

Analy High School  
English Department

# HANDBOOK

of

# Written English

2015-2016

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Compilation & Printing: Susan Blackmer, Analy High School English Department

**Acknowledgements:**

Santa Rosa High School Handbook  
CAP Guide  
. *OWL Purdue* web site, *MLA Handbook*

## Editing Marks & Proofreading Symbols

sp		misspelled word
^		word left out
wc		think of a better word choice
RO		run-on sentence
frag		fragment/incomplete sentence
tense		inconsistent word tense
agr		subject-verb or pronoun-antecedent do not agree
¶		begin a new paragraph
⇒		indent
—		delete words not needed
		delete a letter or punctuation mark
^		insert a comma or word
/		lower case this word
≅		upper case this word
~		transpose letters or words
/		separate run-together words

\*Note: These are standard marks of correction. Be prepared to expand this list as your teacher requests.

The *Analy English Handbook* is available online on the *Analy Library* web site and on all English teachers' web sites.

The *Handbook* is valid for the four-year course of English study at *Analy*.

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# Plagiarism

Analy High School provides the following definition of academic dishonesty:

**Any behavior that can be defined as cheating represents a violation of mutual trust between teacher and pupil. All work submitted by students should be a reflection of their own effort and ability. The definition of cheating includes**

- A. **claiming credit for work not the product of the student's own honest effort (work that is copied/pasted in whole or in part);**
- B. **not documenting (citing) work when outside sources are used, whether directly quoted, paraphrased, or summarized;**
- C. **providing materials or information to other students so that credit may dishonestly be claimed by the other student (allowing work to be copied or shared with others who may present it as their own work).**

One of the most common forms of cheating is plagiarism—using another person's words or ideas without proper citation. *The following is an example of how to prevent plagiarism:*

Sally Senior  
Yerteacher  
English 12, Per 12  
12 October 2004

## Plagiarism Prevention

Learning how to properly document information now can save a student from being accused of plagiarism later. *One in six students will be accused of plagiarism in his or her college career*

("Using"): *"Unfortunately, students are guilty until proven innocent in matters of plagiarism"*

(Williamson). Very few students understand that their professors earn their livelihood from publishing ideas, following rigid documentation guidelines to prevent idea theft. Professors expect students to be able to follow these guidelines as well. The motto at colleges nationwide is: *"Plagiarize and perish!"* (Fun 242).

## Works Cited

Fun, Joe. "Publish or Perish!" *College Instructor Woes*. New York: Harcourt, 2002. Print

"Using Modern Language Association (MLA) Format." *Purdue Online Writing Lab.2003*. Purdue University. Web. 6 Feb. 2003.

Williamson, Lynette. "Why I Love the MLA." *Newsweek*. 3 March 2004. Online. E-Library. 23 March 2004.

## Selected Works

### English 9

- Selected works from *Collections* and/or *Reflections* textbook

At least 4 of the following works:

- *To Kill a Mockingbird*
- *The Odyssey*
- *Romeo & Juliet* and/or *Merchant of V.*
- *Night* and/or *House on Mango Street*
- *Fellowship of the Ring* or *Ender's Game*
- *Of Mice and Men*

### English 10

- Selected works from *Collections* textbook
- At least one ERWC Nonfiction Unit

At least 4 of the following works:

- *Ellen Foster, This Boy's Life, and/or Bluest Eye*
- *Lord of the Flies and/or Animal Farm*
- *Midsummer Night's Dream* and/or *Julius Caesar* and/or *Othello*
- *Antigone*
- *A Separate Peace* and/or *Fahrenheit 451*

### English 11

- Selected works from *Collections* textbook
- At least one ERWC Nonfiction Unit

At least 4 of the following works:

- *The Crucible* or *The Road*
- *The Great Gatsby*
- *The Grapes of Wrath* and/or *Tortilla Curtain*
- *Hamlet* and/or *The Tempest* and/or *Much Ado About Nothing*
- *The Things They Carried*

### English 12-ERWC

A selection of *ERWC* Units, such as:

- "Failure and Success,"
- "Language, Gender Culture,"
- "Plagiarism/Cheating,"
- "*Frankenstein* seminars"
- "Evil"

At least 4 of the following works:

- *Beowulf* and/or *Grendel*
- *In Cold Blood* and/or *Catcher in the Rye*
- *Frankenstein*
- *Heart of Darkness*
- *MacBeth* and/or *Taming of the Shrew*
- *Beloved* and/or *One Flew over. . .*

## Required Essays

### English 9

- I-Search or major research project/smaller research projects
- Autobiographical Incident
- Persuasive: Interpretive/Literary
- Persuasive: Evaluative
- In-class Timed Essay

### English 10

*Selections of the above plus:*

- Persuasive: Cause/Effect
- Persuasive: Comparison/Contrast

### English 11

*Selections of the above plus:*

- Extended Research
- Persuasive: Classical Argument

### English 12:

*Selections of the above plus:*

- Persuasive: Literary Criticism
- Persuasive: Synthesis Term Paper

## PORTFOLIOS

Student progress will be monitored through a cumulative portfolio, which will include writing samples from across the curriculum.

## READING

Teachers may expect students to read the following number of pages per week:

English 9	75-100
English 10	90-120
English 11	110-150
English 12	120-170

## DEPARTMENT POLICY

There is no independent study for failed courses. Credits may be made up either through summer school or after-school make-up classes. Students must pass all four years of English to graduate.

# Grade Level Objectives—Mechanics and Style

## English 9

Capitalization

Editing symbols (p. ii)

Essay terminology (p. 7)

Grammar

- sentence fragments, run-ons, comma splices
- main/subordinate clauses
- parallel structure in phrases/clauses

**MLA:** heading, title, pagination, margins, pacing, standard font, parenthetical citations

Numerals in Writing

Punctuation

- comma, semi-colon, colon,
- apostrophe
- punctuation of dialogue and quoted references, ellipses
- underlining, italics, hyphens
- opening sentences with coordinating conjunctions
- closing sentences with prepositions

Spelling rules and commonly misspelled words (see this handbook)

- spell-checker use

Varied word choice

## English 10

*All of the above plus:*

"Dead" words (see this handbook)

Grammar

- subject-verb agreement
- pronoun-antecedent agreement
- clear pronoun reference
- correct pronouns as objects of prepositions
- consistent verb tense form
- misplaced/dangling modifier
- active verbs vs. passive voice

**MLA:** works cited list format

Plagiarism-definition and consequences

Repetition and redundancy

Varied sentence structure

## English 11 (college prep)

*All of the above plus:*

Smooth transitions

Syntax awareness

- coordination, subordination, parallelism, etc.
- concise writing and language
- precise writing and language
- Vocabulary enhancement

## English 12 (college prep)

*All of the above plus:*

Complex syntax

Elevated diction

Literary terminology

extended research (synthesis research)

## Six-Point Scoring Guide for Essays

Taken from: <[http://www.collegeboard.com/student/testing/psat/psatextra/scoring\\_guide\\_popup.html](http://www.collegeboard.com/student/testing/psat/psatextra/scoring_guide_popup.html)>

### SCORES:

- 6** An essay in this category is **outstanding**, demonstrating **clear and consistent mastery**, although it may have a few minor errors. A typical essay
- effectively and insightfully develops a point of view on the issue and demonstrates outstanding critical thinking, using clearly appropriate examples, reasons, and other evidence to support its position
  - is well organized and clearly focused, demonstrating clear coherence and smooth progression of ideas
  - exhibits skillful use of language, using a varied, accurate, and apt vocabulary
  - demonstrates meaningful variety in sentence structure
  - is free of most errors in grammar, usage, and mechanics
- 5** An essay in this category is **effective**, demonstrating **reasonably consistent mastery**, although it will have occasional errors or lapses in quality. A typical essay
- effectively develops a point of view on the issue and demonstrates strong critical thinking, generally using appropriate examples, reasons, and other evidence to support its position
  - is well organized and focused, demonstrating coherence and progression of ideas
  - exhibits facility in the use of language, using appropriate vocabulary
  - demonstrates variety in sentence structure
  - is generally free of most errors in grammar, usage, and mechanics
- 4** An essay in this category is **competent**, demonstrating **adequate mastery**, although it will have lapses in quality. A typical essay
- develops a point of view on the issue and demonstrates competent critical thinking, using adequate examples, reasons, and other evidence to support its position
  - is generally organized and focused, demonstrating some coherence and progression of ideas
  - exhibits adequate but inconsistent facility in the use of language, using generally appropriate vocabulary
  - demonstrates some variety in sentence structure
  - has some errors in grammar, usage, and mechanics
- 3** An essay in this category is **inadequate**, but demonstrates **developing mastery**, and is marked by **one or more** of the following weaknesses:
- develops a point of view on the issue, demonstrating some critical thinking, but may do so inconsistently or use inadequate examples, reasons, or other evidence to support its position
  - is limited in its organization or focus, or may demonstrate some lapses in coherence or progression of ideas
  - displays developing facility in the use of language, but sometimes uses weak vocabulary or inappropriate word choice
  - lacks variety or demonstrates problems in sentence structure
  - contains an accumulation of errors in grammar, usage, and mechanics
- 2** An essay in this category is **seriously limited**, demonstrating **little mastery**, and is flawed by **one or more** of the following weaknesses:
- develops a point of view on the issue that is vague or seriously limited, and demonstrates weak critical thinking, providing inappropriate or insufficient examples, reasons, or other evidence to support its position
  - is poorly organized and/or focused, or demonstrates serious problems with coherence or progression of ideas
  - displays very little facility in the use of language, using very limited vocabulary or incorrect word choice
  - demonstrates frequent problems in sentence structure
  - contains errors in grammar, usage, and mechanics so serious that meaning is somewhat obscured
- 1** An essay in this category is **fundamentally lacking**, demonstrating **very little or no mastery**, and is severely flawed by one or more of the following weaknesses:
- develops no viable point of view on the issue, or provides little or no evidence to support its position
  - is disorganized or unfocused, resulting in a disjointed or incoherent essay
  - displays fundamental errors in vocabulary
  - demonstrates severe flaws in sentence structure
  - contains pervasive errors in grammar, usage, or mechanics that persistently interfere with meaning
- 0** Essays not written on the essay assignment will receive a score of zero.

