because...

O. Non-Fiction Prompts:

1. Something that interests me about this topic is...
2. Something new I learned...
3. I want to learn more about...
4. Some questions I still have about the topic...
5. The author made the topic interesting by....
6. An illustration or picture that interested me the most was _____ because...
7. Something I don't understand...

P. Open – ended Prompts:

1. If I could change one part of the selection, I would change _____ because ...
2. I wish...
3. Something that surprised me was...
4. As I read this selection, I felt _____ because...
5. I liked/didn't like when _____ because...
6. My favorite part was when _____ because...
7. I noticed...
8. I think the genre of this selection is _____ because...

Constructive Conversation Skills Poster

Negotiate

(If more than 1 Idea)

Prompt starters:

- How can we decide which is the more idea?
- How does evidence for your argument compare to mine?
- What criteria do we use to evaluate the weight of the evidence?
- How do we compare "apples" of ... to the "oranges" of ...?
- Which has the heaviest/ strongest evidence?
- What is your opinion? Why?
- How might we take the best from both ideas?
- How is that evidence stronger than this evidence?

Response starters:

- I think we should use the criteria of ... because ...
- ... is very strong evidence because...
- A point of disagreement that I have is...
- Even though it seems that ...
- That is a valid point, but ...
- I think the negatives of ... outweigh the positives of ...

Create

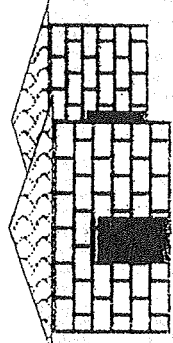
Prompt starters:

- What is your idea?
- How can we combine these ideas?
- What do we need to do?
- What are other points of view?
- What do you think about...?
- Why...How...I wonder...

Response starters:

- One idea could be ...
- My hypothesis is...
- That reminds me of...
- I noticed the pattern of...
- I think it depends on...

BUILD IDEA(S)



(& if > 1 Idea, Choose 1)

Fortify/Support



Prompt starters:

- Can you give an example from the text?
- Where does it say that?
- What are examples from other texts?
- What is a real world example?
- Are there any cases of that in real life?
- Can you give an example from your life?
- What is the strongest support for ...?
- How does it support the idea?

response starters:

- For example, In the text it said that...
- Remember in the other story we read that...
- An example from my life is One case that illustrates this is...
- Strong supporting evidence

Goal: Students independently build up ideas (knowledge, agreement, solution) using these skills.

Clarify

Prompt starters:

- Can you elaborate on the...?
- What does that mean?
- What do you mean by...?
- Can you clarify the part about...?
- Say more about...
- Why... How... What... When...
- How is that important?
- I understand the part about..., but I want to know...
- Can you be more specific?
- Is what I just said clear?
- Does that make sense?
- Do you know what I mean?
- What do you think?
- I'm not sure if I was clear.

Response starters:

- I think it means...
- In other words, More specifically, it is ... because...
- An analogy might be...
- It is important because...
- Let me see if I heard you right...
- To paraphrase what you just said, you...
- In other words, you are saying that...
- What I understood was...
- It sounds like you think that...
- It all boils down to...
- A different way to say it...

© Zwiers, O'Hara, & Pritchard (2014)
 Common Core Standards in diverse classrooms:
 Essential practices for developing academic language and disciplinary literacy.
 Stenhouse Publishers | ALDNetwork.org

The four skills:

- **Create-** to state a claim, opinion, or solution.
- **Clarify-** to add more detail about an idea to make it more clear. To ask a probing question to get additional information or point out a weakness in a claim.
- **Fortify-** to strengthen or enrich by backing up a position with evidence. To add real world examples.
- **Negotiate-** to argue against counterarguments or opposing ideas.

Academic Conversations: Chapters One and Two

I. Chapter One: Reasons to Converse in School

A. The Need for Oral Academic Language

1. Interaction without depth
 - a. Academic conversation work seeks to deepen and fortify practices:
 - i. Think-pair-share
 - ii. Small groups
 - iii. Answering with memorized sentence stems and frames
2. Electronic communication and computer programs

B. Developing Knowledge and Skills for the Future

1. Academic skills
 - a. Evaluate
 - b. Distinguish
 - c. Outline
 - d. Summarize
 - e. Analyze
 - f. Hypothesize
2. Skills desired by employers
 - a. Communicate effectively (clearly listen, speak, and write complex and abstract concepts)
 - b. Ask insightful and critical questions
 - c. Collaborate well with others (work in a team, lead and be led)
 - d. Solve problems logically, systematically, and creatively
 - e. Conduct logical, thorough research, and critically evaluate evidence
 - f. Analyze, synthesize, prioritize, and organize ideas
 - g. Weigh the relevance and importance of ideas
 - h. Recognize bias
 - i. See multiple perspectives on an issue and empathize
 - j. Apply and generalize concepts to new domains
 - k. Use technologies and visual literacy to learn, communicate, act, and produce
3. Qualities desired by employers
 - a. Strong work ethic
 - b. Imitative
 - c. Flexibility/adaptability
 - d. Honesty
 - e. Professionalism
 - f. Loyalty/trustworthiness
 - g. Enthusiasm/encouraging of others
 - h. Willingness to learn
 - i. Emotional intelligence
 - j. Curiosity/interest
 - k. Cross-cultural understanding
 - l. Leadership

C. Advantages of Conversation

1. Conversation builds academic language

2. Conversation builds vocabulary
3. Conversation builds literacy skills
4. Conversation builds oral language and communication skills:
 - a. Argumentation skills
 - b. Group discussion skills
 - c. Listening
 - d. Valuing talk and clarity
5. Conversation builds critical thinking skills
6. Conversation promotes different perspectives and empathy
7. Conversation fosters creativity
8. Conversation fosters skills for negotiating meaning and focusing on a topic
9. Conversation builds content understandings
10. Conversation cultivates connections
11. Conversation helps students to co-construct understandings
12. Conversation helps teachers and students assess learning
13. Conversation builds relationships
14. Conversation builds academic ambience
15. Conversation makes lessons more culturally relevant
16. Conversation fosters equity
17. Conversation develops inner dialogue and self-talk
18. Conversation fosters engagement and motivation
19. Conversation builds confidence and academic identity
20. Conversation fosters choice, ownership, and control over thinking
21. Conversation builds academic identity
22. Conversation fosters self-discovery
23. Conversation builds student voice and empowerment

D. Paired Conversations

II. Chapter Two: Getting Started with Academic Conversations

A. Structured Interaction Practice Activities

1. Stand and converse
2. Take a side
3. Conversation lines and circles

B. The First Days

1. Discuss the purpose of conversation skills
2. Go over what conversation is and is not
3. Model bad conversation behaviors in a drama or fishbowl setting
4. Emphasize the ongoing habit of sticking to the destination, purpose, main idea
5. Establish shared conversation norms:
 - a. Listen to each other
 - b. Share our own ideas and explain them
 - c. Respect one another's ideas, even if they are different
 - d. Respectfully disagree and try to see the other view
 - e. Let others finish explaining their ideas without interrupting
 - f. Try to come to some agreement in the end
 - g. Take turns and share air time

C. Five Core Skills of Academic Conversation

1. Elaborate and clarify
 - a. Elaborating with analogies
 - b. Questioning to clarify and probe
 - c. Elaborating and clarifying with examples
2. Support ideas with examples
 - a. Use examples from the text
 - b. Use examples from other texts
 - c. Use examples from the world
 - d. Use examples from one's own life
 - e. Support an idea with reasons
 - f. Explain the strength of an example
3. Build on and/or challenge a partner's idea
 - a. Zoom in and pick a point
 - b. Connect ideas
 - c. Stay relevant
 - d. Challenge an idea
 - e. Adapt an idea
4. Paraphrase
5. Synthesize conversation points

D. Behaviors of Effective Conversation

1. Appropriate eye contact (not always looking down, away, or past the person; not constantly staring)
2. Facing one another (with whole body)
3. Attentive posture (leaning toward the partner)
4. Nodding head to show understanding
5. Appropriate gesturing (not rolling eyes, sighing, or looking bored with folded arms)
6. Laughing, smiling, looking surprised, showing interest
7. Using "keep talking" tactics (e.g., uh huh, wow, interesting, hmm, yes, okay, I see, go on, really? Seriously?)
8. Silence (to allow thinking and time to put thoughts into words)
9. Prosody (changing voice tone, pitch, volume, and emphasis)
10. Interrupting (by agreeing, asking for clarification, or using nonverbal signals)

E. Attitudes for Effective Conversation

1. Humility
2. Thoroughness
3. Respect
4. Positivity
5. Interest

F. Conversation Diversity

JANE SCHAFFER TWO CHUNK ESSAY GUIDELINES

-]
- 1. What is a Jane Schaffer essay?**

It is a writing format for essays. It consists of a minimum of five paragraphs: thesis statement, body paragraphs (three or more) in chunks, and a concluding sentence and a concluding paragraph.
 - 2. What is a thesis statement?**

A thesis statement opens an essay. It must contain a subject and an opinion. It includes all the main ideas of the essay, however, it gives only a shortened or abbreviated version of the ideas. It can begin with a question, an anecdote, image, power statement, or quotation. It is usually two to five sentences in length.
 - 3. What is a body paragraph?**

A body paragraph is one of three or more paragraphs that addresses the topic or the ideas of the essay. A two chunk paragraph contains a transition word, a topic sentence, a concrete detail, two commentary sentences, another concrete detail, two more commentary sentences, and a concluding sentence. It is no less than eight sentences, however, can be much longer in length.
 - 4. What is a transition word?**

A transition word moves a paragraph into a new thought. It is the opening word or phrase that signals to the reader that new thoughts are coming. A transition word appears at the beginning of every body paragraph. Transition words include *To begin with, First, Next, Last, Finally, In addition.* (See concrete detail and commentary examples.)
 - 5. What is a topic sentence?**

A topic sentence is the main idea of the paragraph. It contains a sub-thesis statement. Topic sentences or main ideas are found at the beginning of the paragraph.
 - 6. What is a concrete detail sentence?**

Concrete detail sentences are found within body paragraphs. These sentences are facts or statements that support the topic sentence (see item 2) and contain facts, quotes, examples, etc. from the text. It cannot be argued; it is evidence that supports your point. They start with *For example, In addition,* (for the second concrete detail).
 - 7. What is commentary?**

Commentary is where the writer provides analysis, interpretation, explanation, or insight into the text. They can start with *This shows that, This also show that, You can see by this that, You again notice how, This is because, This is important because, In addition, Furthermore, Therefore, For example.*
 - 8. What is a concluding sentence?**

It wraps up the paragraph and rephrases the main idea but in a new way.
 - 9. What is a concluding paragraph?**

The concluding paragraph should summarize the main points of your essay, restating the thesis in different words. No new information should be introduced and it should be entirely commentary.

FATT Thesis Statement **Also known as a text-reference sentence**

The FATT sentence combines the essential reference information for a specific work you want to discuss and includes a brief summary of the focus or main point the author strives to convey.

F: FOCUS

This is comprised of a brief plot summary and the author's main point/moral/thesis.

A: AUTHOR'S NAME

Always use the author's full name the first time you mention him/her. Check spelling carefully. Every subsequent mention of the author should be last name only since you aren't on a chummy first name basis.

T: TITLE OF THE WORK

Check the mechanics of your title. Books are underlined or italicized—NEVER BOTH, and articles, poems, and essays are put in quotation marks.

T: TEXT TYPE

Clarify for the reader what kind of text it is. For example, you could be referring to an article, editorial, memoir or autobiography, novel, or essay. Be as specific as you can; don't write book when you mean novel.

Note! The above elements of a FATT sentence can appear in a variety of orders:

1. TEXT REFERENCE FIRST

In the editorial "When the Juvenile System Becomes a Cure That Kills," John Hurst reveals the trials and tribulations of an adolescent in the troubled reformatory system in California.

In his editorial "When the Juvenile System Becomes a Cure That Kills," John Hurst explores the failures of the juvenile system through the eyes of a young, disturbed girl.

John Hurst's editorial "When the Juvenile System Becomes a Cure That Kills," explores the failures of the juvenile system, through the eyes of a young, disturbed girl.

2. AUTHOR REFERENCE FIRST

John Hurst described the trials and tribulations of an adolescent in the troubled reformatory system of California in his editorial "When the Juvenile System Becomes a Cure That Kills."

John Hurst, the author of the editorial "When the Juvenile System Becomes a Cure That Kills," implies, through a young girl's experiences, that the strictness in the reformatories could be a reason why the patients become suicidal.

3. TITLE REFERENCE FIRST

“When the Juvenile System Becomes a Cure That Kills” is an editorial written by John Hurst that conveys one girl’s story about how the harsh rules in a juvenile system result in suicide.

“When the Juvenile System Becomes a Cure That Kills,” an editorial by John Hurst, reveals the cruel disciplinary actions of the juvenile system that causes patients in a reformatory to become depressed and suicidal.

4. FOCUS FIRST

Ridiculously strict rules cause young people retained in California reformatories to commit suicide, suggests reporter John Hurst in his editorial entitled “When the Juvenile System Becomes a Cure That Kills.”

Developing Strong Thesis Statements (for any essay)

- ❖ Debatable—includes a claim
- ❖ Narrow or Focused

Examples from Purdue Online Writing Lab:

Narrowed debatable thesis 1:

At least 25 percent of the federal budget should be spent on helping upgrade business to clean technologies, researching renewable energy sources, and planting more trees in order to control or eliminate pollution.

- ✓ This thesis narrows the scope of the argument by specifying not just the amount of money used but also how the money could actually help to control pollution.

Narrowed debatable thesis 2:

America's anti-pollution efforts should focus on privately owned cars because it would allow most citizens to contribute to national efforts and care about the outcome.

- ✓ This thesis narrows the scope of the argument by specifying not just what the focus of a national anti-pollution campaign should be but also why this is the appropriate focus.

Qualifiers such as typically, generally, usually, or on average also help to limit the scope of your claim by allowing for the almost inevitable exception to the rule (meaning that you should avoid using always, never, or other absolute statements).

Types of claims:

- ✓ Fact or Definition
 - What some people refer to as global warming is actually nothing more than normal, long-term cycles of climate change.
- ✓ Cause and Effect
 - The popularity of SUV's in America has caused pollution to increase.
- ✓ Value
 - Global warming is the most pressing challenge facing the world today.
- ✓ Solution or Policy
 - Instead of drilling for oil in Alaska we should be focusing on ways to reduce oil consumption, such as researching renewable energy sources.

ACE + Jane Schaffer Writing Guide

1. Read and Annotate 2. Graphic Organizer 3. First draft 4. Final draft

<p>Topic (*FATt) Sentence (TS):</p> <ul style="list-style-type: none"> • Subject + opinion – subject + purpose – (thesis) <ul style="list-style-type: none"> ○ The TS introduces the primary point of the paragraph. <p>Concrete Detail (CD):</p> <ul style="list-style-type: none"> • Evidence, citations (direct quote), paraphrases, facts, illustrations, examples - (proof) <ul style="list-style-type: none"> ○ <i>(Transition Words: Examples)</i> <p>Commentary (CMean):</p> <ul style="list-style-type: none"> • Interpretation, definition, explanation <ul style="list-style-type: none"> ○ This sentence should show your understanding of the quote; help people who are unfamiliar with text understand. <p>Commentary (CMatter):</p> <ul style="list-style-type: none"> • Analysis, opinion, reflection, insight, evaluation- (So what?-mean/matter) <ul style="list-style-type: none"> ○ It is the sentence that shows how the CD connects to TS. <p>Concluding/Closing Sentence (CS):</p> <ul style="list-style-type: none"> • Summarizes whole point of paragraph <ul style="list-style-type: none"> ○ <i>(Transition Words: Result)</i>

Transition Words

Examples:	Adding:	Contrast:	Similarity/Concession:	Result:	Emphasis:
-For example -Specifically -In particular -As a matter of fact -For instance	-Moreover -Furthermore -In addition -Additionally	-However -On the other hand -In contrast -Otherwise	-Likewise -Similarly -In the same way -Yet -Nevertheless -Even so -However -Although -Even though -Despite the fact that -Despite	-As a result -Therefore -In effect -Thus -Consequently	-In fact -Actually -In other words -Namely -With that said

Beginning	<p style="text-align: center;">(. Transition Word, ---) (; Transition word, --)</p> <p>-Place comma after TW: I like to read. In particular, books about the African continent arouse my curiosity.</p> <p>-Place comma in middle of two complete sentences using a semicolon (;) I have always had a dep interest in Africa; therefore, it is not surprising that my personal library contains over five hundred volumes with an African theme.</p>
Middle	<p style="text-align: center;">(--, transition word, --)</p> <p>-Place a comma before it and after TW Several rare volumes of my African collection were damaged in a storm many years ago. I have managed, nevertheless, to locate replacements for most of them.</p>
Subordinating Conjunction	<p style="text-align: center;">(Transition words---, ---)</p> <p>-Place a comma between independent and dependent clause. Although I love In 'N' Out, I cannot eat it every day.</p>

T.I.E.S.: (Don't DROP that quote)

Tag	"Quote first," context second ().	Embed	Context, "quote," context ().
Introduce	Context first, "quote second" ().	Split	"Quote," context, "quote" ().