Reviewer ID# \_\_\_\_\_

Author ID# \_\_\_\_\_

**Six-Point Scoring Sheet**

**Assignment:** \_\_\_\_\_

**In-Class Essay**

**(score =6 high, 1 low)**

CRITERIA	Points Possible	Student Assessment	Teacher Assessment
<b>OVERALL:</b> demonstrates clear and consistent mastery of writing  good thesis, either supports or disputes the prompt's claim  effectively and insightfully develops a point of view on the issue, demonstrates critical thinking  clearly address all parts of prompt and stays on prompt topic	6-1  6-1  6-1  6-1		
<b>ARGUMENT:</b> uses clearly appropriate examples, reasons, and other evidence to support its position  demonstrates meaningful variety in sentence structure  exhibits skillful use of language, using a varied, accurate, and apt vocabulary  proper ICCEE format for quotes <b>(if required)</b>  well developed ideas clearly connected to par. points and to thesis	6-1  6-1  6-1  <b>(6-1)</b>  6-1		
<b>ORGANIZATION:</b> is well organized and clearly focused, demonstrating clear coherence and smooth progression of ideas  clear topic sentences connected to thesis  paragraphs stay on topic  clear order of paragraphs  sentences flow smoothly with good transitions	6-1  6-1  6-1  6-1  6-1		
<b>MECHANICS:</b> is free of most errors in grammar  usage  punctuation	6-1  6-1  6-1		
<b>TOTAL Points:</b>	<b>6-1</b>	<b>(out of 17)</b>	
<b>Final Score:</b>	<b>6-1</b>		

**COMMENTS:**

## Essay Writing: Terminology

- 1. Writing as Process:** writing is a series of steps or phases: a) pre-writing, in which you explore your topic; b) shaping, outlining or diagramming, in which you try out one or more ways of organizing your writing; c) drafting, in which you develop your argument using claims and evidence; d) re-writing, in which you change, add, delete, correct any parts of your argument that do not flow smoothly or fit clearly; e) editing, in which you check for mechanics errors and make corrections; and f) final draft.
- 2. Prewriting:** getting your ideas and concrete details down on paper before you organize your essay into paragraphs. You can use any or all of the following: *bubble clusters*, *spider diagrams*, *outlines*, or *line clustering*.
- 3. Shaping the Essay (outlining, diagramming):** before you write your first draft: a) develop a clear thesis; b) write clear topic sentences for each body paragraph; c) make a list of evidence that supports each claim; and d) write the first sentence of your concluding paragraph. Your teacher may change the requirements for shaping the essay at different times of the year.
- 4. Thesis Statement (argument, controlling statement):** a sentence with a subject and an arguable opinion. In the essay, this comes at the end of your introductory paragraph.
- 5. Introduction:** a clear overview paragraph that introduces the topic of your essay and concludes (usually) with your thesis statement.
- 6. Topic Sentences (claims):** the first sentence in a body paragraph; it states which aspect of the essay's thesis the rest of the paragraph will address.
- 7. Evidence (concrete detail, textual evidence, examples, reasons):** specific details based on the five senses, examples, or, in literary essays, quotations from the story that support/prove the claim made in the topic sentence.
- 8. Commentary (analysis, explanation and elaboration):** a statement that shows how the evidence supports the claim in the topic sentence, often reflecting the writer's opinion, interpretation, personal response, insight, and/or reflection on the claim.
- 9. Conclusion:** the last paragraph in your essay. It should do one or more of the following: a) sum up your ideas; b) reflect on what you said in your essay; c) offer more commentary about your subject; d) give a personal statement about the subject; or e) make predictions. It gives a finished feeling to your whole essay. It does not repeat words or phrases from your paper and especially not from your thesis and introductory paragraph.
- 10. MLA Header:** the required heading on ALL English papers. In the upper left corner of the paper, put:

Your Name:	Joe Student
Teacher's Name:	Ms. Teacher
Eng. ____, Per. ____:	Eng. 9, Per. 5
Date: day month year	17 August 2011

- 11. MLA Format:** the required format on all FINAL DRAFT English essays. All essays should be:
- typed
  - double spaced
  - 1-inch margins
  - first line of each paragraph indented
  - arial or times roman font
  - 12 point font
  - MLA header in top left corner
  - title: centered, 12-point arial or times roman
  - double indent long quotes (over 3 lines)
  - cite all quotes using parenthetical reference

## Essay Writing: Prewriting

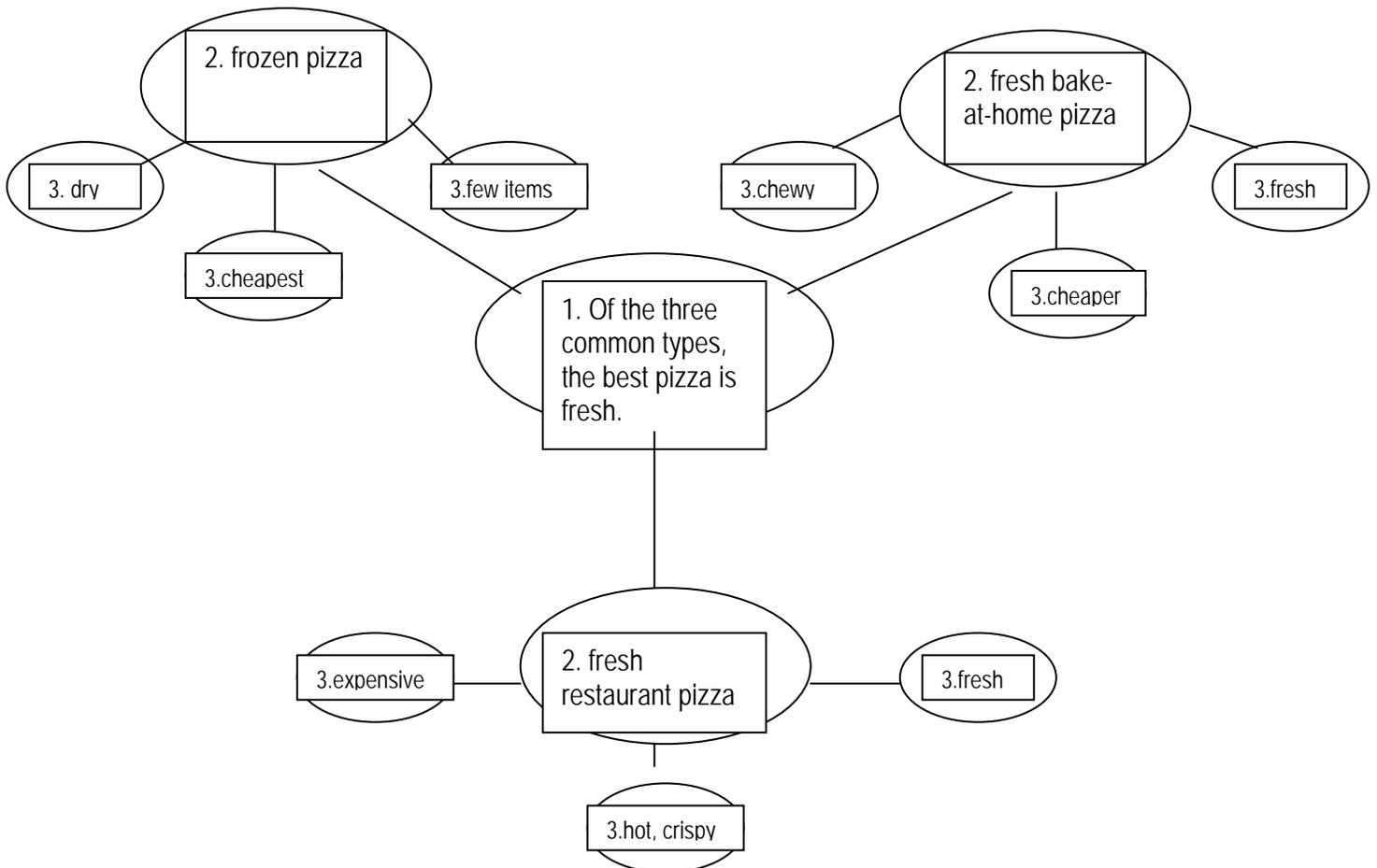
Prewriting is a way to help you write an essay. It gets your ideas down on paper so you can organize them. If you write your main ideas down, you can look back at them whenever you get stuck. You can also review your prewriting while you are putting your essay together.

There are four kinds of prewriting:

1. bubble clusters
2. spider diagrams
3. outlines
4. listing

### 1. Bubble Clusters

1. The subject of the prewriting goes in the middle circle.
2. Each circle is numbered according to its level. The main idea (*thesis*) is level #1.
3. There are three level #2 bubbles branching off the main idea.
4. There are three level #3 bubbles coming off each #2 bubble.
5. You should have at least five words (not including "and," "but," or "or") in each #3 bubble:



## Essay Writing: Prewriting

### 2. Outlines

1. The title is the subject of the prewriting. It is the same as the #1 idea you wrote for bubble clusters and spider diagrams.
2. The lines that start with Roman numerals are the same as the #2 ideas you wrote earlier.
3. The lines that start with capital letters (A, B, C) are the same as the #3 ideas you wrote earlier.
4. Each capital letter line has at least five words in it (same as the #3 ideas you wrote earlier).
5. The different ideas are indented (moved to the right in columns). When you create your practice outline, watch to make sure you are lining them up the same as in the sample:

### Getting a Computer

- I. Picking out a computer
  - A. Got lots of advice from friends.
    1. about hardware
    2. about software
  - B. Shopped around to compare.
    1. checked local stores
    2. compared to internet
  - C. Listened to salespeople talk about features.
    1. compared to online services
- II. Setting it up
  - A. Tried to read manual and gave up.
    1. read hard copy first
    2. tried to follow installation directions from CD
  - B. Friend came to get it started and teach me how to use it.
  - C. Initial frustrations at doing things wrong.
- III. Problems 6 months later
  - A. Erased a whole file and don't know how I did it.
  - B. Waited too long to learn database; had to recopy some files from word processing.
  - C. filled the 100MB hard disk faster than expected.

## Essay Writing: Show Not Tell

Effective writing is vivid and memorable. Ensure that all of your writing is effective by *showing*, not *telling*. *Showing* describes what you are explaining by using images, examples, colorful language, and action. *Showing* writing includes not only what and who, but also when, where, how, and why. Take a look at this passage from Gary Soto's *Taking Sides*:

Tony shrugged his shoulders and looked down at the sidewalk, where a dime gleamed. He bent down and picked it up, turning it over and scratching off the beard of grime that hung on Roosevelt's face. "Here, Linc. Here's part of what I owe you on our bet." He held up the dime and grinned. (68)

Underline all the descriptive words. Then, write a simple *telling* sentence that summarizes the description (*what* happened): \_\_\_\_\_

\_\_\_\_\_

Now, try the opposite. Take a simple *telling* sentence and turn it into an effective *showing* (descriptive) sentence. Here are some exercises to practice:

1. She ate a bowl of cereal. \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

2. He rode his bike down a steep hill. \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

3. They played tag. \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

4. I watched people dance. \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

5. We swam. \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

## Essay Writing: Helpful Verbs

Use these verbs and verb phrases to write a clear thesis statement, topic sentences, and commentary:

addresses	explores	portrays
affects	highlights	reflects
asserts the position that	identifies	reveals
clarifies	illuminates	shows how
dramatizes	illustrates the idea of	suggests
exemplifies	implies	supports the claim that
explains	notes	demonstrates

## Transition Words and Phrases

Use transitions to connect one idea to another. They act as bridges between the thesis or previous topic sentence and the next topic sentence, the topic sentence and the conclusion, and the topic sentences and the concrete details.

Transitions are used between two complete sentences and require a semi-colon(;) and a comma(,):

; as a result,	; in fact,	; next,	; above all,
; comparatively,	; likewise,	; similarly,	; in the first place,
; furthermore,	; moreover,	; in addition,	; on the other hand,
; however,	; mostly,	; afterwards,	; meanwhile,
; in contrast,	; nevertheless,	; alternatively,	; first,

## Other Transition Words: Conjunctions

Transitions used between two complete sentences and requiring a comma:

### Coordinating:

, for  
, and  
, nor  
, but  
, or  
, yet  
, so

Transitions used between two complete sentences, requiring no punctuation:

### Subordinating:

after  
although  
as  
as if  
as much as  
because  
before  
considering  
despite  
due to  
even though  
how  
if  
in addition to  
since  
so that  
than  
though  
unless  
unlike  
until  
when  
where  
whereas  
wherever  
whether  
while  
with

## Essay Writing: Dead Words

The following vague, confusing, or inappropriate words should be avoided in formal writing. *Never use contractions, conversational words, slang words, or filler words* except in quoted dialogue.

### Vague words:

bad  
good  
in conclusion  
in my opinion  
kind of  
sort of  
there (esp. "there is" and "got there")  
thing

### Unclear verbs:

be (is, are, am, was, were)  
do/did (She did a good job.)  
get/got (He got sick.)  
go/went (They went home.)  
have/has/had (He had brown hair.)  
I believe (avoid "I" statements)  
I feel in formal writing  
I think

### Exaggerating words:

a lot  
absolutely  
all/always  
awesome  
basically, pretty  
clearly  
completely  
definitely  
everything, anything, nothing, something  
extremely  
fine  
great  
gross  
incredible(incredibly)  
never/ever  
obvious(ly)  
perfect  
really  
super  
totally  
truly  
very

### Conversational/filler words:

all *contractions* (I've, don't, wasn't)  
anyway(s)  
being that  
boring  
due to  
fun  
hopefully  
just (as in "We just couldn't wait.")  
like (as in "He's, like, so not fair.")  
ok  
all *slang* ("It was just, like, totally cool.")  
so (as in "That's so not cool!")  
stuff  
till (not a real word, actually)  
well (as in "Well, I think...")

## Essay Writing: Introductions

### Grabbers

*Here are some examples of what are known in the world of journalism as "grabbers"—enticing introductions that get readers past the first line and hopefully encourage them to read the entire article. Note that the thesis is located at the end of each introduction.*

- **Introduction #1**—The rhetorical question: What do Greenpeace volunteers, charity Christmas trees, the Polly Klaas Foundation, and a man in a wheelchair all have in common? For me, they represent just a handful of the organizations and individuals who sponsor a good cause but who have given me good reason to boycott their next fundraiser. *People advocating causes frequently cause me grief.*
- **Introduction #2**—The quote: "He who puts up with insult invites injury." As I look back over my experience with advocates and activists during the past two years, I have found that *people advocating causes frequently cause me grief.*
- **Introduction #3**—The narrative hook—an anecdote or opening dialogue: "You ought to be ashamed of yourself! What a terrible mother! If it were up to me, I'd take your children away from you!" A woman I'd never met before shouted these words at me last week in the bank parking lot of my hometown, Petaluma. I had left my two children locked in the car while I deposited my paycheck at the ATM—fifteen feet away from my car. The woman, whose car was plastered with "Find Polly Klaas" posters, approached me and began to shout accusations as I returned to my car. The woman was incensed that in light of the recent kidnapping, I would leave my children unattended in the car. Never mind that I could see them at all times, never mind that they were safely locked inside the car, and never mind that when the woman opened her own car door to drive home, she revealed an eight year old boy sitting in the front seat of her car—presumably left alone while she made it her business to reprimand me. *People advocating causes often cause me grief.*
- **Introduction #4**—Sensational detail or startling statement: When my doorbell rings, I always ask "Who is it?" —not out of fear that it might be a thief or salesman, but out of dread that it might be the man from Greenpeace or the lady from the Save the Children Foundation. *People advocating causes frequently cause me grief.*

OR

- For some strange reason, people with an axe to grind often choose to grind it on me. Whether it's the man from Greenpeace or the lady from the Save the Children Foundation, *people advocating causes frequently cause me grief.*
- **Introduction #5**—Dine with the opposition: Activists and advocates can make us aware; they can excite us to act. In my case, however, *people advocating causes frequently cause me grief.*

# Essay Writing: Conclusions

## Meaningful Closure

Like a good story, a good essay should not stop in the middle. It should have a satisfying conclusion, one that gives the reader a sense of completion on the subject. Your essay should not just drift off at the end but should emphasize the validity of your thesis.

- **Conclusion #1** - An echo of the thesis and a summary of the essay's major points (for long essays only)
- **Conclusion #2** - An evaluation of the importance of the essay's subject
- **Conclusion #3** - A statement of the essay's broader implications
- **Conclusion #4** - A call to action
- **Conclusion #5** - A prophecy or warning based on the essay's thesis
- **Conclusion #6** - A witticism that emphasizes or sums up the point of the essay
- **Conclusion #7** - A quotation, story or joke that emphasizes or sums up the point of the essay
- **Conclusion #8** - An image or description that lends finality to the essay
- **Conclusion #9** - A rhetorical question that makes the readers think about the essay's main point
- **Conclusion #10** - An emphatic summary of the essay's thesis stated in fresh, clever terms
- **Warning!** Avoid these errors in conclusions:
  - ♦ the mechanical ending or repeating the thesis word for word.
  - ♦ introducing new points.
  - ♦ tacking on a conclusion.

changing your stance.using trite expressions ("in conclusion," "in summary"—i.e., do not announce you are done!)

# The ICCEE Quoting Method

## How to Integrate Quotes into a Persuasive Essay: the ICCEE Method

Each body paragraph of a persuasive essay must include

- 1) a topic sentence that explains what aspect of the thesis the paragraph addresses;
- 2) at least one and preferably two sets of ICCEE-quote examples;
- 3) a concluding sentence that wraps up the paragraph and leads into the following paragraph.

**1) TOPIC SENTENCE:** introduces the topic (claim) of the paragraph AND shows the paragraph's relationship to the thesis.

*When Jem decides to build a snowman after a freak snow storm, he shows just how unprejudiced he is.*

**2) ICCEE quoting:** examples (i.e., your proof) of what your topic sentence claims, quoted from another source

**I** = introduce the quote: (who, what, when, where)

*In chapter 8, after shaping a snowman figure out of mud and sticks, he begins to cover it with snow.*

**C** = copy the quote down correctly using quotation marks appropriately:

*"Jem scooped up some snow and began plastering it on. He permitted me to cover only the back, saving the public parts for himself" (Lee 67).*

**C** = cite the quote:

*himself" (Lee 67).*

**E** = explain what the quote means:

*Jem sees nothing wrong with making a snowman out of both mud and snow.*

**E** = Elaborate, expand, and explore on the significance of the quote—show how it relates to the thesis of your essay:

*In other words, his snowman is both black and white. What we see on the outside of a person is just a thin layer of skin, like the snow, but on the inside, we are all made of the same basic materials. It's not what we are on the outside that matters; it's what we are on the inside. Without the stick frame covered with black mud, there would be no white snowman.*

**The result looks like this:**

*When Jem decides to build a snowman after a freak snow storm, he shows just how unprejudiced he is. After shaping a snowman figure out of mud and sticks, he begins to cover it with snow. "Jem scooped up some snow and began plastering it on. He permitted me to cover only the back, saving the public parts for himself" (Lee 67). Jem sees nothing wrong with making a snowman out of both mud and snow. In other words, his snowman is both black and white. What we see on the outside of a person is just a thin layer of skin, like the snow, but on the inside, we are all made of the same basic materials. It's not what we are on the outside that matters; it's what we are on the inside. Without the stick frame covered with black mud, there would be no white snowman.*

## Documenting Quotes the MLA Way

1. **When quoting from a book**, include the *author's last name and the page number* in parentheses at the end of the quote immediately after the second set of quotation marks. If the author is unknown, use the first word (italicized) of the title of the book:  
**EXAMPLE:** Ellen's thoughts are often more explosive than her deeds. For example, when her cousin Dora pees all over the backseat and begins to whine, Ellen does nothing, but she does think to herself "I could shut her up for good" (Gibbons 18).
2. **When quoting from a poem**, insert a slash to indicate the end of each line and capitalize the first letter of each line. Inside the parentheses, include the *author's last name and line numbers*. If the author is unknown, use the first word of the title of the book:  
**EXAMPLE:** When the speaker describes "a red wheel/ barrow/glazed with rain/ water" (Williams 3-6), the reader immediately senses a state of peace and equilibrium.
3. **When quoting from a play**, include act, scene, and line numbers as well as author's last name or first word of the title in the parentheses:  
**EXAMPLE:** When Hamlet tells Horatio that "the funeral baked meats did coldly furnish forth the marriage table," (*Shakespeare* 2.3.14-15) he is expressing his frustration at his mother's hasty marriage and his suspicion that the "fat weed" Claudius has "fed" off of was his father's kingdom.
4. **When quoting dialogue or quotes within quotes:** Use *double quotes* to indicate when the quote from your source begins and ends, and use *single quotes* to indicate when characters begin and finish speaking or to show that the original author was quoting someone else:  
**EXAMPLE:** Queen Welthow treats Beowulf with respect and in turn receives Beowulf's promise for protection of her kingdom and her sons, "Edgeth's brave son then assured the Danish / Queen that his heart was firm and his hands ready/ 'Let me live in courage or here in this hall/ welcome my death!'" (*Beowulf*.216-218).
5. **When quoting four lines or more:** If a quote is more than three lines long, *indent the quote one inch* on the left margin and do not use quotation marks:

### EXAMPLE:

Ellen looks back on the time she spent with her real family as a time when she was out of control:

Oh but I do remember when I was scared. Everything was so wrong like  
somebody had knocked something loose and my family was shaking itself to  
death. Some wild ride broke and the one in charge strolled off and let us spin and  
shake and fly off the rail. And they both died tired of the wild crazy spinning and  
wore out and sick. (*Gibbons* 2)

# Types of Essays: Autobiographical Incident

## Characteristics

An autobiographical incident tells a story about a specific occurrence in the writer's life.

### *The writer*

- sets the story within a day or two, a few hours, or perhaps even minutes
- includes specific sensory detail
- sequences action clearly
- demonstrates or interprets the significance for the reader. Consider:  
How were you previously?  
How did the incident change you?  
How are you now? better? different?

### Criteria

### *The writer*

- centers on one well-told incident
- includes some of the following strategies:
  - names (of people, objects, quantities, numbers)
  - visual details (the five senses) of the incident (taste, touch, smell, sound, sight)
  - specific narrative actions (movements, gestures, postures, expressions)
  - dialogue
  - interior monologues (what the characters are thinking during the incident)
  - expression of remembered feelings or insights at the time of the incident
  - suspense or tension
  - surprise
  - comparison or contrast to other scenes, people, or similar experiences
- provides *context*, describing the background for the incident—the scene, setting, and people
- sets the *tone* and *style* to reveal his/her attitude toward the incident, choosing apt words to convey whether the incident was funny, sad, frightening, interesting, infuriating, etc.
- reflects on the *significance* of the incident in his/her life (see below)

## Types of Essays: Autobiographical Incident (cont'd)

### *Reflection on the incident*

Reflection requires probing into what that experience can show you about your life and more importantly, about life in general.