Thesis Statement: Compare and Contrast Essay

What Is a Thesis Statement?

A thesis statement:

- Acts as a roadmap for readers
- Answers the prompt and expresses the main idea
- Is limited to one main idea
- Takes a stand or position on a topic and summarizes your position on the topic of your paper
- Presents opinions or thoughts on a subject or an issue; you cannot write an essay without one
- Should stick out and the reader should be able to connect each paragraph of your paper to the thesis
- Is the last sentence in the introduction
- Must contain a subject + an opinion

***NOTE:** A thesis statement should **never** contain the following: *in my opinion, I think, I believe*, etc. The entire thesis represents what you believe.

How to Plan Your Thesis Statement:

Before writing a thesis statement, be aware of your audience and purpose

- **First, ask yourself a few starter questions:**

- What two subjects do I want to compare and contrast?
- Why do I want to compare and contrast these subjects, or what is my purpose?
- To accomplish my purpose, what should I focus on: similarities, differences, or both?

- **Second, answer the starter questions:**

- What two subjects do I want to compare and contrast?

Example: I want to compare and contrast the male adolescent brain to the female adolescent brain.

- Why do I want to compare and contrast these subjects, or what is my purpose?

Example: My purpose is to explain why boys and girls behave the way they do.

- To accomplish my purpose, what should I focus on: similarities, differences, or both?

Example: To accomplish my purpose, I will describe the similarities and differences between both genders' brain.

- **Third, combine the answers to your starter questions into one sentence:**

Example: I will write about the similarities and differences of the adolescent male and female brains because I want to explain to readers why teens behave the way they do.

- **Fourth, create your thesis statement using your starter statement:**

Example: Even though both the male and female brains mature at the same age, there are many differences in how teen brains develop which cause various behaviors.

How do I write a Thesis Statement?

- Use the thesis formula!

Claim (your position on the topic)
+ **Reason** (evidence supporting your claim)

= **Thesis Statement**

- **First, choose the topic of your paper. If a writing prompt has been assigned, that will be the topic of the paper:**

Example: Explain why or why not people should study a foreign language.

Your topic = Whether people should study foreign languages

- **Second, choose your position: for or against:**

Example: People should study foreign languages.

- **Third, formulate your claim:**

Your claim = People should study foreign languages

- **Fourth, formulate your reason:**

Question = Why should people study foreign languages?

Your reason = Studying foreign languages is proven to make you smarter.

- **Fifth, combine your claim and your reason:**

+ **Claim** (People should study foreign languages)
+ **Reason** (because it makes them smarter)

= **Thesis Statement**

- **Sixth, make your thesis statement stronger by further developing your evidence:**

- A three-point thesis statement is the strongest kind of thesis statement
- A three-point thesis statement has three pieces of evidence support

Example: People should study foreign languages because language learning strengthens the memory, enlarges the vocabulary, and builds an appreciation for foreign cultures.

Three-Part Thesis:

- The easiest type of thesis to write is the three-part thesis
- The standard essay has five paragraphs:
 1. Introduction
 2. Three body paragraphs (that present 3 different pieces of evidence)
 3. Conclusion
- A three-part thesis statement is easy because you simply list your three main pieces of evidence. Take a look at the following example of a three-part thesis:

Example:

Canada is the best country in the world because it offers many great resources such as: free health care, high quality education, and well-organized cities.

- First, the example starts with the main claim: "Canada is the best country in the world."
- Then, it provides one big reason as proof: "because it offers many great resources."
- Afterwards, it specifies the three main pieces of evidence that are examples of the one big reason: "such as: free health care, high quality education, and well-organized cities."

Review:

A thesis statement:

- Begins with a topic question or follow the topic of an assigned prompt
- Captures the main idea of your essay
- Considers both sides of a controversial issue
- Takes a stand or position on a topic / claim by forming an opinion and stating it clearly
- Supports that position with examples, explanation, evidence
- Should stick out and the reader should be able to connect each paragraph of your paper to the thesis

*Once you've established the topic question, a clear position, and objectivity, you're ready to write a thesis statement! :)

The 3-part THESIS Statement & OUTLINE for Essays

Writing a thesis statement is not easy! So I've developed this step-by-step guide to help you think about a) what makes a good thesis statement, b) how to create a thesis statement, and then c) how to outline your essay *from* that thesis statement. The first page tackles the thesis statement itself; the second page illustrates how to outline it. Please read over all of it carefully, and refer back to it often.

THE THREE (3) PARTS OF A THESIS STATEMENT

1. A NARROWLY DEFINED TOPIC

The topic tells your readers what your paper is about. However, you must **narrowly define** your topic or it will be too broad to give more than a superficial overview of your topic. This is where **BRAINSTORMING** comes in!

Here are examples that show you how to narrow down your topic:

- **Too broad:** dessert
- **Better, but still a little too general:** ice cream
- **Narrow:** Chunky Monkey ice cream

2. The CLAIM, which means your ASSERTION/OPINION

Now you need to decide what you want your audience to know about your narrowly defined topic, so you will make a **specific claim**, which is your assertion/opinion about the topic:

- **Too obvious:** Chunky Monkey ice cream is good. ← (duh!) **Opinion, but not debatable.**
- **Still not cutting it:** Chunky Monkey ice cream makes me happy when I'm depressed. ← **Opinion, but not socially relevant - individual.**
- **Better:** Chunky Monkey ice cream supports mental health. ← **My claim - debatable opinion that is socially relevant!**

3. The PLAN, or "The BECAUSE FACTOR"

Now that you have a narrowly defined topic and a specific claim, you need to let the reader know how you plan to support your claim. To do this, ask yourself why you are making that claim. In other words:

"Chunky Monkey ice cream is essential for mental health *because....*" A plan lays out your paper's basic organization with the major points (arguments) you will use to support your assertion:

- **(main point 1) Physical Health:** Ice cream is made up of some of the most important food groups (dairy, nuts, etc) that we're always being reminded to be sure to consume for physical health, which doctors claim leads to mental health.
- **(main point 2) Productivity:** Despite the claims to short-term energy bursts from sugar, this ice cream provides a lot more long-term energy than my non-sugar-induced body has noticed. I can clean the house like nobody's business after a pint of this stuff! And we all know that a mentally healthy individual is a productive individual.
- **(main point 3) Positive Relationships:** see, if I am eating Chunky Monkey ice cream, it's likely that either my partner or children have brought it to me as a token of truce, or because they've noticed that I'm depressed. Either way, I like them a lot better post-ice cream than pre-ice cream.

NOTE: For each main point here, I will develop a **TOPIC SENTENCE** that will start each body paragraph in my outline, and underneath that topic sentence I will provide **SUPPORTING DETAILS** that support *only* that one main point.

THE THESIS STATEMENT: And now we put it all together....

Thesis Statement: Chunky Monkey ice cream is essential for mental health because of its benefits to one's physical health, daily productivity, and familial relationships.

Notice that I:

- Did not write "**I think**" or "**I believe**." Since I'm writing the essay, that's already a given. Besides, it would sound like I didn't truly believe my statement, and I assure you that I'm dead serious about my Chunky Monkey ice cream.
- Did not follow the overly **obvious path** that ice cream is bad for one's health. It's boring. Would you read an essay about something you've heard already 40,000 times? Remember, *a writer requires an audience.*
- Was **specific** about my topic and main points, but that in my thesis I did not provide details that will be in the body of my essay.

NOW LET'S OUTLINE OUR IDEAS



OUR ROADMAP.....

For some reason many of us don't care for outlines, but I assure you that if you carefully and thoughtfully outline your essay, you will thank yourself at the next stage when you begin to WRITE it out!

The following are elements of an essay that you must include in your outline:

Thesis Statement: You've already done the work for the thesis statement, so be sure to include it at the very beginning so that both you and I have a point to refer back to!

Topic Sentences: For each paragraph, begin with a sentence, which includes **ONE MAIN POINT** and a **CLAIM**, that supports the thesis statement. **This is a complete sentence.** In the outline, the topic sentences are the Roman Numerals (I, II, III, etc.).

Supporting Details: Provide details that **support** your **topic sentence**, such as explanation, examples (personal or researched), illustrations (analogy, etc.), and research (statistics, quote, etc.). The details do not have to be given in complete sentences, but must clearly show how they support the topic sentence. In the outline, the **supporting details** are the capital letters (A, B, C, etc.) and the **sub-supporting details** are the lowercase Roman Numerals (i, ii, iii, iv, etc.). You can include as many supporting and sub-supporting details as you need to fully develop the topic sentence (i.e. sometimes you may not have any sub-supporting details in a given area).

TWO IMPORTANT RULES: (a) if a detail does not support the main point and claim of the topic sentence, *it does not belong there*; (b) if you use any research, *you must provide a citation* (give the author credit!).

THE OUTLINE

Thesis Statement: Chunky Monkey ice cream should be marketed as a mental health cure because of its benefits to one's physical health, daily productivity, and familial relationships, all vital elements to one's sanity.

I. Chunky Monkey ice cream contributes to a physically healthy lifestyle, which leads to a mentally healthy lifestyle. ← This is the **topic sentence** for **main point 1: (physical health)**... notice that it is a complete sentence!

A. Ingredients from many good food groups ← **supporting detail**

i. Dairy ← **sub-supporting details** *further support the supporting detail*

ii. Nuts/Bran/Wheat

iii. Fruits

B. The sugar provides energy to exercise ← **supporting detail**

i. Exercise - even if one "comes down" after a sugar high, during the sugar high s/he is using more energy than when depressed and sleeping

ii. Doctors claim physical health leads to mental health (include a research source citation that supports claim) ← **sub-supporting detail with research - use correct in-text citation**

II. A physically healthy person is much more productive, and productivity leads to a more stable sense of self personally and professionally. ← **topic sentence** for **main pt 2 (productivity)**...note that the topic sentence supports the **thesis statement**

A. Energy: not only exercise, but work too. ← **each supporting detail** in this section supports **topic sentence II**

i. At home and job ← **each sub-supporting detail** supports the **supporting detail** immediately above it

B. Feeling of accomplishment/worthiness = improved mental health.

i. Here I might find statistics from a psychology study to prove my point, so I would include my researched source citation.

ii. Praise: when one does well, the feedback from others enhances his/her own mental health

Continue with your outline, covering as many MAIN POINTS as you need for a solid, well-developed essay. If I were to finish this outline, I would still have *at least* one more Roman Numeral to go (III), which would be my third main point.

If you spend the time to do this outline thoroughly, you will be able to dive right into the essay writing because you will have developed your **ROADMAP**....

And for your convenience, I've created a template for your outline and Works Cited page. (See how I look out for you!)

Primary and Secondary Sources (adapted from Princeton University Library)

What is a Primary Source?

A primary source is a document or physical object which was written or created during the time under study. These sources were present during an experience or time period and offer an inside view of a particular event. Some types of primary sources include:

ORIGINAL DOCUMENTS (excerpts or translations acceptable): Diaries, speeches, manuscripts, letters, interviews, news film footage, autobiographies, official records

CREATIVE WORKS: Poetry, drama, novels, music, art

RELICS OR ARTIFACTS: Pottery, furniture, clothing, buildings

Examples of primary sources include:

Diary of Anne Frank - Experiences of a Jewish family during WWII

The Constitution of Canada - Canadian History

A journal article reporting NEW research or findings

Weavings and pottery - Native American history

Plato's *Republic* - Women in Ancient Greece

What is a Secondary Source?

A secondary source interprets and analyzes primary sources. These sources are one or more steps removed from the event. Secondary sources may have pictures, quotes or graphics of primary sources in them. Some types of secondary sources include:

PUBLICATIONS: Textbooks, magazine articles, histories, criticisms, commentaries, encyclopedias

Examples of secondary sources include:

A journal/magazine article which interprets or reviews previous findings

A history textbook

A book about the effects of WWI

http://www.sanfernandohs.com/apps/pages/index.jsp?uREC_ID=229840&type=d

Annotating for Success: How to Read Critically

Rationale:

Reading critically is about reading closely – looking for what is stated as well as what is implied. By doing so we can understand the author’s purpose as well as the way in which that purpose is expressed, i.e. the writer’s stylistic choices.

Five Close Reading Strategies:

1. Number the paragraphs
2. Chunk the text
3. Underline and circle...with a purpose
4. **Left Margin:** What is the author SAYING?
5. **Right Margin:** Dig deeper into the text

What NBA Stars and Occupy Wall Street protestors have in common
Source: Paul Frymer and Dorian T. Warren, Bangor Daily News, November 2, 2011

LeBron James is as far as you can get from the 99 percent.

The NBA superstar is paid more than \$10 million a year as a forward for the Miami Heat and has a \$90 million contract with Nike. After his team lost the NBA Finals to Dallas in June, he told griping fans to go back to the humdrum reality of “the real world,” while he retreated to his recently purchased \$90 million home in South Beach.

So James may seem to share nothing with the 99 percent — in Occupy Wall Street terms, the vast majority of American workers, who suffer in a culture of unabashed greed that has created a historic gulf of inequality between the richest Americans and everyone else.

But he and the other NBA players have something important in common with the 99 percent. James is an employee of the Miami Heat. Despite his recent tweet hinting that he will try to join the National Football League if the NBA lockout continues, he finds himself, like most Americans, beholden to the owners and managers who control his workplace and industry. If the owners want to lock out the workers or leave the country in search of greater profits, he — like American workers whose jobs have disappeared overseas — is left with few options. He is beholden to team owners who are not always upfront about their revenue and profits, and who are claiming a right to make more money without equitably sharing it with the workers who make the huge windfalls possible.

Handwritten notes:
 Left margin: "Saying?", "LeBron has little in common w/ the 99%"
 Right margin: "Digging?", "Contrasting LeBron James to the 99%", "Comparing NBA players to the 99%"

Connect:

As you work with your text, consider all of the ways that you can connect with it. Here are some suggestions that will help you with your brainstorming.

- Make connections to other parts of the book. Don’t be afraid to use quotes—just use MLA style.
- Make connections to other visual and graphic material, such as movies; comics; news events; and books, stories, plays, poems, and even to your life.
- **Connect to world and engage yourself!!!**
 - Text to self
 - Text to world
 - Text to media
 - Text to text
- For visual connections, include the artwork, photo, or drawing in the footnotes (don’t just describe it).

Annotate and Develop an Approach:

- **Vocabulary**—define words or slang; make them real for us; explore why the author would have used those words.
- Underline, star, highlight, box, or circle words, phrases, and sentences.
- Write **brief comments** in the margins: (LEFT versus RIGHT)
 - Main idea of text
 - Rewrite, paraphrase, or summarize a particularly difficult part
 - Thoughts, observations, comments, or ideas that occur to you
 - Questions you have or things you may not understand
 - Do you agree/disagree
- Give the **historical context** of situations described.
- Give an **explanation** of the text for clarity.
- Give an **analysis** of what is happening in the text.
- **Do research** on the Internet to see what others are saying about the text.
- **Challenge yourself:** Find some literary criticism on the author or text

- Circle KEY CONCEPTS
- ! Exclamation marks for IMPORTANT
- ? Question marks for those passages you don’t understand
- ★ Note important issues, problems, events in story development
- P.O.V. Note the point of view of the writer
- Assump. Identify the assumptions the writer is making
- ✓ Respond to the writer; do not summarize or dis/agree; have a discussion about the content, assumptions and implications

Develop an Approach: create different short hand and abbreviations for yourself. Here is a *suggested* set of markings you might use.

Seven Strategies for Determining a Word's Meaning from Context

3A

1. Definition and Restatement:

Students of the clarinet and other wind instruments have to work hard to perfect their *embouchere*, the correct positioning of the tongue and lips on the mouthpiece of the instrument.

He was a truly *hirsute* individual, with hair covering nearly every square inch of his skin.

Words/Phrases Signaling Definition and Restatement

which is or also known as that is in other words also called

2. Example

The motel we stayed at provided all the *amenities*, such as clean sheets and towels, a television, and a swimming pool.

Words Signaling Examples

like for instance this for example including especially these
such as other these include

3. Comparison

Like other reference books in the library, the *Statistical Abstract* is a helpful guide for researchers.

Words Signaling Comparisons

like resembling also in the same way as likewise identical
similarly related

4. Contrast

You may think him *intransigent*, but he's actually pretty easy-going.

Words Signaling Contrasts

but on the other hand dissimilar although unlike different
on the contrary however in contrast to

English 9A: Exposition

5. Cause and Effect

Since a special treatment has made this fabric *impervious* to moisture, the fabric is now suitable for a raincoat.

Words Signaling Cause and Effect

because consequently when since therefore as a result

6. Inference from General Context

Come enjoy the *salubrious* climate of California.

In this part of the country, spring is the most *ephemeral* of seasons. Summer is usually mild and starts in June. Later, Labor Day marks the changing colors of fall, and the first real snowfall comes in early December. The remainder of the winter is long and brutal. Spring, on the other hand, lasts only a few days, vanishing almost before you know it has come.

7. Cognates (words in different languages that come from the same root)

The contractor is clearly *culpable* for the collapse of the bridge. He was seldom on the job to check the progress of the work. Records show that he authorized the use of inadequate materials in order to cut costs. Furthermore, examination of the footings disclosed that they were not up to specifications.

(A person who knows Spanish, or any other Romance language, has a great advantage in learning English academic vocabulary, which often derives from Latin roots. By contrast, the "easy" words in English are often Germanic in origin. So, English has "bug" and "insect" (similar to "insecto" in Spanish); "guilty" and "culpable" (identical to "culpable" in Spanish; "easy" and "facile")

*Create a Townsend Press Account

Four Qualities of a Well Written Paragraph (*The 4Qs*)

6B

simple ideas that can greatly improve the clarity of your writing

- 1. **Unity:** everything in paragraph clearly relates to main idea(s) in topic sentence

- 2. **Order:** all ideas in paragraph are logically arranged (chronologically, spatially, from general to specific, etc)
 - **Spatially:** items are arranged according to their physical position or relationships. In describing a shelf or desk, I might describe items on the left first, and then move gradually toward the right.

- 3. **Completeness:** all main ideas in topic sentence are discussed in the paragraph

- 4. **Coherence:** all the ideas in a paragraph flow smoothly from one sentence to the next, as well as from one paragraph to the next.

Coherence Devices: (just remember "SPORT")

- S** **synonym:** words with the same meaning

- P** **pronoun:** a word that replaces a noun (desk = it)

- O** **old-new pattern:** begin each sentence with a reference to what previous sentence was about
 - 1. O N
 - 2. O N
 - 3. O N

- R** **repetition** (of key words and phrases)

- T** **transition words and phrases:** they tell readers about how what you're going to write next is related to what you've already written. For example: using *such as* before you give an example; using *to put it another way*, ... to clarify something you've just written

Summarizing Do's and Don'ts

- Start with a FATt sentence
- Use verbs that reflect the writer's rhetorical purpose (for example, "claim," "assert," "contend," and "argue" if it's an argument that you're summarizing)
- Verbs that refer to what the author says should be in the present tense
- Don't include your opinion on the topic of the piece you're summarizing
 - The only personal opinion you should include is a comment on how good the writer's argument is (if you're also writing a summary)
- Make sure to make it clear that each and every point of the author's essay that you include in your summary is clearly attributed (identified as belonging to) to the author so that your reader doesn't wonder whether you've included your opinion
 - Use phrases like, "Smith argues that," "according to the author," etc. (note how carefully this is done in the sample summaries)
- Use the author's first and last name the first time you mention him or her; thereafter, use only his or her last name
- **Avoid using "I"** (unnecessary, especially when including your personal opinion)

Basic Principles of Outlining (adapted from Sealy Library, John Jay College of Criminal Justice)

An outline presents a picture of the main ideas and the subsidiary (supporting) ideas of any subject. Some typical uses of outlining are: a class reading assignment, an essay, a term paper, a book review or a speech. For any of these, an outline will show a basic overview and important details.

Below is the basic outline form. The main ideas take upper-case Roman numerals (I, V, X, etc.). Sub-points under each main idea take capital letters and are indented. Sub-points under the capital letters, if any, take Arabic numbers (1, 2, 3, etc.) and are further indented. Sub-points under the Arabic numbers, if any, take lower-case letters. Sub-points under lower-case letters, if any, take lower-case Roman numerals (i, ii, iii, etc.).

I. MAIN IDEA

A. Subsidiary idea or supporting idea to I

B. Subsidiary idea or supporting idea to I

1. Subsidiary idea to B

2. Subsidiary idea to B

a) Subsidiary idea to 2

b) Subsidiary idea to 2

i. Subsidiary idea to b)

ii. Subsidiary idea to b)

II. MAIN IDEA

A. Subsidiary or supporting idea to II

B. Subsidiary idea to II

C. Subsidiary idea to II

III. MAIN IDEA

It is up to the person creating the outline to decide on how many main ideas and supporting ideas adequately describe the subject. However, if there is a I in the outline, there has to be a II; if there is an A, there has to be a B; if there is a 1, there has to be a 2, and so forth.

Process of Creating Outline

1. Generate research questions
2. Find raw data
3. Create categories for raw data (categorize)
4. Decide on an order
 - general to specific
 - chronological
 - spatial

Punctuating Titles: When to Use *Italics*, Underlining, and "Quotation Marks."

It's easy for students to forget that different types of titles require different typographical features. It is even harder to remember which type of title requires which type of punctuation. Despair not! If you remember these two handy rules, you can keep the difference straight:

- 1) Short works and parts of long works are usually in quotation marks.
- 2) Long works and collections of short works are usually put in italics (or underlined when submitting publication work to editors).

"Short Works" & "Sections of Longer Works"	<i>Long Works & Collection of Short Works</i>
1) "Title of a Short Poem." Ex: "The Raven."	<i>Title of an Epic Poem or Book-Length Poem</i> Ex: <i>The Odyssey</i>
2) "Title of a Short Story." Ex: "Young Goodman Brown"	<i>Title of a Novel</i> Ex: <i>The Scarlet Letter</i>
3) "Title of an Essay" Ex: "The Fiction of Langston Hughes"	<i>Title of a Collection or Anthology of Essays</i> Ex: <i>Modern Writers and Their Readers</i>
4) "Title of a Short Song" "Money Talks"	<i>Title of a CD, Cassette, or Album</i> Ex: <i>The Razor's Edge</i> , by AC/DC. Also: <i>Title of a Ballet or Opera</i> Ex: <i>The Nutcracker Suite</i> or <i>Die Fliedermaus</i> Also: <i>Title of Long Classical or Instrumental Compositions Identified by Name, Rather than Number.</i> Ex: Wagner's <i>The Flight of the Valkyries</i>
5) "Title of a Skit or Monologue" Ex: "Madman's Lament"	<i>Title of a Play</i> Ex: <i>The Importance of Being Ernest</i>
6) "Short Commercial" "Obey Your Thirst."	<i>Title of a Film</i> Ex: <i>Star Wars Episode II: Attack of the Clones</i>
7) Title of "Individual Episode" in a Television Series. "Sawyer's Past"	<i>Title of a Television Series as a Whole</i> Ex: <i>The Lost</i> Ex: <i>Everybody Loves Raymond</i>
8) "Title of a Chapter in a Book" Ex: "Welsh Mountains"	<i>Title of a Complete Book</i> Ex: <i>A Guide to Welsh Geography</i>
9) "Encyclopedia Article" Ex: "Etruscan"	<i>Title of Encyclopedia</i> Ex: <i>Encyclopedia Britannica</i>
10) "Title of an Article in a Magazine" Ex: "Training Your Toddler"	<i>Title of the Magazine.</i> Ex: <i>Parenting</i>
11) "Title of an Article in a Newspaper" Ex: "Man Kills Seven in Subway"	<i>Title of the Newspaper</i> Ex: <i>The New York Times</i>
12) "One or Two Page Handout" Ex: "Old English Verbs: A One Page Guide"	<i>Pamphlet</i> Ex: <i>The Coming Kingdom of God and the Millennium.</i>

A Few Final Notes:

- In past editions of MLA, *underlining* a title and *italicizing* it were considered synonymous. That is no longer the case, and the current edition of MLA favors italics. If you submit articles for publication, some proofreaders and copy editors prefer underlining to italics. The arrival of word-processing has made italics fairly easy to make, and many people think they look classier than underlining.
- Traditional religious works that are foundational to a religious group or culture are capitalized, but not italicized or underlined. For instance, note the Torah, the Bible, the Koran, the Book of Mormon, and the Vedas [no italics or quotation marks].
- Visual artwork, including paintings, sculptures, drawings, mixed media, and whatnot, is italicized, never put in quotation marks. Thus, Van Gogh's *Starry Night* and Rodin's *The Thinker* both have italics.
- The one exception to this policy is the title of your own unpublished student essay at the top of the first page. You do not need to underline your own title or put it in quotation marks.

Capitalization of Titles

Normally, most words in a title are capitalized. The most common rule is that all "important" words should be capitalized, which I think isn't helpful as a criterion. In actual practice, MLA requires the first and last word in the title is capitalized, along with every noun and every verb, every adjective, and every adverb. MLA typically does not capitalize prepositions and articles; however, outside of MLA requirements, many other guidelines call for capitalizing every word that is more than three letters long. Another common rule of thumb is to capitalize the first and last words of the title, and then capitalize everything else except for prepositions and articles. Sometimes, especially in short titles, every single word might optionally be capitalized.

Examples:

The Planet of the Apes [The words "of" and "the" are not capitalized.]

The Land that Time Forgot

"Why Not Me?" [Since title is so short, all the words are capitalized.]

"Losing My Religion" [Since title is so short, all the words are capitalized.]

You can refer to how the author or book capitalizes the title to double-check how the author did it. When in complete doubt, just capitalize every word; it is better to capitalize too many words than too few in a title.

Capitalizing words does not mean putting each letter in capital print, only the first letter. Do not indicate titles by putting them in all capitals, like DRACULA. Instead, write *Dracula*. Note that these guidelines reflect Modern Language Association (MLA) format for English students. Scientific articles follow different conventions in American Psychological Association (APA) format.

Modern Language Association (MLA) Style

Use MLA documentation style when writing for all humanities classes, including literature, writing, and philosophy. MLA style is also appropriate for history. Research papers should follow the style appropriate to the subject.

Why is citation and documentation important?

Citing sources provides specific support for your ideas and strengthens your paper. It will also help you avoid the pitfalls of plagiarism.

What must you cite?

Any information that is not common knowledge.

Rule: if you had to look it up, you have to cite it.

Anything you quote directly, including facts, figures, and statistics.

How do you cite information according to MLA?

You cite information in two ways:

- First, by indicating author and page number in the text of the paper itself. This is called in-text or parenthetical documentation.
- Second, by including complete information about the source in a Works Cited Page at the end of the paper (called end-of-text documentation).

Parenthetical Documentation or In-text Citation

When citing a source in the paper, use parenthetical documentation, as follows:

If you have included the author's name in the sentence with the information you're citing, include only the page number in parentheses at the end of the sentence (before the period).

For example:

According to Shirley Anne Williams, in her discussion of the black hero in contemporary literature, "the term rebel is a synonym for hero" (59).

If you have not included the author's name in the sentence with the information you're citing, include the author's last name AND the page number of the source in parenthesis at the end of the sentence (before the period).

For example:

In contemporary black literature, "the term rebel is a synonym for hero" (Williams 59).

The same holds true for paraphrased information.

For example:

Rebels are often considered heroes in contemporary black literature (Williams 59).

An Important Note:

When the class text is your only source for a short story analysis, the instructor may prefer that you refer to paragraph numbers rather than page numbers. In that case, use the abbreviation (par.) before the paragraph number.

For example:

The final image of Elisa in Steinbeck's story "The Chrysanthemums" is one of defeat, as she "turned up her coat collar" so her husband couldn't see that "she was crying weakly--like an old woman" (par. 122).

Similarly, when citing poetry, you may refer to the line of the poem.

For example:

In his poem, "Mending Wall," Robert Frost describes the stones as "loaves" and "nearly balls" (line 17).

When citing drama, cite act and scene, and, if necessary, specific line.

For example:

In the famous "To be" soliloquy, Hamlet ponders suicide (Act III, Scene I).

During his famous "To be" soliloquy, Hamlet laments, "Thus conscience makes cowards of us all" (Act III, Scene I, line 83).

Works Cited

Document complete source information on a Works Cited page at the end of the paper. While there are many different types of sources, MLA logic applies. The list below includes examples of most common source types, including Internet and online database sources.

A standard book entry includes three main items, separated by periods, as follows:

Author's name. *Title of book.* **Publication information.**

Note: Italicize or underline titles of books or journals.

Put publication information in the following order:

Place of publication: publisher's name, copyright date.

Note: A colon follows the place of publication. A comma follows the publisher's name. A period follows the copyright date. Always separate each element of the citation with two spaces.

Here's an example:

Williams, Sherry Anne. *Give Birth to Brightness: a Thematic Study in the Neo-Black Literature*. New York: Dial Press, 1972.

Multiple Authors (or Editors)

Two or three authors:

Strunk, William, and E. B. White. *The Elements of Style*. 3rd ed. New York: Macmillan, 1979.

More than three authors:

Edens, Walter, et al., eds. *Teaching Shakespeare*. Princeton, NJ: Princeton UP, 1977.

When documenting an edited collection, such as an anthology, the entry includes the above with this additional information:

The title of the story you're citing from (enclosed inside quotation marks), the anthology's title (in italics or underlined), the editors' name(s), the edition number, and the page numbers where the story appears (at the end of the entry). A period follows each additional piece of information.

Here's an example:

Steinbeck, John. "The Chrysanthemums." *Literature: An Introduction to Fiction, Poetry, and Drama*. Ed. Kennedy, X. J. and Dana Gioia. 8th ed. New York: Longman, 2002. 246-253.

Corporate, government, or institutional author:

American Medical Association. *The American Medical Association Encyclopedia of Medicine*. New York: Random, 1989.*

An introduction, preface, or afterword:

Fromme, Erich. Afterword. *Nineteen Eighty-four*. By George Orwell. New York: New American Library, 1961.

No author named:

A Guide to Our Federal Lands. Washington: Nat'l Geographic Soc., 1984.*

A standard periodical entry

http://www.rogueowl.org/cgi/owl.cgi?id=74&user_id=751&password=x3vLzioxp7tRQ&ins... 1/6/2005

Follow the same rules regarding author(s). Article titles, whether in a newspaper, magazine, or scholarly journal, should always be inside quotation marks. Underline or italicize the title of the periodical itself.

The basic form:

Author. "Article Title." Journal Title Volume (Year of Pub.): page range.

Note: If the journal pages each issue separately, include the issue number as in the first example under scholarly journal.

Scholarly journal article:

Kelman, Edna. "Song, Snow, and Feasting: Dialogue and Carnival in 'The Dead.'" *Orbis Litteratum: International Review of Literary Studies* 54.1 (1999): 60-78.

Periodical article:

Godwin, Peter. "Without Borders: Uniting Africa's Wildlife Reserves." *National Geographic* 200.3 (Sept. 2001): 2-29.

Electronic sources:

The category of electronic sources includes all Internet sources, online and subscription databases, CD-ROMs, etc.

Online databases:

EBSCO:

Graham, Philip. "A Less Magical Realism." *New Leader* 84.6 (2001): 38-40. EBSCOhost. Academic Search Elite, Southern Oregon University Lib., Ashland, OR. 11 Feb. 2002.

InfoTrac:

Graham, Philip. "A Less Magical Realism." *New Leader* 84.6 (2001): 38-40. InfoTrac. Grant Pass HS Lib., Grants Pass, OR. 11 Feb. 2002.

Web page:

Bartleby.com: Great Books Online. Ed. Steven van Leeuwen. 2001. 11 Feb. 2002<<http://www.bartleby.com/>>.

Note: The first date, 2001, is the most recent update or copyright date. The second is the access date. Always put angle brackets around the url, thus:<url>.

Finally, what is the format for the Works Cited page?

http://www.rogueowl.org/cgi/owl.cgi?id=74&user_id=751&password=x3vLzioxp7iRQ&ins... 1/6/2005

- The title, Works Cited, is centered at the top of the page.
- Entries appear in alphabetical order by the author's last name.
- The first line of each entry is set flush with the left-hand margin. Each additional line is indented 5 spaces (or ½ inch.). This is called a "hanging indent."