### **The writer**

- works to see connections between the experience and the ideas gleaned from that experience
- tests thinking about the ideas in light of other experiences and observations
- arrives at new ways of thinking about the initial occasion
- may cite a quotation or an incident from a piece of literature that sheds light on the experience
- reveals insights, what the writer learned from the experience.

### *Shaping the reflection: The writer may*

- move from the occasion to the reflection, discussing the meaning of the big ideas found in the occasion.
- question and explore the meaning, moving from a personal level to the universal,
- use the occasion and the reflection together, describing the occasion one part at a time, interrupting the description to reflect during writing.
- reveal the incident and your own ideas about it bit by bit.
- describe a single incident/occasion
- tell of similar incidents or experiences reminiscent of the occasion
- reflect and discuss the ideas that they similarly suggest.
- begin with an idea or incident in a piece of literature (or even a general experience)
- test your own personal experience against it, thinking and discussing how the experience relates to the idea
- make the reflection more specific with each personal example until the idea has been looked at in several different ways.
- come to an epiphany, a clear change in his view of the world, or an "ah ha."
- reveal a discovery, sometimes expressed as wonder, without a sense of completion.

**Note:** Whatever thought pattern emerges, the writer's reflections explore the meaning of the occasion beyond the personal to the general. Superior essays reveal the writer's thinking, exploration, and discovery emerging through the writing.

# Types of Essays: Autobiographical Incident (cont'd)

## *Sample Essay*

Aaron Best

Mrs. Wilson

English 10P, Period 4

22 March 1995

### First Memory

My very first memories from my childhood, unlike most people's, are not happy ones. They are not of playing on the swings with my friends, throwing food at the teacher at snack time, nor are they of playing catch with my father. In fact, it is just the opposite. My very first memory involves walking into a gigantic courtroom (everything seems to be gigantic when you are three years old) holding on to my mother's hand. **[Orients reader and provides background for central incident]**

"Where are we going, Mommy? Are we going to see Daddy?" I asked as curiously as any child would inquire.

"Yes, Aaron, we are going to see Daddy," my mother replied sadly.

My mother, my older brother, Graham, and I entered the large courtroom while I was still clutching my mother's hand. A large wooden desk sat against the back wall. It appeared like a mountain against my infantile body and I was shocked by the god dressed in a black cloak who sat behind it. I remember the vast wooden floor beneath me which seemed to go on forever, and I remember the ancient portraits of past heroes on the wall; their proud and stout looks offered me little sympathy for the pain to come. **[Uses a wide range of descriptive strategies: visual details of the scene, comparison, and dialogue.]**

After a short exploration of the building, I returned to my mother and brother and found that my father had finally arrived. I ran to him and held onto his legs for dear life.

"Hi, Daddy!" I yelled, not understanding the surrounding circumstances.

"Can you two boys please wait out in the waiting room? I need to discuss something with your parents for a couple of minutes," I heard god bellow in a loud and mighty voice. My brother, who was all grown up at the age of six, took my hand and led me through the revolving wooden door.

Although I had no idea what was happening to my parents, my brother, and my entire way of life that I was used to, I think my brother did. (Although I have never actually asked him to this day.) His sullen walk and gloomy face gave me my first clue— the clue that I caught years later that led me to believe that at the tender age of six, Graham knew that his entire way of life would be different, too.

Suddenly, I saw the door swivel open and I saw my father rush to the bathroom around the corner. I knew exactly where the bathroom was after sitting in the waiting room all that time.

Anyway, Graham followed my dad, and I, having nothing better to do, followed my brother. The big door opened to reveal a rather small, but infinitely clean and unartistic white bathroom. My father, dressed in a very stylish and very professional suit and tie, had his back turned towards the door and I remember hearing the echoes of his sobs vibrating from the walls. It still sends shivers down my back to think about it. Suddenly, he turned around, his big, brown eyes filled with tears, and he knelt for us to hug him. He seemed to be squeezing the life out of me with his big, muscular arms as both my brother and I felt the cold tears fall from his cheek onto ours.

Finally, after fifteen minutes of crying, we pulled ourselves together again, and Graham and I left. We got into the car, buckled our safety belts and didn't say a word the entire ride home. "What was Daddy so sad about?" I thought. "I'll ask him about it when I get home....," but of course, I never got the chance. You see, what both my mother and father never explained to me was that my life from that point on would never be the same again. I would be torn from memories from my past, torn between two sets of parents, and torn between the lies that they would tell about each other. No one asked me how I felt. No one conferred with me to see if I objected. My life seemed to be ruined and I had no say in it whatsoever. But I've learned to live with my pain and forgive my parents, because even though they weren't always there for me, I want to be a good son and always be there for them whenever they need me. My only hope is that they both know how much I still love them both.

# Types of Essays: Research Paper

## Characteristics

### The research paper

- asserts an hypothesis and explores answers to questions
- investigates a subject and presents findings
- increases reader's knowledge of a subject, concept, or idea **and/or**
- helps the reader better understand a process or procedure
- may persuade, validate opinion, or to argue in favor of a viewpoint
- merely states the facts, but sometimes includes opinions

### A writer may

- use primary sources of information: observation, experiences, personal knowledge
- use secondary sources of information: books, articles, speeches, interviews, etc.
- use *credible* sources

## Strategies

### *Gather information:*

- Brainstorm familiar subjects. Consider hobbies, pastimes, habits, sports, homework, games, etc.
- Select a general topic and determine audience (teacher? peers?).
- Narrow thesis based on factual and manageable evidence.

**Organize research findings:** remain focused on thesis (see "Autobiographical Essay," "Prewriting," and "Shaping the Essay").

### *Report research findings and*

- engage reader with an interesting introduction.
- convey information accurately and authoritatively.

**Conclude** by restating thesis in fresh language and reflecting on what the research suggests (see Conclusions, #2-8, p. 14).

# Types of Essays: Research

## Sample Essay

Katie Pozzi

Mrs. Williamson

English 12, Per 5

12 March 2009

### Playing the Game of Life

Scientific developments have contributed to human kind in innumerable ways. Ambitious scientists have succeeded in curing many diseases and will continue to do so as technology advances. They can clone existing life or create new life in a test tube, but have scientists gone too far with their experimentations with life? Sometimes nature should be left alone. Life can miraculously survive on Earth already, so it doesn't need to be enhanced in significant ways. Tampering with an already balanced system can bring new problems into the world that will have lasting effects.

In Mary Shelly's *Frankenstein*, the main character, Dr. Victor Frankenstein, crosses the ethical line of scientific experimentation when he decides to create artificial life. Victor says that scientists, "have acquired new and almost unlimited powers; they can command the thunders of heaven, mimic the earthquake, and even mock the invisible world with its own shadows" (47). Believing in this unlimited power, Victor jumps into the experiment without fully considering the consequences. He doesn't use a limited amount of power, but instead he goes overboard with the knowledge he has. He disassembles human corpses and restores animation to the lifeless pieces, thus generating a new species that has never before inhabited the Earth. Victor plays the role of God when he creates life, but this disrupts the natural order of the world. His creature, although physically adept, was not able to coexist with the rest of the world; the earth was already full, and there was no room for him. It was unethical for Victor to create a new being and expect it to blend in with the rest of life. Victor's experiments ended up being very dangerous, and he should have put more thought about the outcomes.

Similar to Dr. Frankenstein, scientists today cross the ethical line when they experiment with human life. Medical doctors today have the ability to manipulate human genes and chose specific characteristics for unborn children. They use a procedure called pre-implantation genetic diagnosis (PGD) to help parents chose the gender

and characteristics of their children. "In theory, these data could be used to analyze the DNA of an embryo and determine whether it was more likely to give rise to a baby of a particular hair, skin or eye tint" (Naik). Technology such as this gives us too much power which we cannot fully control: we don't know the prejudices that will arise or the psychological effects on children who are "tailor-made". There are too many unknowns to experiment with life in this way. Humans are a thriving race; by experimenting with life that is already successful, it is possible to arouse new problems that never existed before. We don't know how playing with life in this way will affect us in the long run. After Victor creates his monster he says, "Had I right, for my own benefit, to inflict this curse upon everlasting generations?" (Shelly 159). He realizes that his experiments will have lasting effects on the world. We also need to recognize that any problems that result from scientific research will not just disappear.

Scientists should never play with existing life, enhancing it for their own gain. In an article called "Are Scientists playing God with Frankentrou?" , the author Michael Kanellos discusses how scientists have manipulated the genes of trout in order to breed a larger and more attractive variety of fish. Scientists use a technique in which they "apply heat of shock to actually add two extra sets of chromosomes" (Kanellos). However, when these four-chromosomed fish breed with the normal variety of trout, the offspring is sterile. Experiments like these pose problems with the ecosystem; if these fish escaped somehow it would affect not only the trout but also the animals that prey on the trout because each element of nature is intertwined with the others. It is unethical to disrupt the balance of nature that thrives harmoniously on its own. Scientific experiments should never risk more harm than good, and changing the genetic makeup of a fish in order to increase its attractiveness definitely does that.

Scientists also need to be careful when doing experiments that seem as if they would benefit society. Unexpected problems can occur that that cause the experiment to have fatal outcomes. When Frankenstein first engages in his experiment, he says, "What glory would attend the discovery if I could banish disease from the human frame and render man invulnerable to any but a violent death!" (Shelly 39-40). The intensions of the scientist are initially noble, but his lack of competent forethought on the subject exhausts his labors and causes regretful repercussions. In the article, "Craig Venter: Pushing Biotechnological Boundaries", Terry Moran and Dan Morris explain an innovative scientific experiment today. Craig Venter and other scientists are attempting to create a new man-made organism- the first artificial life form. Like Frankenstein, Venter wants to help the world by creating something that will benefit mankind. He believes it could help fuel cars or even clean pollution from the air. However,

Arthur L. Caplan, director of the Center of Bioethics at the University of Pennsylvania, makes an important point when he said the scientists may be, "manipulating nature without knowing where they are going. There are arrogant scientists, and our friend Venter may be one of them." Even if the experiment seems positive, any time scientists meddle with nature, there is always a potential for disaster. With scientific technology advancing rapidly, scientists need to be extremely careful not to produce anything dangerous.

Any scientific experiment needs to be conducted with extreme precaution especially when dealing with the manipulation or modification of life because even experiments that have good intents can have perilous effects. It is unethical to change the way life has always been especially for superficial reasons like genetic selection. Once knowledge is available to the public it can be used by anyone for any intent, and it cannot be hidden again once it has been discovered. So scientists need to make sure they don't create anything that they will regret in the future.

#### **Sample: Works Cited**

Kanellos, Michael. "Are scientists playing God with Frankentrou?" *CNET News*. 28 July 2005. Web. 19 March 2009.

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Shelley, Mary. *Frankenstein*. New York: Penguin Putnam Inc., 1994. Print.

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Gupta, Sanjay. "Should Baby be Scanned?". *Time Magazine*. 5 February 2007: 76. Print.

Marrin, Minette. "Scientists Playing God? We Should Rejoice." Sunday Times. *Timesonline*. 25 June 2006. Web. 18 March 2009.

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# Types of Essays: Persuasive

## 1. Interpretive/Literary Analysis

### Characteristics

*The interpretive essay is an persuasive essay that*

- says what a piece of literature means to you and proves this meaning to the reader
- develops and shows insight into the subject you are writing about, sometimes insights about yourself and even insights about other people

### Parts of the Essay

*The Introduction*

- includes the author and title of the piece of literature.
- briefly tells what the piece of literature is about so that the reader will understand the thesis of your essay.
- ends with a *thesis* that gives the overall argument for your essay.

*The Body*

- offers meaning by making claims about the thesis (the subject) of your essay.
- provides evidence from the piece of literature to support or justify your claims.
- Has a paragraph structure that usually reflects the following pattern:
  - makes and explains the claim (**topic sentence**)
  - supports the claim with textual evidence (**concrete detail**)
  - explains the claim and textual evidence (**commentary**)
  - has **transitions** that glue **concrete details** and **commentary** together
  - offers a satisfying and convincing **conclusion** to the paragraph

*The Conclusion*

- moves logically from the arguments made in the essay to a convincing and satisfying conclusion.
- echoes the thesis, but does not repeat from the essay (use synonyms).
- highlights the importance or relevance of the thesis to the reader.
- gives the essay a finished feeling.
- does not offer new concrete detail.

The essay echoes the thesis throughout. Commentary remains focused.

# Types of Essays: Persuasive

## 1. Interpretive/Literary Analysis (cont'd)

### Sample

John Student

Ms. Teacher

English 9, Per. 6

23 February 1998

#### The Pitfalls of Pugnacious Loyalty

Loyalty is good, or is it? In Shakespeare's play *Romeo and Juliet*, two families carry on an ancient feud, though neither remembers its origin. Tybalt, a young Capulet, is an outstanding example of loyalty run amok: he blindly hates the Montagues, never stopping to wonder why. Tybalt's actions not only affect himself and his immediate victim, but harm others. **Tybalt is an example of how blind loyalty coupled with a fiery temperament can cause devastation. (THESIS)**

Tybalt hates without thinking. At the opening of the play, Benvolio, a Montague, asks Tybalt, a Capulet, to help him keep the peace. In response, Tybalt says, "I hate the word as I hate hell, all Montagues, and thee" (1.1.71-72). Tybalt doesn't know the Montagues enough to despise them as much as he does, yet his family historically hates them, therefore he does. He is overzealously loyal to his family; a trait which is further demonstrated when Tybalt challenges Romeo for crashing his uncle's party. Seeking Romeo but finding Mercutio first, Tybalt challenges Mercutio saying "thou consortest with Romeo" (3.1.44) as if that were a crime. Mercutio is not a Montague, but Tybalt fights Mercutio simply because he is friends with Romeo. Tybalt hates because of the feud, nothing more. Mercutio has done nothing personally to deserve Tybalt's fury. Tybalt's blind loyalty tragically causes Mercutio's death.

Blind loyalty by itself may not be harmful, but Tybalt has a fiery temperament. He is quick to anger in all situations in which we see him in the play. In addition to his eagerness to fight with peacemaker Benvolio in Act 1, another strong example is at his Uncle Capulet's party. When Tybalt recognizes Romeo's

voice he tells his servant to "Fetch me my rapier boy. What dares the slave come hither, cover'd with an antic face, to fleer and scorn at our solemnity? Now, by the stock and honour of my kin. To strike him dead I hold it not a sin" (1.5.21-26). Tybalt is so eager to fight he will kill at a festive and peaceful party. Romeo's only sin is that he is there. Montague even tells Tybalt that Romeo is much admired in Verona (1.5.32) indicating that he is not upset by Romeo's presence. But Tybalt is violent and pugnacious. His quick temper later results in his fighting Mercutio when Romeo chooses not to fight. Tybalt must hurt someone! Later, when Tybalt returns after killing Mercutio, Benvolio sums up Tybalt's nature when he tells the prince how Romeo begged Tybalt to give up the quarrel but Tybalt "could not take the truce with the unruly spleen of Tybalt deaf to peace but that he tilts with piercing steel at bold Mercutio's breast" (3.1.157-159). One death is not enough for angry Tybalt even though the Prince has declared that he would pay with his life.

Blind loyalty like Tybalt's is a tragic fault. In the play it leads to many deaths and much sorrow. Every character in the play is affected. Through the use of Tybalt, Shakespeare intends to show us that loyalty can be carried to extremes. Tybalt is symbolic of many of the Montagues and Capulets: people who are quick to judge and act on prejudice without considering the consequences. Shakespeare shows us through this play how these negative traits are responsible for many of society's ills. Today, he might use the Crips and the Bloods to illustrate that blind loyalty coupled with a fighting spirit is a dangerous combination.

# Types of Essays: Persuasive

## 2. Cause/Effect

A cause/effect essay either

- speculates or reasonably guesses about the **causes** of a given situation, event or trend,  
or
- speculates on or predicts **effects** (outcomes, consequences) of a given event or phenomenon.

### Characteristics

*The writer*

- clearly presents the situation (phenomenon, trend, or event) using statistics, examples, anecdotes, or evidence to help define the situation to the reader fully and precisely.
- is able to confidently speculate about the possible causes and/or effects of a situation, trying to persuade readers that the speculations are plausible.
- presents a fully developed, convincing argument for his speculation that demonstrates broad knowledge and clear understanding of the topic and offers support for each proposed cause and/or effect. This may include the following strategies:
  - citing historical evidence, facts, expert opinion, statistics, anecdotes from personal experience, or examples from literature
  - considering obvious as well as hidden causes and results
  - considering alternative causes and effects
  - considering and refuting possible counter arguments without insulting them
  - giving specific examples based on similar situations or analogies
- uses language rich in sensory detail.

### Criteria

*Logic and Relevance of Causes and Effects:* The writer

- may mention several possible causes and/or effects, developing and linking them;

or

- may mention only one, building it fully and examining it closely from a variety of perspectives.
- weaves together facts, opinions, and projections throughout the essay to create and develop convincing reasons for the proposed speculations.
- uses imaginative, inventive argument to convince the reader of the logic of the speculations.
- clearly sees and shows multiple perspectives.
- shows a direct and logical connection between the speculated cause or effect and the situation used throughout the essay.
- keeps the reader grounded in the relationship between the situation and the proposed causes and/or effects and in the logical development of the speculation itself.

**It is the writer's task to convince the reader of the plausibility of the speculation while showing conviction, enthusiasm, and freshness.**

# Types of Essays: Persuasive

## 2. Cause/Effect (cont'd)

### Sample

Jessica Wren

Mrs. Williamson

Rhetoric, Per. 6

8 May 2000

#### Fearsome Foliage

A daily pastime occurred at my childhood daycare, right before naptime but strategically after lunch. The six children with whom I grew up and I, confined within the walls of supervision, were let out to play. Our final destination was always the ivy-covered back yard of the house. We would trek through the plants on expeditions for snails to add to our collection or just pretend we were in the jungle. Nearly all of my childhood memories stem from this ritualistic interaction with those plants, a fact that I find incredibly odd now because, well, I hate bushes. It is a strong word, I know, but nothing else can as astutely capture my contempt for shrubbery as hate. The ill feelings I have for that branch of nature have manifested themselves for upwards of twelve years. They have taken over my mind, my soul. Over a decade of anger has grown in accordance with the beloved ivy of my yesteryear. And this resentment has come to make me aware of the potential danger that has invaded our world. The bushes are spreading, and they will soon be wreaking havoc that I have had to bear witness to. We need to stop them before they stop us.

The evil of the shrub extends far beyond mere pricks from the thorn of a rose bush or allergies from the sycamore trees. Plants have developed a malicious attitude towards humans. Granted, they are probably justified; we have been cutting them down for our own personal uses, but their effects are still detrimental to the human race's well being. One cold, spring morning, while riding my bike to 4<sup>th</sup> grade class as I did every morning, I came face to face with a demonic bush set out for destruction. As I pedaled my pink, sparkling Huffu bike down my road, I thought nothing of the shrubs that lined the sidewalk; they

had as of yet never caused me any harm. I had no reason to suspect them of any evil doings. Little did I know, those very plants were hatching a massive plot to take over the humans beginning with lil' ol' Jessica. My school was just in sight when a particularly violent branch shot out of a spiteful bush, catching my tire spoke and slamming me on the ground. All I could do was sit there, dizzy, in a state of stupor, blinking at the bush in a silent, contemplative mindset. Why lash out at a poor little schoolgirl? At such a green age, I hadn't even thought of world domination as motivation for plant violence, but the notion soon developed in my mind as my negative bush relations became more common and more threatening.

Having proved their point very effectively, those bushes never tried any funny stuff on me again. We seemed to live peacefully together without mishap, and I was happy to ignore the traumatizing incident with the plant world that had altered my thoughts. With that ordeal tucked in the back of my mind, I happily trotted off to middle school to enjoy my life. Yet, upon enrollment, I was to be faced with the biggest, most fearful plant experience that has ever been recorded. Her name is Mrs. Harper. Now, the vice principal might not seem like she would induce vegetation horror, but this one was the leader of the international herbal rebellion, a not-so-docile title. Every day as we little ones frolicked out of our classrooms to enjoy the great outdoors on our lunch or break, we would be pitted against the Harper. With fiery red hair flying in the wind and flared nostrils, she would insistently and repeatedly scream "STAY OFF THE BUSHES!" at hoard after hoard of children. Most just thought she was trying to preserve the beauty of our campus. However, those of us who looked deeper into the actual reality of the situation saw what the sinister woman was trying to do. The plants had taken over yet another feeble-minded human and were exploiting her as a warrior in their war to take back the planet. They refused to be suppressed any further.

My hate has developed from the traumatizing memories and injustices caused by rambunctious bushes. Their causes have been made very clear to me, though the rest of the world chooses to be kept in the dark. But once faced with the reality of the power that plants hold over us, I am confident that humanity will join my cause. Save the rainforest, sure, but save yourself from those hedge clippings over there first.

# Types of Essays: Persuasive

## 3. Comparison/Contrast

### Characteristics

The **comparison/contrast essay** is a style of persuasive writing that

- makes comparisons and/or contrasts between or among elements
- makes judgments about the two (or more) elements
- may or may not attempt to persuade a viewpoint.