Note: Hanging indents are not present on the following sample. Please be sure to review the PDF version of the Sample Works Cited.

Sample Works Cited

Works Cited

Bartleby.com: Great Books Online. Ed. Steven van Leeuwen. 2001. 11 Feb. 2002<<http://www.bartleby.com/>>.

Frost, Robert. "Mending Wall." Thinking and Writing About Literature: A Text and Anthology. 2nd ed. Ed. Michael Meyer. Boston: Bedford/St. Martin, 2001. 121-122.

Gibaldi, Joseph. MLA Handbook for Writers of Research Papers. 5th ed. New York: Modern Language Association of America, 1999.

Godwin, Peter. "Without Borders: Uniting Africa's Wildlife Reserves." National Geographic 200.3 (Sept. 2001): 2-29.

Graham, Philip. "A Less Magical Realism." New Leader 84.6 (2001): 38-40. EBSCOhost. Academic Search Elite. Southern Oregon University Lib., Ashland, OR. 11 Feb. 2002.

Kelman, Edna. "Song, Snow, and Feasting: Dialogue and Carnival in 'The Dead.'" Orbis Litterarum: International Review of Literary Studies 54.1 (1999): 60-78.

Shakespeare, William. Hamlet, Prince of Denmark. Thinking and Writing About Literature: A Text and Anthology. 2nd ed. Ed. Michael Meyer. Boston: Bedford/St. Martin, 2001. 345-442.

Steinbeck, John. "The Chrysanthemums." Literature: An Introduction to Fiction, Poetry, and Drama. Ed. Kennedy, X. J. and Dana Gioia. 8th ed. New York: Longman, 2002. 246-253.

Williams, Sherry Anne. Give Birth to Brightness: a Thematic Study in the Neo-Black Literature. New York: Dial Press, 1972.

**Sample taken from the MLA Handbook, 5th ed.*

Keep track of your sources! Print out copies of the Source Tracking Form.

Top Level: [Main](#) > [Citation and Documentation](#) > [MLA Style](#)

Other Articles: [Avoiding Plagiarism](#) | [Original Ideas](#) | [APA References Page](#)

http://www.rogueowl.org/cgi/owl.cgi?id=74&user_id=751&password=x3vLzioxp7tRQ&ins... 1/6/2005

Avoiding Plagiarism

Plagiarism is the accidental or intentional use of someone else's words, ideas, or other material without citing the source. Most plagiarism is accidental and can be avoided by learning how to properly use and cite sources within your papers. It is perfectly acceptable to use other people's ideas when you are writing a research paper, as long as you give the original author credit for his or her work. Of course, it is never okay to steal someone else's paper or to turn in someone else's work for your own. Think about it, you pay money to go to school to learn, why would you want to defeat that whole learning process by turning in someone else's work? How does that help you learn?

To avoid plagiarizing, keep track of all source information and know the difference between a direct quote, a paraphrase, and a summary.

For Example:

Modern civilization has learned to develop methods and to use the products of these methods to provide for human sustenance and comfort. This technology has created tremendous benefits as well as rapid changes in our environment. The lifespan of the average U.S. citizen has increased dramatically in the last century. While curative medicine and preventive vaccines played an important role, the results of technological innovation have been critical factors—improved nutrition, sanitation, shelter, and water supply. However, this increasingly rapid rate of innovation and our inability to anticipate the consequences of these changes should continue to be cause for concern. (Rall 257)

From: Rall, David P. "Testing the Effects of Chemicals." *The Informed Argument*. Robert K. Miller, Ed. New York: Harcourt, 1986: 257-259.

Direct Quote: exact words, phrases, facts, statistics, illustrations or other material taken directly from a source. All such quotes must appear within quotation marks, except for block quotes (direct quotes longer than four lines long).

For Example:

David P. Rall discusses the medical advances and increases in our quality and length of life made possible by human application of technology. However, the author cautions us to note, "Our inability to anticipate the consequences of these changes," is something we should all be concerned about (257).

Hootie Hint: It is easy to fall in the pattern of frequently using the word said when you are quoting from a source. To avoid this pitfall, check out the [Synonyms for Said](#) handout.

Paraphrase: the restating of an author's words without changing the meaning or reusing the author's unique wording. A paraphrase is usually about the same length or sometimes even longer than the original.

For Example:

David P. Rall continues to caution us about changing too rapidly. He asserts that, contemporary humans have acquired technical knowledge and applied their understanding to help sustain them in a comfortable manner. Such technological advances have proven beneficial as they rapidly transform our world. The life expectancy of average U.S. citizens has expanded over the last 100 years, and technological advancements have proven significant in this increased life span. Advances in medical treatment and prevention of disease have been instrumental, as have technological advances. Such factors as better diet, improved hygiene, more accessibility to safe water supplies, and efficient housing design have also helped us to live longer. Yet, while we continue to advance more and more quickly, we should be concerned over our continued failure to completely predict the effects of such rapid technological evolution (257).

Notice how this paraphrase is credited to the author, whose original idea is still present in the passage, even though the wording has been changed a bit. While a paraphrase is a restating of the original passage in your own words, you must still give credit to the original author when you use it in your academic writing.

Summary: a boiled-down explanation of the contents of a book, article or other source. Like a paraphrase, wording must be the writer's own, without changing the original author's meaning. Direct quotes can be used in a paraphrase or a summary if it is impossible or undesirable to change the wording.

For Example:

While we move rapidly ahead with technological advances that increase our life span and bring us creature comforts, we fail to consider the effects these rapid changes may have on our future (Rall 257).

Again, even though we have not directly used the author's original words in composing this passage, we still must credit his original idea. The key is to give the original writers and researchers credit for THEIR hard work (as well as demonstrate that the proper footwork for the paper has been done). Your own original ideas or information that is considered general knowledge are the only two instances in which a citation is not required in academic writing.

Top Level: [Main](#) > [Citation and Documentation](#) > [Avoiding Plagiarism](#)

Other Articles: [Avoiding Plagiarism](#) | [Original Ideas](#) | [APA References Page](#)
[APA Style](#) | [MLA Style](#) | [MLA Works Cited](#) | [More Citation Styles](#)
[Tricky Citations](#) | [Source Tracking Form](#) | [Source Definitions](#)
[Synonyms for Said](#)

[Copyright Information](#)

Last Modified: 2004-07-06 01:34:58

[Scholarship & Application Essays](#) | [Citation & Documentation](#) | [Instructor's Resources](#) | [Writer's Resources](#)
[Student Forums](#) | [ESL Resources](#) | [Modules Index](#) | [OWL Tutors](#) | [About OWL](#) | [Contact](#) | [Site Map](#) | [Site Help](#)
[Web Aid](#) | [Join OWL](#) | [My OWL](#) | [Logout](#) | [Search](#) | [Main Page](#)

Pre-submission Checklist

Structure/Content

- Have I asserted a clear thesis? One that will be understood by my audience.
- Have I supported my thesis throughout my paper with varieties of evidence?
- Does my introduction catch the reader's attention and set a solid foundation for my paper? Does it directly relate to my thesis?
- Have I provided enough background information to adequately educate my reader about my topic?
- Have I effectively used transitions within my paper to illustrate relationships between and among ideas?
- Have I clearly defined any terminology or jargon that my reader may not know?
- Is my conclusion satisfying to the reader? Does it provide a sense of closure? Is it forceful enough for a reader to remember it a day after reading my paper?
- Is my title appropriate? Interesting? Will it catch the reader's attention?

Sources/Citation

- Have I correctly introduced and formatted each quotation? Paraphrase? Summary?
- Have I documented each instance where I've used a source? Is it clear in my citations what source I've used?
- Is each source cited within my paper also contained on my Works Cited or References page?
- Have I consistently used the appropriate citation style?

Formatting

- Have I met all the requirements of the assignment, including paper length, title page, and correct citation style?
- Have I properly labeled any graphics used in my paper?
- Is my paper double-spaced? 12-point Font?
- Have I remembered to number each page?
- Have I used appropriate headings and subheadings (depending on assignment)?

Final Proofread/Edit

- Have I spellchecked the final paper? Do it again....

- _____ Have I run a final grammar check on my paper?
- _____ Have I read my paper aloud and revised any cumbersome or awkward passages?
- _____ Have I checked for redundancy and overused words and phrases? (If every other paragraph begins with the same phrase, you might want to dig a bit deeper into your vocabulary bag.)
- _____ Have I printed the final copy so it is legible for the instructor?

Top Level: [Main](#) > [Writer's Resources](#) > [Writing Process](#) > [Submission Checklist](#)
Other Articles: [Annotated Bib.](#) | [Abstract Writing](#) | [APA Style](#) | [Audience Evaluating Sources](#) | [Eval. Source Form](#) | [Introducing Sources](#) | [Intros/Conclusions](#) | [MLA Style](#) | [Narrowing the Topic](#) | [Outlining](#) | [Plagiarism](#) | [Editing/Proofreading](#) | [Proposals](#) | [Research and Writing](#) | [Revising](#) | [Rhetorical Modes](#) | [Subtopics](#) | [Thesis](#) | [Paper Format](#) | [Submission Checklist](#)

[Copyright Information](#)

Last Modified: 2004-07-01 12:49:53

[Scholarship & Application Essays](#) | [Citation & Documentation](#) | [Instructor's Resources](#) | [Writer's Resources](#) | [Student Forums](#) | [ESL Resources](#) | [Modules Index](#) | [OWL Tutors](#) | [About OWL](#) | [Contact](#) | [Site Map](#) | [Site Help](#) | [Web Aid](#) | [Join OWL](#) | [My OWL](#) | [Logout](#) | [Search](#) | [Main Page](#)

Outlining

Perhaps the most dreaded edict (order, command) an instructor can issue a student is, "Write an Outline." The horror, the horror. Well, outlining really isn't that hard once you understand some basic concepts. In fact, outlining can be a real lifesaver, as it allows you to paint a picture of your paper, focusing on its content and the order in which that content will appear to a reader. Honestly, once you get the hang of it, you will find outlining a very useful tool, one which saves you a great deal of frustration later; this is especially true if you are dealing with massive amounts of research and a complex thesis.

Outlines come in many shapes and forms, ranging from the Topic Outline to a more fully developed Sentence Outline. What we offer here are suggestions only-you should always check with your instructor regarding the specific parameters of the assignment.

Terminology:

You will need an understanding of some basic terminology relative to outlining before we begin discussing format.

Subject: Usually a broad area of research, like "Education Reform," or "Civil Rights."

Topic: The big idea. Your topic is usually the aspect of your general subject area where you have chosen to focus your research.

Thesis: The particular stance you choose to take relative to your topic. For example, you may have the topic "The Future of Civil Rights in the South," and your thesis might be, "While the Civil Rights Movement of the 1960s did much to alleviate the plight of African Americans at the time, this country will need to rededicate its efforts in the area of equal access to education if it ever truly plans to create a barrier-free future for African Americans in the South."

Subtopic: Subdivisions within your topic. Subtopics relate directly to your topic and are often denoted in a sentence outline with "topic sentences." In the above example, your subtopics would be the points that help you prove your thesis; these might include "Background Information" "Current Civil Rights Legislation" "Educational Access" and so on.

Outline Format

One way to organize your outline: (The subtopics take roman numerals. Sub-points under each subtopic take capital letters and are indented. Sub-points under the capital letters, if any, take italic numbers and are further indented)

I. SUBTOPIC-

- A. Subsidiary idea or supporting idea to I
- B. Subsidiary idea or supporting idea to I
 - 1. Subsidiary idea to B
 - 2. Subsidiary idea to B
 - a) Subsidiary idea to 2

b) Subsidiary idea to 2

Hootie Hint: In a research paper, the thesis statement is often introduced AFTER the Background information, and not in the first paragraph.

II. SUBTOPIC-

- A. Subsidiary or supporting idea to II
- B. Subsidiary idea to II
- C. Subsidiary idea to II

III. SUBTOPIC-

Naturally, the writer must decide on how many subtopics are necessary, and how much support must be offered to adequately address each of those.

Hootie Hint: Many word processing programs have an outlining feature; enabling this feature may help you with some of these formatting issues-of course, the software can't help you with decisions regarding placement of information, not can it notify you if you have enough information. If you are using WORD, simply right click on the blank document icon, and you will be given an "outlining" option. For more information about this feature, refer to Microsoft Help.

Sample: Full Sentence Outline

In addressing the following question: With respect to the federal Constitution, the Jeffersonian Republicans are usually characterized as strict constructionists who were opposed to the broad constructionism of the Federalists. To what extent was this characterization of the two parties accurate during the presidencies of Jefferson and Madison?

A student compiled the following full-sentence outline:

Strict Constructionists

Thesis: Thomas Jefferson and James Madison were both presidents who took a strict constructionist view to the Constitution; this view greatly affected the terms of their presidency.

I. Thomas Jefferson took a strict constructionist point of view to the Constitution. This view greatly influenced many of the decisions and actions he made as a president.

1. In his letter to Gideon Granger on August 13, 1800, he writes, "The true theory of our Constitution is surely the wisest and best that the states are independent as to everything within themselves, and united as to everything respecting foreign nations."

1. Conveys his strict constructionist's point of view.
2. Gives the states rights and more independence.
2. Thomas Jefferson feels like he should always follow the Constitution in making decisions for the country, which is portrayed in his letter to Samuel Kercheval on July 12, 1816.
 1. 1. Realizes that the Constitution will sometimes need to be changed.
 2. Won't do anything outside the Constitution, if there is something he needs to do that can't be done legally under the Constitution he will add an amendment, but won't break it.

II. James Madison also took a strict constructionist view to the Constitution and this view is clearly seen through several things that he said and did during his presidency.

1. A. In 1817 James Madison's strict constructionist point of view is personified his decision to veto the Internal Improvements Bill that congress had presented him with.
 1. Madison feels that the Constitution does not give him the power to pass such a bill; therefore, he won't pass it.
 2. Madison really states he is a strict constructionist by saying, "But seeing such a power is not expressly given by the Constitution, and believing that it can not be deduced from any part of it without an inadmissible latitude of construction and a reliance on insufficient precedents...I have no option but to withhold my signature from it."
2. Madison is protected from the federalists because he follows the Constitution.
 1. Daniel Webster trashes Madison's decision to draft Americans to Fight in the War of 1812, as unconstitutional.
 1. It is represented in the Constitution under, "provide for the common defense.
 2. Madison is always protected because he follows the rules of the Constitution.
 2. Federalists begin to play by his rules when in the Hartford Convention they try to add amendments, because they know he will only follow the amendments.

III. The issues of creating a National Bank in America, and the issue of war were issues that both Madison and Jefferson faced while they were in office, and their strict constructionist interpretation of the Constitution led them to deal with them in the same way.

1. Both opposed it because they took the view of article one section eight, which they interpreted as saying that creating a national bank would be unconstitutional.
 1. Whatever power is not specifically given to the federal shall go to the states.
 2. Takes too much power from the states and gives it to the

- federal government.
2. Both favored war over negotiation because they felt that negotiation because they felt that negotiation would lead to unconstitutional alternatives.
 1. Foreign ambassadors might create alternatives to war that would violate the Constitution.
 2. War is away of protecting the Constitution.
-

Sample: Topic Outline

I. Introduction

"In the Beginning"

II. How much television do Americans watch?

A. Almanac statistics

1. Age group breakdown
 - a) 40 year-old (Iyer)
 - b) 18 year-old (Houston)

III How much do Americans read?

Yvette Chisom

IV Thesis: Reading expands the mind by exercising its ability to interpret abstract ideas; televiwing distorts viewer's reality and contributes to the mind's decreased ability to interpret and formulate opinions based on empirical and abstract theory. If televiwing replaces reading as humanity's primary source of information and entertainment, civilization as we know it will suffer; society reliant solely on television for thought processing becomes a slave to its video master and necessarily enslaved by the entity programming the dials.

V Reading v. Televiwing

A. Definition of Literature

B. Positive Effects of Reading

1. thought processing
2. positive interaction

C. Negative Effects of Televiwing

1. passive receptor
2. distortion of reality
3. analytical writing ability ("Johnny Can't Write Either")

VI Historical Analysis of Reading v. Televiwing

A. What if Homer wrote for Television?

- B. Lincoln's intellectual development based on books (*Atlantic Monthly*)
- C. Enslavement through forced illiteracy
 - 1. Alice Walker
 - 2. Margaret Atwood
- D. Enslavement to Television
 - 1. Pico Iyer
 - 2. Justin Synnestvedt

VII Altered Reality Depicted via TV Screen (Wolfe)

- A. Serious long-term effects on reasoning
 - 1. "Synthetic Experience" (Funkhouser)
 - 2. Analytical Writing Ability ("Johnny Can't Write Either")
- B. ETV
 - 1. Is ETV an effective means of education? (Gerhardt)
 - 2. Is distorted reality dangerous if reinforced? (Orwell)
 - 3. Should commercial time be exchanged for students'

minds?