### The writer

crafts a meaningful thesis  
describes the subjects clearly and distinctly  
uses transitions to avoid choppy organization  
establishes meaningful criteria  
strategy is closely related to evaluation and argumentation

### Parts of the Essay

#### *The Introduction*

- orients reader to the elements
- clearly defines the issue
- states the thesis

The **Body** may be developed using **block style**, **point-by-point**, or a combination of these:

- **Block Method:** This method of organization presents body paragraphs in which the writer first discusses subject "A" on points one, two, three, etc. then discusses subject "B" on the same. The outline below illustrates the block method:

**Thesis:** *Mama's Pizza is a better restaurant than Papa's Pizza because of its superior food, service, and atmosphere.*

- A. Papa's Pizza
  - 1. food
  - 2. service
  - 3. atmosphere
- B. Mama's Pizza
  - 1. food
  - 2. service
  - 3. atmosphere

**Note:** The same order is used for each subject (i.e. food is first in both blocks). Not recommended for timed writing tests.

**A note on transitions:** specific references to the points made in the "A" block must be made in the "B" block. **For example:** Unlike the friendly, attentive help at Papa's Pizza, service at Mama's Pizza features grouchy persons, who wait on customers as if they consider their presence an intrusion on their privacy.

## Types of Essays: Persuasive

### 3. Comparison/Contrast (cont'd)

- *Point-by-point Method: This method of organization calls for body paragraphs to compare or contrast the two subjects within each paragraph. The outline below illustrates the point-by-point method:*

**Thesis:** *Mama's is a much better restaurant than Papa's because of its superior food, service, and atmosphere.*

Point 1: Food

- A. Papa's
- B. Mama's

Point 2: Service

- A. Papa's
- B. Mama's

Point 3: Atmosphere

- A. Papa's
- B. Mama's

**Note:** If you select this pattern of organization, you must make a smooth transition from subject "A" to subject "B" in each discussion to avoid a choppy seesaw effect. Be consistent; present the same subject first in each discussion of a major point. For instance, in the above sample, Papa's is always introduced before Mama's.

*The conclusion*

- makes meaning of the comparison and/or contrast

### Criteria

**The writer**

- establishes the specific criteria on which the subjects will be compared and/or contrasted
- chooses criteria that is meaningful
- selects a method of comparison and uses it in a logical, meaningful, consistent way

**The writer may**

- analyze the subject
- include personal experiences or experiences of others
- cite authorities
- cite lines from a passage, literary work, movie or song
- cite concrete detail

# Types of Essays: Persuasive

## 3. Comparison/Contrast

### Sample

English Student

Ms. English Teacher

English 11H, Per. 6

17 September 2001

#### Contemplating Strength

T.C. Boyle's *Tortilla Curtain* and Elie Wiesel's *Night* are not triumphant books. They are books that explore the quiet endurance of the human soul. Both novels address the phenomenal human capacity to survive even against the greatest of odds: in *Tortilla Curtain* two of the main characters struggle to exist under the radar as illegal aliens in America, while in *Night* the main characters struggle to survive the holocaust. Illustrated through the symbols, protagonists, and especially the conclusions, the books do not paint an aggressive picture of violent revolution, but one of quiet inner strength.

Both books are rich in symbols of steadiness. The American dream we find in *Tortilla Curtain* is one of incredible dedication to making the best of every situation, of fulfillment of one's needs through hard work. Socorro, the baby, is dedicated from the start to quiet strength: "She was the smallest living human in the world, a face out of the immemorial past, her eyes clenched against the light, and she rode up against her mother's breast as if she were attached to it, as if she were a part of her still" (303). She does not cry from discomfort, but braces herself against opposition and clings to whatever nurtures her. Even the flood at the end of the book, though it was disastrous and definitely not peaceful, utilizes all the connotations of water—steady, smooth, enveloping—to demonstrate the steady endurance of these people.

*Night* is hardly different in the connotation of its symbols. The night itself is still—it can be terrifying, it is inescapable; nevertheless, it is steady. The little boy about to be hanged is depicted as a "sad-eyed angel"(61) and even hinted at as being the embodiment of a murdered God, but the image is lonely and haunting rather than aggressive. The long, painful, never-ending run to Gleiwitz ("Our march had lost all semblance of discipline. We went as we wanted, as we could" (88)), which is representative of the entire story, is described almost hypnotically, as though it encompassed numbing pain and numbing hatred until the characters became unconscious in motion. It was

not a forceful, violent run, merely one that was endured because there was nothing else to do. Described with equal power, Juliek's violin playing on the night of his death was mournful and despairing. It is described that he played "his lost hopes, his charred past, his extinguished future" (90) as opposed to his hatred or his vengeance or his outrage.

*Tortilla Curtain's* protagonist, Candido, is also constantly suffering. Though he never stops trying to provide for his wife, himself, and later his child, he hardly seems to fool himself into thinking his dreams will ever come true and by the end is reduced to a state of numbness: "[Candido] looked at Delaney, looked at the telephone in his hand, and then he just stepped right out into traffic like a sleepwalker" (333). He is not an angry militant, attacking every Gringo he sees or even everyone who does him harm. He simply tries to survive. Elie, the suffering child protagonist of *Night*, similarly dedicates himself to survival. When they first arrive at Auschwitz, the prisoners consider revolting, but instead they decide "You must never lose faith, even when the sword hangs over your head" (29). Instead of fighting, they put their fate in the hands of their god. Later, when Elie loses faith in his god, he still doesn't turn to violence or vengeance: "Where is God now?' And I heard a voice within me answer [ ]: 'Where is He? Here he is— He is hanging here on this gallows. . .'" (62). Though his hatred builds immeasurably against his oppressors, this anger turns more and more inward with each burden he must bear.

The difference between the two stories is the extent of oppression revealed by the endings. Though many of us would find Candido's life impossibly difficult, at the end he was still able to quietly reach out and help someone else. When the flood washes Candido and his family down the canyon, he still has the humanity and compassion to reach out and save the gringo Delaney, who has also been swept away. "But when he saw the white face surge up out of the black swirl of the current and the white hand grasping at the tiles, he reached down and took hold of it" (353). Candido cannot abandon another human being, not even one who has just tried to kill him. By contrast, at the end of *Night*, Elie realizes that steadily, quietly, he has been killed from the inside out: "I have nothing to say of my life during this period. It no longer mattered. After my father's death, nothing could touch me anymore" (107). Elie had seen the worst humanity had to offer, and it had destroyed him.

A book's influence is best judged by the final impression the reader receives at its completion. At the end of both *Tortilla Curtain* and *Night* I was not inspired to start a revolution amongst Latino immigrants, nor rant and scream at Neo-Nazis for their injustices. I was not inspired to burn buildings or start riots or even write letters to the editor. But let it not be said that these books were not inspiring—at their completion I sat and thought for a long time.

# Types of Persuasive Essays: Evaluative

## Characteristics

*In an evaluative essay, the writer*

- establishes criteria and makes a clear evaluation about the subject's worth
- presents a judgment based on critical assessment, not simply an expression of likes and dislikes
- supports his/her view by using specific evidence
- takes a position on a debatable topic
- uses carefully reasoned and well-supported arguments
- considers both logic and emotion in crafting the argument
- challenges other views in an effort to persuade the reader to recognize the validity of the author's argument
- anticipates readers' objections and refutes possible counter arguments

Parts of the Essay

### The Introduction

- describes the subject, its characteristics and significance
- provides information the audience may not know
- may describe personal experiences or feelings associated with the subject
- addresses the audience's concerns
- orients reader to the subject
- clearly defines the subject
- introduces controversy
- states the thesis
- acknowledges opposing views

### The Thesis Statement

- states the author's position on the issue
- echoes throughout the essay
- remains clear, so that reader is never in doubt about the writer's position

Your full thesis statement will have three elements:

- 1) thesis
- 2) points that can be made against your thesis
- 3) points in favor of your thesis

Putting these three elements together in a full thesis statement merely arranges in an orderly way the raw materials you will be working with when you write. The full thesis statement never appears in its original form in the finished essay. Nevertheless, its preparation before you start to write is extremely important, for it will serve as your one sure guide through the abyss that lies ahead: the abyss of argument.

- Sample Thesis Statement: *Illegal immigrants should be provided education and health care benefits.*

## Types of Persuasive Essays: Evaluative (cont'd)

### CON

California cannot afford to support illegal immigrants

Providing health care and education to illegal immigrants merely encourages them to come to California.

**Note:** Take care of **con** arguments *first*. Then you can move on, developing fully the pro arguments that support your thesis.

### PRO

Illegal immigrants do our dirty work and they do it cheaply.

We are all immigrants.

Prop 187 would unfairly punish the children of illegal immigrants.

Education will give the children a chance to become productive citizens.

Without education, these children will contribute more to the state's poverty.

### The Body

- relates and applies criteria to the evidence
- convinces the reader of the writer's point of view
- moves from least important to the most important
- acknowledges the opposition. Dine with the opposition early in the essay to establish common ground, then argue convincingly using reasons and evidence.
- *Support:*
  - Arguments may appeal to emotion by indication of concern,
- or
- Arguments may appeal to logic through well-reasoned support, such as:
  - examples
  - details
  - expert opinion
  - quotes from literature
  - anecdotes (personal experiences)
  - hypothetical situations (used sparingly!)
  - common facts accepted as true
  - universal truths
- *Organization:* Arguments must be organized effectively. The most important argument should be given the most time and ink. In ordering your arguments, consider saving your strongest punch for last.
- *Tone:* The tone should be reasonable and confident, not preachy and never cocky!
- restates the evaluative stance of the essay
- highlights and clarifies insights produced by the evaluation
- *should*
  - echo thesis in fresh language
  - remind the reader why the issue is important to him/her
  - never introduce a new argument
  - *might*
  - call for action
  - suggest a solution
  - connect the issue to a "bigger picture"

# Types of Persuasive Essays: Evaluative (cont'd)

## The Conclusion

### Criteria

#### The writer

- establishes the specific criteria on which the subject will be evaluated
- focuses on a subject's importance or unique qualities
- chooses criteria that is traditionally and specifically associated with the subject
- in a testing situation, could encounter criteria previously determined
- Determines appropriate criteria based on the category of the subject, e.g., deciding which movie is more successful, *Star Wars* or *Grapes of Wrath*, depends on whether the writer selects "socially significant" or "technically innovative" as the dominant criteria
- presents criteria clearly and applies it consistently in judging the subject

#### *The writer may*

- analyze the subject
- compare and contrast subjects in the same category
- include personal experience or the experience of others
- cite authorities
- cite lines from a passage, literary work, movie or song
- cite concrete detail

### Strategies

#### A writer may

- define an issue by reporting information
- speculate about the effects of an unresolved issue
- establish credibility by using an autobiographical incident as the basis for an argument
- refute opposing points by evaluating them

# Types of Persuasive Essays: Sample Evaluative

Jessica Diaz

Ms. Malcolm

English 9, Per. 5

27 September 1997

## *Mrs. Doubtfire: A Hero's Journey*

What comes to mind when one thinks of a hero? Perhaps one might picture the supernatural powers of Superman, his superhuman strength and x-ray vision, Maybe one thinks of our great leaders, such as Gandhi or Martin Luther King, Jr., who bettered the world with their selflessness and courage. The movie *Mrs. Doubtfire*, directed by Chris Columbus, shows that a person doesn't necessarily have to be one of these history-making greats to be classified as a hero. Joseph Campbell defines a hero as "someone who has given his or her life to something bigger than oneself." On a traditional hero's journey, a person separates himself from the known and goes into the unknown because there is an element in his or her life which needs to be changed. The hero goes through a series of tests and ordeals before facing a final challenge, which leads to a transformation. The hero is now allowed to return home. Daniel Hillard, a humorous, light-hearted man who takes life one day at a time, goes on such a journey. After his divorce and loss of custody of his two children, he masquerades as an old nanny just so he can see his kids. His disguise is eventually blown and he then goes through a transformation to become a responsible and independent person. As a result, Daniel Hillard is a true hero who accomplishes a hero's journey.

The separation begins with Daniel's divorce. Most of his custody rights are taken away and he now has only Saturday visitation rights. The hero is thrust into his journey at this point, as something of great importance to him has been taken away. Soon after the court decision, his children visit his apartment for the first time. They are dropped off an hour late by their mom and picked up an hour early. This is the hero's call, as he sees something is definitely lacking in his life. He will have to change something in his life in order to spend any quality time with his children again. Daniel, the hero, has heard the call.

The court scene has symbolic meaning in conveying that Daniel is in fact a hero. The first indication is when the judge calls Daniel an "obviously loving father." The judge is defining Daniel's heroic strengths. In this case, his strength is love for his children. Next, however, the judge says that Daniel must hold a stable job and have suitable living quarters in order to be a suitable father for his children. One purpose of this statement is to define Daniel's heroic flaw. The judge has also touched upon the goal of Daniel's journey. This scene gives us a preview of the hero and the journey on which he is about to embark.

Our hero Daniel then leaves the known and enters the unknown as his brother assists him in creating his tricky disguise. Daniel's brother will serve as a helper for our hero. Daniel's actual costume is his talisman. He is now transformed into the character of Mrs. Doubtfire. This is Daniel's physical preparation for the journey to come, and this is the threshold. Although this transformation is physical, we know he will later have to transform emotionally. The hero is now ready to embark on his journey further.

Daniel begins the descent into the unknown when he rings the doorbell on the Hillards' front porch. This begins the journey which will lead to his true transformation. When Daniel steps into the Hillards' house as Mrs. Doubtfire, he enters the unknown. The initiate has completed the separation from the known.

The hero then undergoes a series of tests and ordeals, which make up the majority of the movie. One of the tests he must go through is to keep his true identity hidden when he is around his ex-wife Miranda. This teaches him self-control and that he cannot always rely on his humor and charm to get out of sticky situations. His second test is to try to balance his two identities and make excuses for his messy apartment when the court representative comes to check on Daniel's progress. Daniel goes through more struggles which strengthens his character and prepares him for the final challenge.

The final ordeal, when Daniel is at the restaurant, prepares him to face the greatest challenge of all: the abyss. The third test is at the restaurant when Daniel has to dash madly back and forth between a dinner meeting with his boss and his ex-wife's birthday dinner. There is some emotional struggle here as

the hero has to stop himself from losing his cool over Stu, his ex-wife's boyfriend. This test also manages to finally teach the hero that his clever wit really can only go so far because eventually his cover will be blown. This prepares Daniel for the court separating him from his children and saying he is only allowed supervised visitation rights. This is the abyss of the journey, and Daniel must face it alone, without his children. He can only see his children again if he truly learns responsibility. Although this is a very difficult part of the hero's life, the dragon must be slain in order for transformation to occur.

The hero at last undergoes his transformation. Now, the victor holds a successful job and has a nice place to live. He has learned responsibility, and he has had to face life without his children. He now is an actor on a children's TV show, and best of all, he doesn't need to rely on excuses and clever punch lines anymore. Daniel has achieved his atonement. He will now be able to live his life without the constant tests and ordeals. The star of the movie has achieved enlightenment through his transformation.

Daniel can now return home with his "boon," the right to see his children. He gains permission to see his children for a few hours after school every day. Daniel has also emerged from the journey stronger, with better qualities such as responsibility and independence. The hero has overcome his heroic flaw. He has also benefited others in that he has made his family happier. And, he has come home.

The movie *Mrs. Doubtfire* is in fact the story of a man on a hero's journey. Daniel leaves the known world and even his identity by becoming someone else, goes through a series of humorous, but significant tests and ordeals which strengthen him as an individual and transform him into a responsible parent. After completing his transformation, Daniel returns to his normal life, which has been improved as a result of his journey. This movie is not only a story of a man battling for custody of his children, but it is the tale of a person on the search for home, a metaphor used throughout literature. The search for home is simply the search for where one belongs. This can be a mind set, a physical place, a career, or anything that makes one feel a part of something. *Mrs. Doubtfire* is one of many examples of the search for home.

## Types of Essays: In-Class Timed Writing

### Preparing for In-Class Essays

In preparing for an in-class timed essay, nothing can take the place of knowing the subject well. You can, in other words, prepare for an essay exam throughout the unit by taking careful notes of discussions and assigned readings. You may want to outline a reading assignment, list its main points, copy down and define key terms, and summarize the main idea.

### Analyzing Essay Questions

Before you begin writing, read the question over carefully *several times* and analyze what it asks you to do. Most essay examination questions contain two kinds of terms: **strategy terms** that describe your writing task and **content terms** that explain and limit the topic.

- **Common Strategy Terms:**
  - **analyze or discuss**—divide an event, idea, or theory into its components and examine each one in turn
  - **compare and/or contrast**—show similarities or differences between two or more events or topic
  - **define**—identify and state the essential traits or characteristics of something, differentiating it clearly from other things
  - **evaluate**—carefully appraise the problem, citing both advantages and limitations. Use expert sources and personal opinion/experience.
  - **interpret**—translate, give examples of, or give your opinion of the meaning or significance of a subject.
  - **justify or prove**—prove the truth of something by providing clear, logical reasons and factual evidence. Use expert sources and personal opinion/experience.

**Example:** *Discuss the function of the river in Huckleberry Finn.* "Discuss" is the strategy you need to use; "the function of the river" is the content you need to discuss.

### Thinking Through Your Answer

- Think for a few minutes *before* you begin writing and then make a quick outline or diagram of the major points you need to make and what order they need to go in. Then jot down evidence for each point. Each major point will become a separate paragraph. **Do not skip this step!**
- Write a clear, succinct thesis that satisfies the strategy term of the exam question. **Hint:** *rewrite the question as your thesis.*

### Drafting Your Answer

- Because they are timed, in-class essays are not as detailed as take-home essay assignments. The introduction and conclusion are shorter, but there must still be lots of evidence (proof, examples).
- After writing a paragraph, review what you have written before going on to the next point.
- Write as neatly as possible.

### Revising and Editing

- Leave enough time to review what you have written. –Do you have a thesis? –Is it clear? –Does it answer the question? –Do you have several major points? –Do you have proof for them all? –Are all sentences complete? –Did you check spelling, punctuation, grammar? –Is your handwriting legible?

## Works Cited: The Basics

- Arrange your *list in alphabetical order by the first author's last name*. If there is no author, alphabetize by the first word(s) in the title other than "A" or "The".
- *Italicize titles* of books, magazines, newspapers, journals, plays, movies, web sites.
- *Use "quotes" around the titles of articles*, short stories, poems, essays, web pages, book chapters or parts, and any other works that come in a collection or are part of a larger entity.
- *Use a period (.) to separate each section* of the citation: author's name(s), title of article, title of book, publication information.
- In the publication information, list the location first, separated by a colon (:), then the name of the publisher, a comma (,), and the date of publication (hard copies).
- List the *page numbers by number only*. Do not use page, pg. or p. before the numbers.
- If you use more than one work by the same author, list the works in alphabetical order first according to the author's name, then according to the first word of the title. Use a long dash (five dashes -----) to replace the author's name after the first reference.
- 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 your instructor or publisher insists on them, include them in angle brackets after the entry and end with a period. For long URLs, break lines only at slashes.
- FOR HELP: Go to the Analy High School Library web site: <http://www.lookitupanaly.blogspot.com> and scroll down to the links to English and Literature→Noodlebib or English and Literature→MLA

## Types of Works Cited Entries

### BOOKS

**One Author** Reidman, Sarah R. *Masters of the Scalpel*. Chicago: Rand McNalley and Co.,1962. Print.

**Two or Three Author** Bryant, Donald, John Hanson, and Earl Wallace. *Oral Communication*. New York: Apple Publishing Co., 1948. Print

**Many Authors (four or more)** Pollack, Thomas, et al. *Exploration*. New York: Prentice Hall, 1956. Print.

**Editor of a Collection** Van Doren, Mark, ed. *The World's Best Poems*. New York: World, 1943. Print.

**Author in a Collection** Frost, Robert. "The Road Less Traveled." *The World's Best Poems*. Mark Van Doren, ed. New York: World, 1943. 237. Print.

**Later Edition** Brigance, William. *Speech Communication*. 2<sup>nd</sup> ed. New York: Appleton, 1955. Print.

**Volume** Leach, Maria, ed. *Dictionary of Folklore*. 2 vols. New York: Funk & Wagnalls, 1950. Print.

**Essay, Article in Collection** Boas, George. "Freshman Advisor." *Perspectives*. Ed. Leonard Dean. New York: World, 1979. 108-118. Print.

## Types of Works Cited Entries (cont'd)

### ENCYCLOPEDIA ARTICLES

- Signed** Sapis, Edward. "Communication." *Encyclopedia of the Social Sciences*. New York: Macmillan, 1930. 232-3. Print.
- Unsigned** "Ping Pong." *Encyclopedia Americana*. 1958 ed. 344. Print. (Omit publisher and place for well-known reference sets.)

### MAGAZINE AND NEWSPAPER ARTICLES

- Signed** Hamburger, Annette. "Beauty Quest." *Psychology Today* May 1988: 56-8. Print.
- Unsigned (magazine)** "Young Man with a Horn." *Time* 6 July 1954: 38-45. Print.
- Unsigned (newspaper)** "Victims of Bad Plastic Surgery Tell House Panel of Ordeals." *San Francisco Chronicle* 5 April 1989: A21. Print.
- Scholarly Journal (w/ Volume and Issue)** Duvall, John N. "The (Super)Marketplace of Images: Television as Unmediated Mediation." *Arizona Quarterly* 50.3 (1994): 127-53. Print.
- Scholarly Journal w/ Continuous Pgs. (Volume only)** Hayes, William C. "Most Ancient Egypt." *Journal of Near Eastern Studies* 23 (1964): 217-74. Print.
- Scholarly Journal w/ separate pgs. per issue/issue no. only** Bird, Harry. "Some Aspects of Prejudice in the Roman World." *University of Windsor Review* 10 (Jan. 1975): 64-75. Print.
- Book Review** Jones, Howard Mumford. Rev. of *Tower in the West* by Frank Norris. *Saturday Review* Jan. 1957: 31. Print.