(Gerhardt & Orwell)

VIII America's docile acceptance of synthetic reality

IX Conclusion

What does all this mean to 20th Century Society?

- 1. *Brave New World*
- 2. Losing our individuality
- 3. Atrophying intelligence
- 4. Becoming a nation of TV junkies
- 5. Breeding a nation of TV junkies
- 6. Loss of power
- 7. Enslavement to the mass marketers

Top Level: [Main](#) > [Writer's Resources](#) > [Research Papers](#) > [Outlining](#)

Other Articles: [Abstracts](#) | [Audience](#) | [APA Style](#) | [Beyond Gender](#) | [Chronological Order Citation](#) | [Evaluating Sources](#) | [Eval. Source Form](#) | [Gender Bias Interviews](#) | [Intros/Conclusions](#) | [Italics](#) | [MLA Citation Outlining](#) | [Peer Review Form](#) | [Plagiarism](#) | [Submission Checklist Proofreading](#) | [Proposals](#) | [Quotation Marks](#) | [Research and Writing Paper Format](#) | [Revising](#) | [Subtopics](#) | [Summarizing](#) | [Surveys Thesis](#)

[Copyright Information](#)

Last Modified: 2004-07-06 02:21:08

[Scholarship & Application Essays](#) | [Citation & Documentation](#) | [Instructor's Resources](#) | [Writer's Resources](#)
[Student Forums](#) | [ESL Resources](#) | [Modules Index](#) | [OWL Tutors](#) | [About OWL](#) | [Contact](#) | [Site Map](#) | [Site Help](#)
[Web Aid](#) | [Join OWL](#) | [My OWL](#) | [Logout](#) | [Search](#) | [Main Page](#)

Writing a Position Paper Introduction

1. a **lead-in (hook)**: something that introduces the topic of your paper in a general way
 - Open with an **unusual detail or statistic, startling or striking fact from a credible source.**
 - Open with a **strong statement.**
 - Open with a **quotation.**
 - Open with an **anecdote**
 - Open with an **engaging question.**
 - Open with an **exaggeration or outrageous statement.**
2. **Thesis Statement of intent and opinion**: in one or more sentences, you need to give the reader an overview of the paper. The way to handle this is to provide a brief summary of each section of your paper in the order these sections appear. In other words, briefly summarize what you do in the Description section; then briefly summarize what you do in the Summary & Analysis section; and, finally, briefly summarize what you do in the Proposals section.

Remember, a big part of successfully writing academic essays is to satisfy your reader's expectations. By summarizing the parts of the paper in the order they occur, your reader will be able to follow your paper's progression as he/she moves through it.

Your Introduction should also:

- **Set the tone**: for most academic essays, you should impress your reader that you're very serious about your topic
- Make someone **want to read** your essay: a lot of this has to do with how clear your writing is in this crucial paragraph.

Remember you want to make a good first impression on your audience, which is most often going to be your professor, the person who gives you your grade!

Depending upon your topic, and how much of it refers to things you've experienced directly, you may be expected to **avoid the use of "I"** "aka 1st person singular pronoun"). Here are some suggestions for how to do this:

- use conventional expressions, such as
- this paper, this essay (This paper will demonstrate that X is not a good idea.)
- what follows (What follows is a description of how serious this problem is.)
- use of the passive voice (Instead of "I will present an idea which I think is better," (active voice), write "Finally, a proposal which this paper believes is preferable **will be presented**")

Sample Introduction:

For the past five years or so, America's economy has suffered a serious decline. During this time of high unemployment and prolonged joblessness, even those who have a high school degree have found it difficult to find steady work. For those who lack this minimum educational requirement, securing employment is much more of a challenge. Ironically, at a time when the percentage of American youth who graduate high school should be increasing, it is actually moving in the opposite direction, especially in California. Many ideas have been put forward to reverse the downward trend, but at least two of them – paying youths to go to school
finishing the parents of those who don't – would likely only compound the problem. Two approaches with a much greater chance of succeeding, at least with respect to the students in danger of dropping out of San Fernando High School, would be to partner with local radio and television station owners in the broadcast of public service announcements and to facilitate meetings between successful high school seniors and their middle school counterparts.

Introduction—Use the ACT format

A—Attention Getter; generate interest

- general level of topic; not narrowly specific to your thesis
- quote
- definition
- startling/surprising statement or fact
- contrast
- historical review
- anecdote—verbal picture or incident
- humor
- NO QUESTIONS

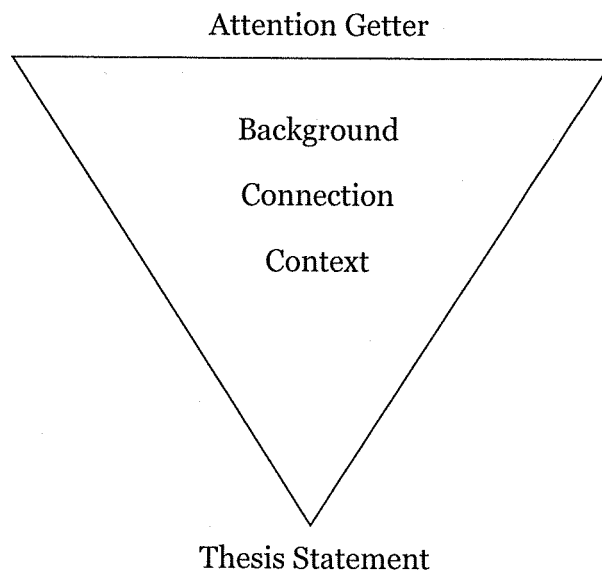
C—Context and Connect

- connect the attention getter with your topic
- background information
- This will be a few sentences long

T—Thesis and Preview

- Any thesis should be
 - debatable
 - narrow/focused
 - make a claim
 - fact or definition
 - cause and effect
 - value
 - solution
- For an essay that focuses on referencing a text or texts, use the FATT thesis format

Think of the INTRODUCTION as an inverted triangle or a V. Your attention getter should be a broad reference to your topic; the context and connection should move from the broad toward the narrowly focused thesis.



Transition Words and Phrases

Illustration/ Example	Contrast	Addition	Time	Similarity/ Comparison	Emphasis	Consequent/ Result	Summary	Suggestion
<ul style="list-style-type: none"> • Thus • For example • For instance • Namely • To illustrate • In other words • In particular • Specifically • Such as • As an illustration • In particular • Especially • To explain • To list • To enumerate • In detail • As a result • In fact • In conclusion • On the whole 	<ul style="list-style-type: none"> • On the contrary • Contrarily • Notwithstanding • Nevertheless • In spite of • In contrast • Yet • On one hand • On the other hand • Rather • Nor • Conversely • At the same time • While • Otherwise • Whereas • Differing from • Less important • Even though • Still • Than • Unless • In place of 	<ul style="list-style-type: none"> • In addition to • Furthermore • Moreover • Besides • Than • Also • Another • Equally • important • Again • Further • As well as • Next • Likewise • Similarly • In fact • As a result • Consequentially • In the same way • Therefore • Too 	<ul style="list-style-type: none"> • After • Before • Then • Once • At first • At last • At length • Formerly • Most important • Later • Ordinarily • To begin with • Afterwards • Generally • In order to • Subsequently • Previously • In the meantime • Immediately • Eventually • Concurrently • Simultaneously 	<ul style="list-style-type: none"> • Similarly • Likewise • In like fashion • In a like manner • Analogous to • Equally • Another • In addition to • Moreover • Too • Further • Furthermore • In the same fashion • In general • As if • As • Also • Again • Besides • Equally • important • For instance • As an example • As though • As much as • As well as • Inasmuch 	<ul style="list-style-type: none"> • Above all • Indeed • Truly • Of course • Certainly • Surely • In fact • In truth • Again • Besides • Also • Furthermore • In addition • Provided that • More important • Of less importance • Equally important 	<ul style="list-style-type: none"> • Consequentially • Accordingly • Hence • Thus • Therefore • For this reason • With the result that • Since • Due to • As a result • In other words • Although • At any rate • At least • Granted that • While it may be true • In spite of • Of course • Provided that • Unfortunately • Consequentially • Fortunately • In any case 	<ul style="list-style-type: none"> • Therefore • Finally • Consequentially • Thus • In short • In conclusion • In brief • As a result • Accordingly • All in all • On the whole • In any event • In other words • To sum up • Specifically • In fact • For instance 	<ul style="list-style-type: none"> • For this purpose • To this end • With this in mind • Therefore

Body Paragraphs—Use the ACE format

A—Assertion

- a confident and forceful statement of fact or belief
- the portion of your thesis that you intend to prove and support in this body paragraph
- topic sentence of body paragraph

C—Cited Textual Evidence (CTE)

- typically, a direct quotation (not necessarily dialogue) from the text
- cited means that you include the author/title and the page number
- The page number appears as a number only in parentheses AFTER the quotation. Do NOT use the page number in your setup for the quotation (do NOT say, “On page 123, . . .”).
- See Embedding Quotations for more specific directions.

E—Explanation

- YOUR OWN WORDS to tie the cited textual evidence to the assertion and the thesis statement
- The final explanation should be a concluding sentence for the paragraph. The concluding sentence should answer: “Why should the reader learn about this?” or “Why is this information important?”

Use a minimum of 3 pairs of CTE and explanation (C + E) for a paragraph (think of this as 3 supporting details, which is the combination of the cited textual evidence and an explanation in your own words).

The CTE and the explanation may be written in any order:

- CTE followed by Explanation
- Explanation followed by CTE
- Start Explanation; CTE; finish Explanation

Create Quality Explanation: After you have correctly embedded your quotation you need to add commentary. Commentary is the discussion/analysis of the quote explaining how it supports/proves the topic of your paper.

All explanation must be thoughtful and directly related to both the quotation (CTE) and the assertion/topic sentence.

- Provide at least 2-3 sentences that explain HOW your quotation supports the topic sentence. DO NOT SUMMARIZE THE STORY—ANALYZE IT!
- Do not begin your commentary with: “This shows that...” “This is because...” “This quote shows...” or “I believe...” ***You may think these phrases, BUT you do not write them!***

The following questions may help you create effective commentary:

- Why is this quotation/passage important?
- How does this quotation relate to the theme?
- Is there any symbolism in the text?
- Why might the author have chosen to use particular words? What denotations (dictionary definition) and connotation (symbolic meaning) do those words have? What are the striking, unusual or well-chosen images? What meaning might the author want to emphasize?
- How does the information in the quote relate to some character or idea in the text?
- Do you notice any repetition in the text? What might the author be trying to emphasize?

Integrating Quotes: The "T.I.E.S." method

(stolen liberally from a variety of sources)

Warning: *Don't Drop That Quote!*

A "dropped" or "floating" quote is one which is simply plopped into a paragraph with no integration with your own words. To avoid this, use smooth "T.I.E.S." between quotations and your own writing. You don't need to use the whole sentence or quote. Chop the quote down to the chunk that best fits your sentence or paragraph structure.

T.I.E.S.: Tag, Introduce, Embed, Split

(all quotes are cited using MLA guidelines, so use this to help you with in text citations)

❖ Tag: "Quote first," Context second

- "Where is my God? Where is He?" Weisel asks while suffering in Auschwitz (Douglas 61).
- "But the 1950s were not, in the end, as calm and contented as the politics and the popular culture of the time suggested," cautions historian Alan Brinkley, author of *American History: A Survey* (817).
- "The social-media-inspired movements may hold all the power, but with very little long-term effect" according to many scholars around the world (Rode).
- "It was the best of times, it was the worst of times," wrote Charles Dickens in *A Tale of Two Cities* about the end of the eighteenth century (35).

❖ Introduce: context first, "Quote second"

- Weisel asks while suffering in Auschwitz, "Where is my God? Where is He?" (Douglas 61).
- According to some scholars around the world "[t]he social-media-inspired movements may hold all the power, but with very little long-term effect" (Rode).
- For Charles Dickens wrote the end of the eighteenth century was both "the best of times" and "the worst of times" (35).

❖ Embed: Context, "Quote," Context (sandwich the quote)

- Weisel asks, "Where is my God? Where is He?" while suffering in Auschwitz (Douglas 61).
- According to some scholars "[t]he social-media-inspired movements may hold all the power, but with very little long-term effect" around the globe (Rode).
- For Charles Dickens the end of the eighteenth century was "both the best of times" and "the worst of times," and many of his fellow Londoners shared this sentiment (35).

❖ Split: "Quote," context, "quote." (note: be sure that the quote is long enough to split)

- "Where is my God?" Weisel asks, "Where is He?" while suffering in Auschwitz (Douglas 61).
- "The social-media-inspired movements may hold all the power" in some places around the globe "but with very little long-term effect" (Rode).
- "It was the best of times," said Dickens, and "it was the worst of times" (35).

A Few MLA Tips:

- The first time you use a source, it helps to introduce the author's full name, the title, and any other pertinent information.
- After this, you can use just the author's last name.
 - When author is not mentioned: (last name 32).
 - When author is mentioned: (32).
- If you change any wording within the quote use brackets []
- Do not put a punctuation before and after parentheses:
 - . (32).

Key Phrases You Can Use To Introduce Quotes

- According to _____, " _____ "
- _____ claims that " _____ "
- As _____ explains, _____
- In fact, _____ asserts that " _____ "
- _____ illustrates it this way: " _____ "
- _____ cites _____ who argues " _____ "
- _____ contends " _____ "
- _____ illustrates " _____ "
- _____ argues " _____ "

Citing Textual Evidence Correctly

REMINDER: When it says “quote” that does NOT mean you can only use dialogue from the story. You may use ANY part of the text, dialogue or not, if it supports your topic. It is called a quote because you put it in quotation marks in your essay.

Relevancy:

- Find quotes that provide evidence to support your argument. Use quotes as evidence to prove your claim.
- Does the quotation relate to your thesis?
- Does the quotation relate to your assertion?

Formula for Embedding Quotes

Transitional expression + context/background/circumstance (5W) + “Quotation” + (parenthetical citation) + period.

Common Transitions: for example furthermore, additionally, in addition, similarly, for one thing, etc. (Google transitions and you find many lists. Not all transitions will make sense in every case.)

What’s the context/background/circumstance of the quote?

- All quotations MUST be part of a sentence. Quotations CANNOT stand alone or speak for themselves. It is your job to put the quotation into context. Tell the reader the Who, What, When, Where, Why of the quotation. IF YOU DO NOT DO THIS, THE READER WILL NOT KNOW IMPORTANT BACKGROUND INFORMATION ABOUT THE QUOTE YOU CHOSE.
- Give the context BEFORE the quote

Example: To illustrate, when Goodman Brown begins his journey into the evil forest he meets a man “bearing a considerable resemblance to him...[therefore] they could be taken as father and son” (Hawthorne 2).

- This lets the reader know the **who, when, where** of the quote:
WHO: Goodman Brown
WHEN: begins his journey
WHERE: in the evil forest

Example: In addition, as Goodman Brown walks along the forest pathway with the devil, “he point[s] his staff at a female figure on the path, in whom Goodman Brown recognize[s] a very pious and exemplary dame who taught him his catechism in youth, and [is] still his moral and spiritual adviser” (Hawthorne 3).

- This lets the reader know the **who** and the **what** of the quote:
WHO: Goodman Brown and the devil
WHAT (is happening): walking along the forest pathway

YOU NEED TO ASSUME THE PERSON READING YOUR ESSAY DOES NOT KNOW THE STORY; THEREFORE, IT IS YOUR RESPONSIBILITY TO FULLY EXPLAIN THE CONTEXT/BACKGROUND/CIRCUMSTANCE OF EACH QUOTE.

In-Text Citations

In-text citations, also known as parenthetical citations, give the reader citation information immediately, at the point at which it is most meaningful. Rather than having to turn to a footnote or an end-note, the reader sees the citation as part of the writer's text.

Most in-text citations consist of only the author's last name and a page reference. Usually the author's name is given in an introductory or signal phrase at the beginning of the borrowed material, and the page reference is given in parentheses at the end. *If the author's name is not given at the beginning, put it in parentheses along with the page reference.* The parenthetical reference signals the end of the borrowed material and directs your readers to the list of works cited should they want to pursue a particular source. Treat electronic sources as you do print sources, keeping in mind that some electronic sources use paragraph numbers instead of page numbers. Consider the following examples of in-text citations, which are from a student paper.

In-text Citations (MLA Style)

Educators today are debating whether a flunking grade has any place in today's educational arena. In other words, is there some good that comes out of the threat of a flunking grade or even the grade of F itself? Educator Mary Sherry argues that the threat of flunking can be "a positive teaching tool" and that students with a "healthy fear of failure" are motivated (447). On the other hand, students should not be overly afraid to fail. As one popular writer and university professor reminds us, "Failure isn't fatal. Countless people have had a bout with it and come out stronger as a result" (Zinsser 451).

The following shows how the preceding in-text citations should appear in the list of works cited at the end of the essay.

List of Works Cited (MLA Style)

- Sherry, Mary. "In Praise of the F Word." *Models for Writers*. Ed. Alfred Rosa and Paul Escholtz. 7th ed. Boston: Bedford, 2001. 445-47.
- Zinsser, William. "The Right to Fail." *Models for Writers*. Ed. Alfred Rosa and Paul Escholtz. 7th Ed. Boston: Bedford, 2001. 450-53.

General Guidelines:

- Begin the list on a new page following the last page of the text
- Organize the list alphabetically by author's last name. If the entry does not have author's name, alphabetize the first major word of the title.
- Double-Space within and between entries.
- Begin each entry at the left margin. If the entry is longer than one line, INDENT the second and subsequent lines five spaces (Ctrl Tab/Command Tab)
- Do not number entries

Your Last Name 14

Works Cited

American Library Association. *American Library Association*. ALA, 2008. Web. 14 Jan. 2009.

Brouwer, Joel. "The Spots." *Legitimate Dangers: American Poets of the New Century*. Ed. Michael Dumanis and Cate Marvin. Louisville: Sarabande, 2006. 51-52. Print.

Harris, Shan, Allen Harper, and Chris Eagle. "Gray Hat Hacking." 2nd ed. New York: McGraw, 2007. 378-83. Print.

Punctuating Titles

- 1.) In print, titles of longer works are *italicized*, or printed in italics.
- 2.) In handwritten papers, underlining is used to set off the words in some kinds of titles:
 - books
 - plays
 - book length poems
 - newspapers
 - magazines
 - pamphlets
 - movies
 - television series
 - paintings
 - sculptures
 - CD titles
 - ballets
 - operas
 - musicals
 - ships
 - aircraft
 - spacecraft
- 3.) Use “quotation marks” to enclose the titles of shorter works:
 - short stories
 - essays
 - short poems
 - songs
 - articles
 - chapters of books
 - television episodes
- 4.) Capitalize the letter of the first word, the last word, and all important words in a title.

Parenthetical Citation (avoid plagiarism)

- ❖ You must provide the author and page number for the quotation.
 - The author may be stated in the 5W's or in the parentheses; the page number may **ONLY** be in the parentheses. Do not write: "On page 1089, Walter begs his mother. . ."
 - Example: (Hawthorne 78)
 - Notice: no commas nor page nor pg.
 - Period goes AFTER the citation/parentheses
- ❖ The Punctuation for your quotation needs to look like this:
 - Page numbers for quotations need to come after the quotation but before the end punctuation.
 - The period always comes after the page number, not before. However, a question mark or exclamation mark still needs to be included within a quote.
Right: "Is it really the sun?" (35).
Wrong: "Is it really the sun" (35)?
Wrong: "Is it really the sun" (35).

FORMATTING HINTS

- ❖ **How to signify changes to the original text:**
 - When you change or add anything to the text, you need to indicate those changes by putting the changes in brackets [].
 - Taking words or phrases OUT of the original quote use an ellipsis inside a bracket [. . .] [dot space dot space dot].
 - If you have a long quotation that contains information that distracts from the point you are trying to make, or you want to use only the first and last part of a paragraph, take this information out and replace it with the bracketed ellipsis.
 - *Example:*
For one thing, Goodman continues deeper into the forest following familiar voices and "once... [he] [can] distinguish the accents of towns-people [he hears]...men and women, both pious and ungodly...[and] there was one voice of a young woman uttering lamentations...and all the unseen multitude, both saints and sinners, seemed to encourage her onward" (Hawthorne 5-6).
- ❖ **Make everything present tense:** Expository essays are always written in present tense, so you will need to change anything in past tense to present tense.
 - Original quote: "As he spoke he pointed his staff at a female figure on the path, in whom Goodman Brown recognized a very pious and exemplary dame, who had taught him his catechism in youth, and was still his moral and spiritual adviser, jointly with the minister and Deacon Gookin" (3).
 - With changes in tense: In addition, after meeting Goodman Brown the Devil "point[s] his staff at a female figure on the path, in whom Goodman Brown recognize[s] a very pious and exemplary dame who taught him his catechism in youth, and [is] still his moral and spiritual adviser" (3).

Indicate the changes in tense with the brackets.

Sample Paragraph with embedded quotations and commentary:

(A) Goodman Brown changes while in the forest because he sees righteous people consorting with the devil. (CTE) To illustrate, as the Devil walks with Goodman Brown in the evil forest, “he point[s] his staff at a female figure on the path, in whom Goodman Brown recognize[s] a very pious and exemplary dame who taught him his catechism in youth, and [who is] still his moral and spiritual adviser” (Hawthorne 3). (E) Here, walking in the realm of the devil, before Goodman Brown is the woman who represents the foundation of all his beliefs. She is the one who gave him his spiritual education. (E) By seeing Goody Cloyse, Goodman Brown becomes greatly distraught and questions her righteousness, and in effect he grows confused and begins to doubt his own faith. (CTE) In addition, as Goodman Brown ventures deeper into the woods he “recognize[s] the voices of the minister and Deacon Gookin jogging along quietly”(4). (E) Goodman Brown mentioned previously how he admired these older men for their reverence and spirituality, yet here they are in the evil woods, a place symbolic of sin and evil. (Conclusion) Clearly, these religious figures are not as pure as Goodman Brown thought, but are acquaintances of the devil. Goodman Brown’s faith is weakened because he sees these people in the forest—a place of sin.

Conclusion Using the TRAC format

TR—Thesis Restated; NOT COPIED WORD-FOR-WORD

A—Application

- What should the reader learn from this?
- Why is this important?
- Synthesize, don't summarize
 - Don't simply repeat things that were in your paper. They have read it. Show them how the points you made and the support and examples you used were not random, but fit together.

C—Clincher

- Leave the reader with an interesting final impression
- Call to action, if appropriate

Writing a Conclusion

Just as you want to make a good first impression with your introduction, you want to leave a good lasting impression with your conclusion. This is especially significant when you consider that people supposedly remember most what they read (or hear) last.

Start with transition phrase that reflects the rhetorical purpose of your essay. A couple conventional expressions are:

- Hopefully, this essay has succeeded in demonstrating that...
- The preceding discussion has attempted to

In restating your main ideas, reverse the order you presented them in. In other words, proposal first, summary & analysis second, and description last. This way the reader will remember most how serious the problem is that you've chosen to write about. That will set things up for your "Call to Action". Different ways to motivate the reader to want to do something to support your cause include:

- A reminder of his/her civic duty and/or humanitarian responsibilities (i.e. "People have caused this garbage crisis, and only people can solve it. Do you care enough to do your part by recycling?" **Do Something Good for the Earth**)
- A prediction that things will get worse if nothing's done (i.e. **Rising Tides**)
- A warning about how the reader might be personally affected if nothing's done (i.e. "next time it could be you")
- An attempt to make the reader feel guilty if they do nothing (ex, "those who do nothing to solve the problem of teen suicide must be seen as responsible in part of these tragic deaths." **Teen Suicide**)

Here's how a scratch outline evolved into a conclusion paragraph on gang violence

1. Proposals: La needs more cops
2. Summary and Analysis: Legalizing drugs to stop gang violence is a stupid idea
3. Description: the problem of gang violence is really serious
4. Call to Action

Hopefully, this essay has made it clear that Los Angeles is in dire need of more police if it wants to get serious about tackling the problem of gang violence. Instead of experimenting with a proposal like legalizing drugs, which is only based on theory, we should move rapidly to do here what has succeeded so well elsewhere and hire more police. The seriousness of the issue demands that we stop debate and get to work. To do anything less would be to aid those who are perpetuating the violence.

Section 2:

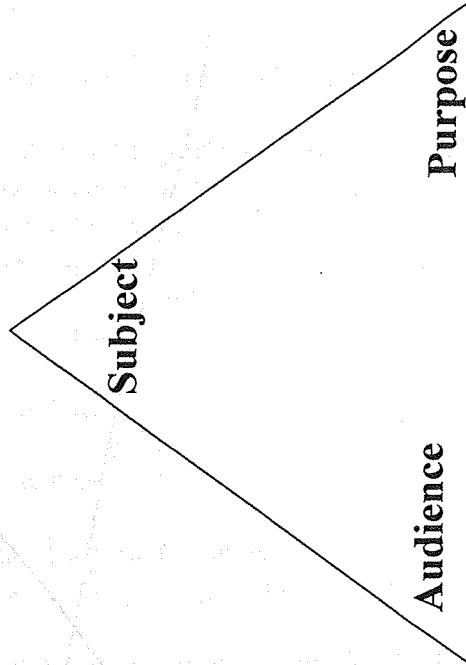
- Summary and Analysis Essay
- Proposal Essay

Logos
Logic

**Aristotle's
Rhetorical
Triangle**

Ethos
Credibility

Pathos
Empathy



**Writing an Essay that Evaluates
the Strengths and Weaknesses of Competing Arguments**

Steps in the Process

1. Look for the thesis (may be included in the title)
2. Look for supporting arguments
 - a. It helps if you can recognize different types of appeals
 - i. Logical: based on facts (including statistics) and other things that can be proven
 - ii. Ethical:
 1. based on the credibility of the author (or the experts he/she cites)
 2. based on agreed-upon values
 - iii. Emotional
 1. based on feelings associated with a particular point of view
3. Look for evidence used for supporting arguments
 - a. facts, expert opinion, loaded words, etc
4. Look for any counterarguments and attempts to refute them
5. Look for fallacies such as contradictions, ad hominem, red herrings, etc.
6. Organize your findings in an outline or with a double-bubble map
 - a. Outline
 - i. arrange your findings according
 1. to the type of appeal
 2. counterarguments and refutation
 3. fallacies
 - b. Double-Bubble Map
 - i. Write what the authors have in common in the middle bubbles (such as similar topics)
 - ii. write in the outer bubbles what the authors disagree about with respect to each of the items in the middle bubbles

Annotate everything!

PERSUASION ACADEMIC VOCABULARY

Argument: A series of statements in a text designed to convince the reader of something. (Woven throughout the entire essay)

(Thesis statement) **Claim/Position:** What the writer (or speaker) wants to prove. The stated idea or opinion that a writer has about a subject or issue.

Counter-argument/Counter-claim: An opinion that challenges the reasoning behind a position and shows that there are grounds for taking an opposite view.

Evidence: Specific information or proof that supports the reasons or assertions in an argument. Types of evidence include:

(Comparing to real life experiences) **Analogies:** Comparisons that show similarities between otherwise unrelated facts or ideas. *Ex. We should be as concerned about the garbage problem today as we once were about finding a vaccine for polio.*

Anecdotes: Personal examples or observations that illustrate a point. *Ex. My grandfather says the forests that once surrounded my hometown have nearly vanished.*

Case Studies: Examples from scientific research. *Ex. Government studies show that collecting and reusing recycled materials saves energy.*

Commonly Accepted Beliefs: Specific instances or illustrations of a general idea. *Ex. Most people think that garbage is useless and has no value.*

Examples: Specific instances or illustrations of a general idea. *Ex. For example, recycling could help save some of the fifty thousand trees that are sacrificed every week to produce newspapers in the U.S.*

Expert Opinions: Statements made by a recognized authority on the subject. Ex. *Brenda Platt of the Institute for Local Self-Reliance says, "Studies have concluded that recycling costs less than traditional trash collection and disposal..."*

Facts: Statements that can be proven true; some facts are in the form of statistics, or numerical information. Ex. *Garbage usually goes into landfills. Of the garbage produced each year in the U.S., 42% is paper.*

Rhetorical Devices: Help a writer to support his/her position (thesis).
Types of rhetorical devices include:

(Pathos) **Emotional Appeal:** Aimed at readers' hearts. Speak to emotions such as love, sympathy, and pride. Ex. *Recycling is one sure-fire way we can save our beloved planet from extinction.*

(Logos) **Logical Appeal:** Speaks to readers' common sense and logic. These appeals make sense. Ex. *Statistics prove that recycling saves precious resources.*

(Ethos) **Ethical Appeal:** Addresses readers' sense of right and wrong. Ex. *Recycling is a responsibility we all have to reduce the garbage we produce.*

(words that evoke/show emotion) **Tone:** The writer's attitude towards his/her subject or audience. Tone should be serious, calm, and reasonable.

Denotation: literal meaning of a word (dictionary definition)

Connotation: The meaning, association, or emotion that has come to be associated with a word. (implied meaning)

Loaded Words: words that have strong emotional connotations.

Credibility: Willingness to believe or accept something as true; the ability to inspire belief or trust.

What Is the Difference Between Persuasive and Argumentative Writing?

Persuasive Writing	Argumentative Writing
<p>Starting Point: Identify your topic and choose your side.</p>	<p>Starting Point: Identify your topic, research your topic, and decide which side to support.</p>
<p>Purpose: Get the reader to agree with your opinion.</p>	<p>Purpose: Get the reader to recognize your side of the argument is valid.</p>
<p>Techniques:</p> <ol style="list-style-type: none"> 1. Combines facts with emotions to convince the reader that the author is "right" 2. Emotion-based 3. Ignores counter claims 4. Presents only ideas that help establish a position 5. Only presents only one side: the author's side 6. Makes claims without evidence 	<p>Techniques:</p> <ol style="list-style-type: none"> 1. Offers facts, reasons, and evidence to show the author has valid points 2. Logic-based 3. Acknowledges the opposing claims 4. May compare ideas to establish a position 5. Presents multiple sides but it is clear which is the author's side 6. Always provides evidence with claims
<p>Tone: The tone is emotionally charged and more aggressive.</p>	<p>Tone: There is a calmer tone of just trying to get the reader to acknowledge the author's side is worthy of consideration.</p>

Evaluating an Argument: And the verdict is...

An **argument** is a series of statements designed to convince you of something. When you evaluate an author's argument, you act somewhat like a juror serving on a trial. Like a juror, you need to analyze the evidence presented to you and decide whether the argument is sound. The following tips and the chart on the next page will help you determine whether an author's argument is credible, or believable:

1. **Understand the claim, or opinion.** First, read through the argument to make sure that you understand the matter being discussed. Identify what the author is trying to prove, which is called the **claim, or opinion**. Often the author's opinion is stated in the form of a **generalization**, or a broad statement that covers many situations. For example, the following statement is a generalization that expresses an opinion: all jurors should be allowed to take notes during a trial. Try to restate the author's opinion in your own words.
2. **Identify the support.** An author must provide support for a claim in order to create a persuasive argument. Here are some common types of support that authors use:

Logical appeals. To show that their opinions are valid, authors present **reasons**, statements that explain *why* the author holds an opinion. For example, the following statement provides a reason for the author's opinion: All jurors should be allowed to take notes during a trial because notes can help them remember important information for reaching a verdict.

Evidence is the information that authors use to support their reasons. Every generalization, to be believable, should be backed up by evidence. There are several types of evidence:

- Facts
- Statistics (number facts)
- Examples
- Quotations from or opinions of experts

Sometimes writers use analogies, another type of logical appeal to help them explain a point. An **analogy** is a type of comparison in which writers usually explain something complex or unfamiliar in terms of something familiar.

Emotional appeals. To win readers over to their opinions, authors sometimes appeal to readers' emotions rather than their reason. Writers, for instance, might want their readers to feel outrage over an injustice or to feel sympathy for a

victim. Emotional appeals can be effective tools, but watch out for arguments that rely heavily on emotion at the expense of logic. It's usually a sign that an argument is weak. Emotional appeals include

- **Loaded words** (words with strong emotional connotations)
 - **Anecdotes** (brief stories)
3. **Evaluate the evidence.** An argument is only as strong as its evidence. Ask yourself: "does the evidence directly support the author's reasons? Does the author present sufficient evidence to back up generalizations and to prove the claim? Has the author loaded the argument with emotional appeals instead of proving valid evidence?"
 4. **Identify the author's intent.** Finally, think about why the author is making this argument. As far as you can tell, has the author carefully weight all the evidence before arriving at an opinion? Does the author instead seem to be biased or prejudiced? Note how the author's **intent**, or purpose, influences the **tone** of the argument. For example, if the author wants to urge readers to take action, the tone might be strongly emotional.
 5. **Create a chart.** To help you evaluate an argument, make a chart like the one shown here. Such a chart will help you see the strengths and weaknesses of an argument.

Evaluating an Author's Argument
Claim, or opinion:
Logical appeals
Reason 1:
Evidence:
Reason 2:
Evidence:
Emotional appeals
Loaded words:
Anecdotes:
Tone:

Evaluating Arguments:

Pro and Con

When you read or listen to opposing views on an important issue, how can you decide which side to believe?

1. **Understand the arguments.** Begin by making sure that you understand the issue and the **opinion**, or **claim**, presented in each argument. It helps to **paraphrase** the arguments, using your own words.
2. **Identify the support** start by identifying the **logical appeals**- the reasons why the writer holds that opinion- and the **evidence** given to back up each reason. The evidence may consist of the following items:
 - **Facts** (statements that can be verified objectively)
 - **Statistics** (numerical facts)
 - **Examples**
 - **Comments from experts**To what extent has the author also used the **emotional appeals**, such as **loaded words** and **anecdotes** (colorful or emotional stories)?

Who is more persuasive?

You can create a chart like the one on the next page to help you evaluate the **credibility** of each argument. To decide which argument is stronger and why, consider these questions:

1. **Is the argument logical?** Do the **reasons** make sense, and are they relevant to the issue? Learn to recognize these common **fallacies**, or errors in logical thinking:
 - **Circular reasoning.** Watch out for statements that look like reasons or conclusions but simply restate an author's opinion.
"After-school sports are essential because they're a necessary part of school activities."
 - **False cause and effect.** Just because one event happens after another event, the first event did not necessarily cause the second event. The two events may be (and often are) totally unrelated.
"When after-school sports were dropped at Adams High School, the dropout rate increased."
 - **Hasty Generalization.** A **generalization** is a broad statement. An author can't generalize about everyone or everything based on one or two cases. An author must examine many cases before he or she can make a **valid** (true) generalization.
"Everyone agrees that dropping after-school sports is a bad idea. I know because I asked my friend Chad, and he agrees with me."
 - **Attacking the person.** A good argument stays focused on an issue and on an opponent's argument- not on an opponent's character or judgment.
"Mr. McAlloo, who proposed cutting after-school sports, is a mean, stingy person."
2. **How comprehensive is the support?**
Does the writer provide reasons and sufficient **evidence** to support every generalization? An unsupported generalization seriously weakens an argument.
3. **Does the writer deal with opposing evidence?** To strengthen his or her argument, does the writer discuss opposing evidence to anticipate objections? Dealing with the opponent's viewpoint is important when an issue is a controversial one about which many people have clear pro (for) or con (against) views.
4. **Is the structure effective?** A good writer carefully structures an argument to be most persuasive. Readers generally remember the beginning and the end of a piece most clearly, so an effective

technique is to put the strongest reasons in those positions. (Writers also commonly structure arguments using **comparison and contrast** and **cause and effect**.)

5. **What is the author's intent?** Is the writer's purpose clear throughout? Often the writer's goal is just to change your thinking, but sometimes it is a **call to action**, asking you to go out and do something. Are you being asked to change your behavior in any way? To write a letter? To offer your help? Do there seem to be hidden agendas in the writer's argument?
6. **What is the tone?** An author's intent directly affects a work's **tone**, a writer's attitude toward his or her subject or audience. If the intent is to persuade, look for a tone that is serious, calm, and reasonable. You should question the credibility of the argument if the author uses a humorous, angry, or highly emotional tone or if the author exaggerates or tries to make light of various issues.

Answering all of these questions will help you evaluate the strengths and weaknesses of opposing argument.

	Piece 1 (Pro)	Piece 2 (Con)
Claim		
Logical appeals		

Emotional appeals		
Tone		
Author's intent		
Credibility		



strawman

Misrepresenting someone's argument to make it easier to attack.



false cause

Presuming that a real or perceived relationship between things means that one is the cause of the other.



appeal to emotion

Motivating an emotional response in place of a valid or compelling argument.



the fallacy fallacy

Presuming that because a claim has been poorly supported or a fallacy has been made, that it is necessarily wrong.



slippery slope

Asserting that if we allow A to happen, then B will consequently happen too, therefore A should not happen.



ad hominem

Attacking your opponent's character or personal traits instead of engaging with their argument.



tu quoque

Avoiding having to engage with criticism by turning it back on the accuser - answering criticism with criticism.



personal incredulity

Saying that because one finds something difficult to understand that it's therefore not true.



special pleading

Moving the goalposts or making up exceptions when a claim is shown to be false.



loaded question

Asking a question that has an assumption built into it so that it can't be answered without appearing guilty.



burden of proof

Saying that the burden of proof lies not with the person making the claim, but with someone else to disprove.



ambiguity

Using double meanings or ambiguities of language to mislead or misrepresent the truth.



the gambler's fallacy

Believing that runs occur to statistically independent phenomena such as roulette wheel spins.



bandwagon

Appealing to popularity or the fact that many people do something as an attempted form of validation.



no true scotsman

Claiming that someone could be called an appeal to partly in a way to exclude relevant criticisms or flaws of an argument.



genetic

Judging something good or bad on the basis of where it comes from, or from whom it comes.



black-or-white

Where two alternative states are presented as the only possibilities, when in fact more possibilities exist.



begging the question

A circular argument in which the conclusion is included in the premise.



the texas sharpshooter

Cherry-picking data clusters to suit an argument, or treating a pattern as if it a prearrangement.



middle ground

Saying that a compromise, or middle point, between two extremes is the truth.



appeal to authority

Using the opinion or position of an authority figure, or breaching of authority, in place of an actual argument.



composition / division

Assuming that what's true about one part of something has to be applied to all, or other parts of it.



appeal to nature

Heeding the argument that because something is 'natural' it is therefore valid, justified, acceptable, or ideal.



anecdotal

Using personal experience or an isolated example instead of a valid argument, especially to dismiss statistics.

Common Fallacies

1. **Ignoring the burden of proof:** failing to support one's claim (ua: unsupported assertion)
 - a. *Ex: certain music should be banned (thesis) because it makes kids kill themselves (claim):*
 - i. What's the evidence?(refutation)
2. **Begging the question:** to assume as true precisely what needs to be proven
 - a. *Ex: those arrested shouldn't have lawyers present during questioning (thesis) because criminals don't deserve such rights (premise).*
 - i. Assumes everyone that's arrested is guilty (refutation)
3. Can lead to a **circular argument:**
 - a. *Ex: I agree with weintraub that parents are to blame for childhood obesity because I really believe he's right.*
4. **Argumentum ad hominem:** attacking your opponent instead of your opponent's ideas
 - a. *Ex: why would anyone accept Obama's plans for job growth? (thesis) he never had any business experience before he took office (claim)*
5. **Extension:** exaggerating/distorting a person's argument to make them look bad
 - a. *Ex: do you like carne asada? No? What do you have against Mexicans?*
6. Leads to so-called "**straw man**" (see #15): a person who can't win an argument any other way might attempt to paint his opponent as a racist
7. **Red herring:** intentionally trying to change the subject
 - a. *Ex: "why should I study math? I don't want to be a math teacher. Teachers don't make any money and have to babysit kids all day.*
 - b. *Daughter: "I'm so hurt that Todd broke up with me, Mom." Mother: "Just think of all the starving children in Africa, honey. Your problems will seem pretty insignificant then."*
8. **Appeal to pity:** used to avoid having to defend a logical appeal
 - a. *Ex: "ladies and gentlemen of the jury, look at this miserable man, in a wheelchair, unable to use his legs. Could such a man really be guilty of embezzlement?"*
 - b. *Ex: Teacher: "Did you do the homework?"
Student: Well, you see it's difficult..."*
9. **Hasty generalization:** making a conclusion about a group based on one's experience with a few individuals one associates with that group
 - a. *Ex: assuming all Chinese people are disgusting and rude after once sitting next to a few such individuals on a bus bench in Chinatown*
10. **Stereotype:** judging individuals according to one's opinion of the group you associate them with
 - a. *Automatically assuming the Chinese person one meets is going to be rude and disgusting because of perceptions about the Chinese in general*
11. **Either-or fallacy:** failure to consider other alternatives (a situation in which only two alternatives are considered, when in fact there are additional possibilities)
 - a. *Ex: "it wasn't medicine that cured Mrs. X, so it must have been a miracle."*

English 9A: Argumentative

b. *Ex: Either you believe in God, or you go to hell.*

12. **Oversimplified cause:** mistaking a possibly contributory cause for a sufficient one

a. *Ex: so-called "suicide rock" should be banned so teens stop taking their own lives.*

i. *(it's possible that listening to certain types of music might make a particular person commit suicide, but it's obvious that it doesn't have that effect on everyone)*

b. *Ex: School violence has gone up and academic performance has gone down ever since organized prayer was banned at public schools. Therefore, prayer should be reintroduced, resulting in school improvement.*

13. **Unexamined analogy (false analogy):** saying two things are similar when in fact they have significant differences

a. *ex: we ought to install metal detectors at schools because they work in prisons*

14. **False authority:** relying on the opinion of a non-expert.

a. *Ex: buying a Toyota because Kobe recommends it*

15. **Post hoc ergo propter hoc:** "after this, therefore because of this" (you assume x caused y just because x happened first)

a. *Ex: "I can't help but think that you are the cause of this problem; we never had any problem with the furnace until you moved into the apartment."*

b. *Ex: "I prayed for rain then it rained, therefore prayer works"*

i. *Think about superstitions*

16. **Non-sequitur:** one's conclusion does not follow logically from one's evidence

a. *Ex: "o. J. Simpson is in the pro football hall of fame. He couldn't have murdered his wife.*

b. *Ex: Buddy Burger has the greatest food in town. Buddy Burger was voted #1 by the local paper. Therefore, Phil, the owner of Buddy Burger, should run for President of the United States.*

17. **Straw man:** what's created when an argument is grossly (extremely) distorted or misrepresented

a. *Ex:*

• *Bill and Jill are arguing about cleaning out their closets:*

• *Jill: "We should clean out the closets. They are getting a bit messy."*

• *Bill: "Why, we just went through those closets last year. Do we have to clean them out everyday?"*

• *Jill: "I never said anything about cleaning them out every day. You just want to keep all your junk forever, which is just ridiculous."*

Monty Python and the Quest for the Perfect Fallacy

Student Handout #1: Common Fallacies and Booby traps

Terms

- **Argument:** a conclusion together with the premises that support it
- **Premise:** a reason offered as support for another claim
- **Conclusion:** the claim, supported by a premise or premises
- **Valid:** an argument whose premises genuinely support its conclusion
- **Unsound:** an argument that has at least one false premise
- **Fallacy:** an argument that relies upon faulty reasoning
- **Booby trap:** an argument that, while not a fallacy, might lead an inattentive reader to commit a fallacy

Examples

Example 1: Whichever basketball team scores the most points will win the game. Virginia scored more points than UNC. Therefore Virginia won the game.

In Example 1, the first two sentences are premises and the third is the conclusion. The argument is valid, for the two premises provide genuine support for the conclusion.

Example 2: Whichever candidate receives the greatest share of the popular vote will be elected president of the United States. Al Gore received more votes than George Bush. Therefore, Al Gore was elected president of the United States.

Example 2 has exactly the same structure as Example 1. The first two sentences are premises, and the third sentence is the argument's conclusion. The difference, of course, is that in Example 2, the first premise is false. Getting the most votes is not the way one gets elected president. So Example 2 is unsound.

Fallacies	Booby traps
<p>Genetic Fallacy: Rejecting an argument based on its origins rather than on its own merits. A related form accepts or rejects arguments based on others who endorse or reject those same arguments.</p> <p>EXAMPLE: You think labor unions are good? You know who else liked labor unions? Karl Marx, that's who.</p> <p>ANALYSIS: The argument rejects labor unions on the grounds that Marx liked</p>	<p>Vagueness: A lack of clarity or precision in language. Words or groups of words are vague when their meanings are inexact or when it is unclear to which things the word or words apply.</p> <p>EXAMPLE: Your horoscope today: Small talk sometimes makes the world go 'round. A casual conversation at work or at a dinner party can spark something much greater than the sum of its parts. Go ahead and talk to multiple people about</p>

	<p>fact that the person who would have bought her shares now has whatever money he would have paid her to invest elsewhere.</p>
<p>False Cause: Labeling one thing as the cause of another thing on insufficient or unrepresentative evidence or using evidence that conflicts with established higher-level truths or theories.</p> <p>EXAMPLE: Dan White ate a lot of Twinkies and then killed the Mayor of San Francisco. If I were a mayor, I'd ban Twinkies so no one would kill me.</p> <p>ANALYSIS: The argument assumes that eating Twinkies somehow causes mayors to be assassinated when no such causal connection has been demonstrated. (Note that White's actual murder trial did invoke Twinkies as part of a diminished capacity argument, leading to what is now known as "the Twinkie defense." Contrary to legend, however, the defense did not really argue that Twinkies caused White to commit murder. Details are available here.)</p>	<p>Appeal to Authority: Accepting the word of authorities when we lack good reasons for thinking that they have the information we need or when we think that they might be biased, or when we ought to figure the matter out for ourselves, or when the authority in question is not really an expert in the relevant area.</p> <p>EXAMPLE: Hi, I'm Troy McClure. You might remember me from such films as <i>The Day the Peacock Died</i>. After filming scenes with feathered co-stars all day, there's nothing I enjoy more than a bucket of Buster's Chicken. It's chickentastic!</p> <p>ANALYSIS: While Troy might be an expert on making bad films, he has no particular expertise on fast food. Thus the fact that Troy McClure enjoys a particular sort of food is not a good reason for thinking that I ought to buy some.</p>
<p>Undistributed Middle: An argument in which the middle term is undistributed, meaning that not all the instances of things that are C are also instances of things that are A or of B. In other words, the first premise tells us that everything that is an A is also a C. It doesn't tell us anything about whether things that are C are also things that are A. Similarly, in the second premise, we are told that everything that is a B is also a C. But again, we know nothing about things that are C.</p> <p>A is a C. B is a C. Therefore A is a B.</p> <p>The argument is seductive because of its surface similarity to a valid argument form:</p> <p>A is a C. C is a B. Therefore A is a B.</p> <p>In this argument, we know something</p>	<p>Questionable Use of Statistics: Employing statistics that are questionable without further support. There are several subcategories here. Hasty Conclusion: Accepting an argument on the basis of too little evidence. Small Sample: Drawing conclusions on the basis of a sample that is too small to be reliable. Unrepresentative Sample: Reasoning from a sample that is not representative of the general population.</p> <p>EXAMPLE: Women shouldn't be concerned with wandering around in back alleys at night, since studies indicate that half of the rape committed takes place in the victim's own home, while only one-twelfth happens in alleys.</p> <p>ANALYSIS: The argument uses statistics poorly; the argument is really about the</p>

<p>unions without making any reference to any of the present arguments for or against labor unions.</p>	<p>many things.</p> <p>ANALYSIS: What does it mean for a conversation to “spark something much greater than the sum of its parts”? It could mean just about anything, making the prediction true, but rather empty.</p>
<p>Red Herring: An argument that pretends to establish a particular conclusion but that really argues for something else entirely. The origin of the term derives from fox-hunting, where a smoked herring (which the smoking process renders red) would be dragged across the trail of the fox to throw off the hounds.</p> <p>EXAMPLE: You say that Coach Smith pressured teachers to give his students passing grades. But don't you agree that athletics are important to schools? Don't they build character?</p> <p>ANALYSIS: The speaker shifts the subject from Coach Smith's actions to the importance of athletics.</p>	<p>Equivocation: A subcategory of vagueness that consists of using a term or expression in an argument in one sense in one place and in another sense in another.</p> <p>EXAMPLE: Any law can be repealed by the proper legal authority. The law of gravity is a law. Therefore, the law of gravity can be repealed by the proper legal authority.</p> <p>ANALYSIS: The word “law” is being used in two different senses.</p>
<p>Straw Man: A subcategory of red herring that involves misrepresenting an opponent's position to make it easier to attack. The origin of the phrase derives from soldiers who learn to use bladed weapons by attacking straw-filled dummies – a much easier target than live people who are attempting to stab back.</p> <p>EXAMPLE: Feminism is part of “a socialist, anti-family political movement that encourages women to leave their husbands, kill their children, practice witchcraft, destroy capitalism and become lesbians.” (Statement from Pat Robertson)</p> <p>ANALYSIS: Well certainly we'd have good reason to oppose a political movement of that sort; fortunately, though, feminism does not hold any of those things.</p>	<p>Suppressed Evidence: A failure to mention or otherwise acknowledge important, relevant evidence. Suppressing evidence is not always a fallacy (for instance, defense lawyers are professionally obligated to ignore evidence of their client's guilt), but ignoring relevant facts is often a sign of an attempt to mislead.</p> <p>EXAMPLE: Capital gains taxes keep people locked into their investments rather than moving to more productive investments. Someone who has to pay a large tax on her gains may be less inclined to sell stock, leaving her with less money to invest in new ventures.</p> <p>ANALYSIS: The problem, of course, is that selling a stock requires a purchaser for that stock. So if the holder of shares doesn't sell them, it's true that she has less money to reinvest, but it ignores the</p>

about A (namely, that every instance of A is also an instance of C). And we also know something about C (namely, every instance of C is also an instance of B). Since the C is distributed in the second premise, we can correctly link A with B.

EXAMPLE: Most Arabs are Muslims and all the 9/11 hijackers were also Muslims. Therefore most Arabs are hijackers.

ANALYSIS: The conclusion doesn't follow from the premises. To show this, substitute the following argument: My 5-year-old enjoys watching television, and teenagers also enjoy watching television. Therefore my 5-year-old is a teenager.

likelihood of being raped in a back alley. Since women are in their homes far more frequently than they are in back alleys, it stands to reason that the sheer number of rapes will be higher in a victim's home. But that tells us nothing at all about how likely it is that a woman wandering around a back alley will be raped.

Weekly Current Event Log Entries

SAY/MEAN/MATTER

SELECT A CURRENT EVENT TOPIC:

POSSIBLE CURRENT EVENT TOPICS:

Healthcare	Academic Freedom	Students' Rights
Nutrition	Technology	Right to Privacy
Global Warming	Entertainment Industry	Women's Rights
21 st Century Genocide	Internet	Political Campaigns
HIV/AIDS	Art and Artwork	Teen Issues
Terrorism	Media	Military

Now that you have some ideas, you may also devise a topic that is not listed above. Please discuss it with me.

INFORMATION TO INCLUDE IN YOUR WEEKLY ENTRIES:

- Name of Publication (always underlined if from print matter)
- Date of Publication
- Article Title
- Writer
- Attach the article to the summary!
- You must use reliable sources (newspapers, articles from magazines; not internet sources!)

SAY	MEAN	MATTER	PURPOSE
What does the writer say in this article? Provide a brief summary.	What is the position the writer is taking on the issue being discussed? What is the underlying message?	Why does this subject matter and is it important for us to know about? How does this relate to other articles, events and to our lives?	Does the author achieve his or her purpose? Explain.

Important:

Be certain that the article is from the current week AND on the topic that you choose.

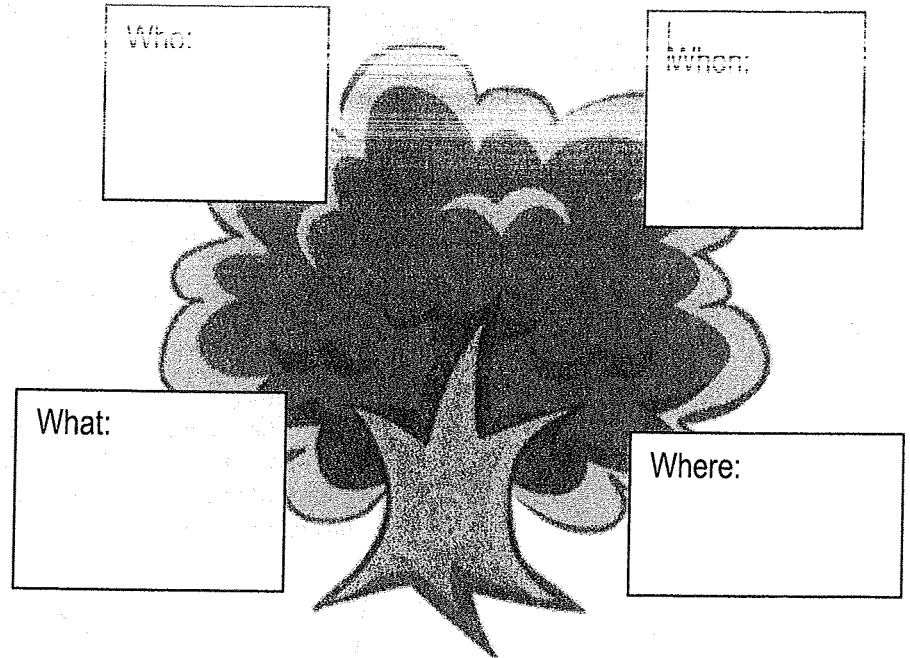
Your summary should not be more than one page, but it may be less than one page. All answers must be in complete sentences. Grammar, mechanics, usage and spelling count.

Analyzing a Quote with Say, Mean, Matter (SMM) Chart

Say	Mean	Matter
<p>This is a direct reference to the text- either through an exact quote of a paraphrase of the quote.</p> <p>“ ” (Author’s last name pg).</p> <p>Be sure to use TIES and include the page number in MLA format.</p>	<p>This is about <i>interpretation</i>.</p> <p>You need to cite the context of the quote first, and then give an idea about what I means second.</p> <p>In order to do this, first answer the questions:</p> <ol style="list-style-type: none"> 1. WHO is speaking? 2. To WHOM? 3. WHAT does the quote say (summarize it)? 4. WHERE and WHEN was the quote said? 5. WHY did the character say the quote? <p>Once you’ve established the context, “read between the lines” and try to interpret what you think the author means in this particular quote.</p>	<p>This is about the <i>importance of significance</i> of the quote in relation to the theme of the work.</p> <p>In order to do this, answer these questions:</p> <ol style="list-style-type: none"> 1. What are the implications? 2. Why is the quote important to the story as a whole? 3. What is the significance of the quote? What does it reveal about the human condition? 4. How does this quote relate to the theme and the author’s ultimate purpose? 5. How does this quote relate to the thesis of your essay? <p>You should also consider these points:</p> <ol style="list-style-type: none"> a) Take a special look at the use of language- particular words, phrases, the tone of the work, symbolism or metaphors b) Connect this passage with the meanings of other passages.

SSR Note Tree

Title:
Author:
Pages read today:



Why How Could Would Should

Summary: Write a summary about the text you are reading, using only facts.

- Expository Style
- 5 Sentences Minimum
- Use Jane Schaffer Method (2+:1+)
 - **TS**- Topic Sentence
 - **CD**- Concrete Detail
 - **CD**- Concrete Detail
 - **CM**- Commentary
 - **CS**- Concluding Sentence
- Include **FATt** sentence for the topic sentence (Focus, Author, Title, Text Type)

2 Questions:

Using the “roots” (why, how, could, would, should), write 2 questions about today’s reading. **Do not answer the questions.** These are reflective questions.

(e.g., **Would** I have reacted the same way as the main character if I had been in that situation?
Why didn’t one of the other characters help the main character when she was in distress?)

VETY: Vocabulary Etymology (as used and created by Ted Nellen and reported in
 N.Y. Times Vocabulary Project)

INTRODUCTION: These are the Latin and Greek suffixes and prefixes assembled by Ted Nellen, a high school teacher, to help students understand English vocabulary. The students learn 5-10 words each week, starting with a group of numbers and mathematics-related words. The other lists are alphabetical. The words grouped together by commas have similar meaning and may be counted as one entry.

ENGLISH DEPT. VOCABULARY

Students will have time to independently or collaboratively research the meanings of 5-10 word parts in their English classes. Students may use online dictionaries, thesauruses, or regular dictionaries and thesauri. If a word meaning is not overtly given in the dictionary, students are to deduce its meaning based on the meanings of words which contain said word part. Students may then discuss their meanings in small groups or as a whole class until consensus is reached. Approximately 15-25 minutes is recommended for maximum success. Teachers will be giving assignments that relate to the vocabulary. Students will be tested on these suffixes and prefixes.

WEBSITE TO HELP: www.wordinfo.info

STUDENT DIRECTIONS: Keep each entry on a separate 3X5 index card. Keep all index cards in the order they were assigned. In the upper left hand corner write the word. In the upper right corner write Language of derivation. Under the word on left write the definition/s of this word part. On right side under language of derivation write 4 to 5 examples of words using this word part.

EXAMPLE	AUTO self	Latin autobiography, automobile etc
---------	--------------	--

	Vety Vocabulary				
number prefixes	mono,uni 1	bi,di 2	tri 3	quat,quad 4	quint, penta 5
	hex,ses,sex 6	sept 7	oct 8	nov 9	dec 10
number prefixes	cen 100	milli,kilo 1000	mega million	giga billion	tera trillion
math and science affixes and roots	aqua,hydro water	hemi,semi half	equi equal	tele far off	micro small
math and science affixes and roots	onomy science of	ology study of	astro star	thermo heat	ped/pod foot
prefixes that mean "not" or "no"	a/an not/without	dis,dif not	in,il,ir,im not	non not	un not

prefixes that indicate when and where	pre/pro before	post after	ante before	inter between	intra within
prefixes that indicate when and where	trans across	sub under	circum around	ultra beyond/excessive	com,com with/together
common roots words	agri field	anthropo man	bio life	cardio heart	cede to go before
common roots words	chromo color	demo people	derma skin	dyna power	geo earth
common roots words	helio sun	hypno sleep	ject to throw	magni great/big	manu hand
common roots words	ortho straight	psycho mind	pyro fire	script to write	terra earth
common roots words	zoo animal	anti against	auto self	bene good	contra against
common roots words	de reverse/remove	dis apart	dys bad	ecto outside	endo inside
common roots words	extra,exter beyond/outside of	hyper over	hypo under	intro into	macro large
common roots words	mal bad	multi many	neo new	pan all	poly many
common roots words	pro for	pseudo false	proto first	re back again/together	retro backward
common roots words	sanct holy	sect cut	super beyond	spect to look	syn,sym with
common roots words	theo God	tract to drag/draw	veh,vect to carry	vert,vers to turn	vita life
common roots words	ambul to walk	audi to hear	chron time	cide to kill/cut	cred to believe
common roots words	dei,div God	dia through/across/between	dict speak	duct to lead/pull	ex out/away
common roots words	flu,flux flow	flect,flex to bend	graph,gram to write	hetero other	homo same

	3/04/14 common roots words	mare meso meta mis mit,miss sea middle change/beyond bad to send				
9	3/11/14 common Latin suffixes	able, ible forms adjectives and means "capable or worthy of"	ation forms nouns from verbs "being the result of"	fy, ify forms verbs and means "to make, to cause, or to become"	ty, ity forms nouns from adjectives "condition of, quality of"	ment Forms nouns from verbs "a product, act, or state"
10	3/18/14 common Greek suffixes	ism forms nouns and means "the act, state, or theory of"	ist forms agent nouns from verbs ending in "ize" meaning "one who"	ize, ise forms verbs from nouns and adjectives "to become like"	logue, log speech, discourse, to speak	ery, ary relating to, like
11	3/25/14 common Greek suffixes	ous characterized by, having the quality of	oid forms adjectives from nouns and means "like, resembling" or "shape, form"	phile one that loves or has a strong affinity for loving	phobe, phobia one that fears a specified thing; an intense fear of a specified thing	phone sound; device that receives or emits sound; speaker of language
12	4/01/14 common roots words	amphi, ambi arch omni culp per both sides of old/ancient all blame through				
13	4/08/14	avi brev ceive civ corp bird brief to take citizen body				
16	5/05/14 common roots words	cycle dom, domin gress junct hemo circle rule, home, ruler to step/move join blood				

Vety Vocabulary

Welcome to Vety Vocabulary! Each week you will be looking up 5-10 Greek or Latin suffixes and prefixes. You will need to put one entry on a separate 3x5 index cards.

In the upper left hand corner, write the word. In the upper right hand corner write the language of derivation (Latin, Greek or Old English or Old French). Under the word on the left, write the definition /s of this word part. On the right side under language of derivation, write 4-5 examples of words using this word part.

MONO, UNI ONE	GREEK/LATIN
MONOCHROMATIC MONOCHROME MONOLOGUE MONONUCLEOSIS	UNIFORM UNITY UNILATERAL UNICYCLE

For homework, you will need to write a one- paragraph cohesive story where all your sentences relate and tell a story. For example:

"On Saturday, my sister and I worked for over three hours assembling my little sister's tricycle. We were so excited and invited our next-door-neighbors quintuplets over to see her unique first experience. Unfortunately, one of them had mononucleosis and their mother wouldn't allow the remaining quadruplets over. Every September, October and November, I notice the kids always have diseases. Come December, we begin to see them bi-weekly, when they're well. We've been told that one of them has been home for so long that she's started to write a sextet for her music class!"

You must underline every Vety word. Grammar, mechanics, usage and punctuation count! If you have a difficult time writing clearly, please type. The assignment is due the next time I see you.

Date Due: _____

SSR Final Independent Reading Project

This is your final project based on your SSR (Sustained Silent Reading) on one of the several novels you have read this semester. It is important that you show your best effort and take this assignment seriously. Failure to complete your Independent Reading Project will guarantee a FAIL for the course, so focus on devoting several hours to ensure a satisfactory grade.

Your project consists of the following Three Components:

1. Written Summary
2. Oral Presentation
3. Visual Display

Your Written Summary MUST BE TYPED, double-spaced, in Times New Roman font, with 12 point font size. No hand-written projects will be accepted—no exceptions! Your summary should be one page maximum, and should include the following information:

1. Title of novel
2. Author's name
3. A brief summary of the novel
4. A brief evaluation of the novel
5. A brief description and explanation of your choice for the project
 - a. Identify your project choice
 - b. Describe why you chose this particular project for the presentation

Your oral presentation should be five (5) to seven (7) minutes in length. It should include the following components:

1. Title of novel
2. Author's name
3. A brief summary of the novel without revealing the ending
4. A brief evaluation of the novel
5. Presentation of your project

Choose ONE of the following projects. You will commit to this project on a written form this week, so make your choice very carefully.

- | | |
|----------------------------|-----------------------------|
| 1. Dialogue | 6. Board Game/Computer Game |
| 2. Letter from a Character | 7. Book Jacket |
| 3. News Story | 8. Movie Poster |
| 4. Sequel | 9. Eulogy |
| 5. Time Capsule | 10. Song |

INDEPENDENT READING PROJECTS

- Dialogue** Write the script for an invented conversation between two of the characters or between a character and the book's author *or* between you and a character.
- Letter from a character** Write a letter (perhaps a thank-you note or a complaint) from the point of view of a character in the book, either to another character or to the author.
- News story** Write a front-page news story about an important incident from your book. You may want to draw a "photo" to accompany your story.
- Sequel** Write an additional chapter for the book, showing what happens to the main characters after the book ends.
- Time capsule** Imagine that a character or group of characters were to create a time capsule of significant items representing the events of the book or their lives in general. Make a list of the items included, explaining why each was chosen. You may want to make an actual time capsule by putting the items listed (or models or drawings of them) into a box. **Social studies:** Focus your choice of items on the historical setting of the book. Explain how each item reflects the time and place.
- Board game/ computer game** Create a board game or computer game based on the characters and events of the book you read. Include clearly written instructions. For a board game, include a board and playing pieces. Your classmates should learn what happened in the book by playing your game. **Nonfiction:** Create a game designed to teach the most important information (scientific, historical, etc.) you learned from your book.
- Book jacket** Design a new cover for your book. Write flap copy for the dust jacket (or back of the book if it's a paperback): Summarize the book's plot, but don't give away the ending or ruin any surprises in the story. You should also explain why the book is worth reading. You might get a quotation or brief review from a friend who has also read the book. (Don't forget to quote yourself, too.)
- Movie poster** Design a poster advertising a movie version of your book. If you like, cast real actors in the roles of the main characters. **Social studies:** If your book is a historical novel or nonfiction, research the time and place to make sure your poster shows accurate costumes and background details.

Eulogy Imagine that one of the characters in the book has died. Write and deliver a eulogy (speech praising a person after death) for this character.

Song Write a song with lyrics based on the characters or events of the book. You could set it to the tune of a familiar song, or make up your own music. **Nonfiction:** Write a song teaching an important concept, process, or piece of information from your book. If possible, view a Schoolhouse Rock videotape for inspiration before you start.