### INTERVIEWS

- In Person** Miller, Susan. Personal Interview. 24 July 1988.
- In Print** Ellison, Ralph. Interview. "Invisible Man." With Alan McPherson. *Atlantic* Dec. 1970: 45-60. Print.

### SPEECHES

- Hemmings, Sharon. "The Neo-Expressionists." Museum of Modern Art. San Francisco, 12 March 1983.
- Speech.

## Types of Works Cited Entries (cont'd)

### TV and RADIO PROGRAMS

"A Portrait of Alice Walker." *Horizons*. Prod. Jane Rosenthal. National Public Radio. WBST, Muncie. 3

March 1984. Radio.

### FILM/VIDEO

*It's a Wonderful Life*. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas

Mitchell. 1946. Video. Republic, 1988. Film.

### SONGS

Holiday, Billie. "God Bless the Child." Rec. 9 May 1941. *The Essence of Billie Holiday*. Columbia, 1991.CD.

### ONLINE DATA-BASE,PRINTED SOURCE

Wheelis, Mark. "Investigating Disease Outbreaks Under a Protocol to the Biological and Toxin Weapons

Convention." *Emerging Infectious Diseases* 6.6 (2000): 33 pars. Web. 5 Dec. 2000

### Electronic Source Entries

**EMAIL** Kunka, Andrew. "Re: Modernist Literature." Message to the author. 15 Nov. 2000.

Web. 21 September 2009.

### IMAGE

Goya, Francisco. *The Family of Charles IV*. 1800. Museo Nacional del Prado, Madrid. *Museo Nacional del*

*Prado*. Web. 22 May 2006.

### ONLINE DATABASE

Langhamer, Claire. "Love and Courtship in Mid-20th-Century England." *Historical Journal* 50.1 (2007):

173-96. ProQuest. Web. 27 May 2009.

### WEB PAGES

"Blueprint Lays Out Clear Path for Climate Action." *Environmental Defense Fund*. Environmental Defense

Fund. 8 May 2007. Web. 24 May 2009.

Clinton, Bill. Interview by Andrew C. Revkin. "Clinton on Climate Change." *New York Times*. New York

Times. May 2007. Web. 25 May 2009.

Dean, Cornelia. "Executive on a Mission: Saving the Planet." *New York Times*. New York Times. 22 May

2007. Web. 25 May 2009.

## Types of Works Cited Entries (cont'd)

Ebert, Roger. "An Inconvenient Truth." Rev. of *An Inconvenient Truth*. Dir. Davis Guggenheim.

*Rogerebert.com*. Sun-Times News Group, 2 June 2006. Web. 24 May 2009.

Gore, Al. "Global Warming Economics." *Science*. 9 Nov. 2001: 283-84. Science Online. Web. 24 May 2009.

Shulte, Bret. "Putting a Price on Pollution." *USNews.com*. US News & World Report. 6 May 2007. Web. 24 May 2009.

### WEB PAGES ALSO AVAILABLE IN PRINT

Stanley, Reed, with Christopher Palmeri in Los Angeles, Peter Coy and Rose Brady in New York. "Why

You Should Worry About Big Oil." *Business Week*. 15 May. 2006: 66. eLibrary. Web. 20 Aug. 2010.

ENTIRE WEB SITES *GlobalWarming.org*. Cooler Heads Coalition, 2007. Web. 24 May 2009.

## Parenthetical References

In addition to a list of works cited, you also need to identify the source of each idea or quote as it comes up in your paper. Such identification is called a parenthetical reference. It identifies the origin of each idea or quote by placing in parentheses the author's last name and the page number(s) (if any) of the work from which you have obtained the material at the end of the sentence in which it occurs, or sometimes immediately after, if the reference might otherwise be confusing.

1. Keep the parenthetical reference as brief as possible. Insert the author's last name and a page number in parentheses after the statement you are documenting: *Between the years 1981 and 1984, a 61% increase in the number of plastic surgeries occurred (Fraser 13)*.
2. If you have already included the author's name in the sentence, only put the page number of the references in parentheses: *To many people, plastic surgery is a quick fix for what ails them (32)*.
3. If you are referring to an entire work rather than a specific line or section, omit the parenthetical reference and include the author's name in the sentence: *Dr. Anne Mitchell, a forensic psychiatrist has a lot to say on this subject in her article "Losing It."*
4. In general, place the parenthetical reference at the end of the sentence, just before the period: *Between the years 1981 and 1984, a 61% increase in the number of plastic surgeries occurred (Fraser 13)*.
5. Sometimes, it is clearer to place the reference immediately after the reference. In such cases, place the reference at the end of a clause but before any punctuation that might divide the sentence: *The increase in the popularity of plastic surgery was inevitable according to Johnson (12), but other writers disagree.*
6. If you quote a reference that is four or more lines long, indent the quote on the left, do not use quotation marks, and place the reference at the end of the quotation after the period.
7. When citing a work by an author of two or more works you are using, use the title of the work as well: (Grossman, *Aesthetics* 5).

8. When citing a work by an author with the same last name as another author in your works cited list, give the author's first initial as well: (**J. Randolph 317**).
9. When citing a work by more than one author, list both if there are two (Hiller and Strober 41) or use et al for more than two (**Hiller et al 41**).
10. When citing a multi-volume work, indicate the volume you used and separate the volume number from the page number with a colon (**Switzer 2: 1205**).
11. When citing a work with no author, include an abbreviated version of the title (**Americana 3: 15**).
12. When citing a corporate author or government agency, include both author and title (**IBM Annual Report 1983 6**).
13. When citing a drama, include act, scene, and lines as well. (**King Lear IV.i 187 or 4.1.187**).
14. When citing more than one work in a single parenthetical reference, separate each reference with a semicolon (**Faster 63; Jones 80**).

## Email Etiquette

1. Include a brief description of your *email's subject* in the *subject line*; this should clearly inform the recipient of what your message is about and may also help the recipient prioritize reading your email.
2. Make sure your *email name* is not embarrassing, obscure, or impossible to remember. Such email names as "hockalugie@sonic.net" are not going to make a good impression.
3. Just like in a written letter, open your email with a *greeting*: Dear Dr. Smith:, Hello Ms. Smith:
4. Always *include your full name* at the end of the email.
5. Use standard font size and type. Weird fonts frustrate your recipient and may not even show up on his/her screen correctly.
6. *Use standard spelling, punctuation, and capitalization*. Save smileys and internet slang and spelling for your friends.
7. *Write clear, short paragraphs*; be direct and to the point. Don't waste the recipient's time—otherwise he/she will throw your email in the "save for later" pile.
8. *Be friendly and respectful*; save jokes and witty remarks for friends.

### Sample Email

**FROM:** Jay Soderberg <jsoderberg1181@sonic.net>  
**SUBJECT:** Stolen Credit Card Info

Mr. Hansen:

Thank you for getting back to me about the charges on my credit card that I did not make. The \$128 charge to Amazon.com for three DVDs is definitely not mine because I do not have a DVD player and have only bought books from Amazon before.

I researched the web sites you suggested and determined that my card number must have been stolen when I made a book purchase through Amazon.com on 6 June 2009.

Please let me know what next steps I need to take.

Thank you very much for your help.  
 Jay Soderberg

## Business/Formal Letter Format

March 16, 2015

Freshman Class of 2019  
Analy High School  
6950 Analy Ave.  
Sebastopol, CA 95472

Dear Freshmen:

The first paragraph of a typical business letter is used to state the main point of the letter. Begin with a friendly opening; then quickly transition into the purpose of your letter. Use a couple of sentences to explain the purpose, but do not go in to detail until the next paragraph.

Beginning with the second paragraph, state the supporting details to justify your purpose. These may take the form of background information, statistics or first-hand accounts. A few short paragraphs within the body of the letter should be enough to support your reasoning.

Finally, in the closing paragraph, briefly restate your purpose and why it is important. If the purpose of your letter is employment related, consider ending your letter with your contact information. However, if the purpose is informational, think about closing with gratitude for the reader's time.

Sincerely,

Nathan Goodstudent

Nathan Goodstudent  
123 Winner's Road  
Sebastopol, CA 95472  
ngoody@gmail.com

# Sample Resume

JOE STUDENT

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## OBJECTIVE

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To become a member of the OCLI team in the customer service department.

## EDUCATION

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2007—present Analy High School, Sebastopol, CA

- honors student taking college preparatory courses

2005—2007 Twin Hills Middle School, Sebastopol, CA

- regular curriculum

## INTERESTS AND ACTIVITIES

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Member, 4-H, completed 4-H record book for 6 years, received gold honors, state winner

## WORK EXPERIENCE

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2005—2007 Baskin Robbins Ice Cream, Sebastopol, CA

*Server*

- Opened store, scooped and served ice cream, tendered cash, counted cash, cleaned up and closed.

2007—present Farm hand, Drummond Dairy, Valley Ford, CA

- Fed cows, rounded up sick and straying animals, assisted in milking.

## REFERENCES

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References available upon request.

# Usage and Grammar

## Common Errors in Usage

**a/an** Use "a" before a consonant, "an" before a vowel.

**accept** to receive: "I will accept your gift."

**except** to exclude: "We excepted you from the list because you did not qualify."  
(*adverb*): "Everyone except the sophomores may leave."

**affect** to influence: "Our environment affects the way we feel."

**effect** to accomplish or produce: "Your work will effect a change in the school."  
(*noun*): "The weather has a powerful effect on his mood."

**a lot** *Two words*: do not use in formal writing

**allot** (*verb*): to distribute: "The teacher allotted three pencils to each student."

**all right** *Two words*: "alright" is a British spelling only.

**angry at** Use with something (angry at the dog).

**angry with** Use with people (angry with you).

**anywhere/nowhere/**

**somewhere** Don't add "s" (nowheres).

**bad** (*adjective*): Use with "be" verb forms and linking verbs: "He feels bad about it."

**badly** (*adverb*): Use with all other verbs: "She behaved badly."

**because** Do not use "the reason. . . is because" ("The reason he fell is because he wasn't looking").  
Just say it: "He fell because he wasn't looking."

**beside** next to, at the side of: "I sat beside her."

**besides** in addition to: "Besides the dog, my mom was waiting at the door."

**etc.** and so on. Do not use after "and".

**farther** precise distance: "I can run farther than you."

**further** greater degree or extent: "We need to discuss this further."

**good** (*adjective*): "She is a good tennis player."

**well** (*adverb*): "She plays tennis well."

**had of/would of** No "of": "He would have won if he had stayed in his lane."

**hanged** executed: "He was hanged."

**hung** suspended: "We hung the picture near the door."

## Usage and Grammar

### Common Errors in Usage (cont'd)

its	( <i>possessive pronoun</i> ): belonging to it: "Its fur was singed."
it's	( <i>contraction</i> ): "It's a good color on you." (It's = It is)
kind of (a) sort of (a)	avoid: use "rather": "He was rather tired." Do not use "a": "He likes that kind of ice cream."
like	( <i>preposition</i> ): "He acts like a fool."
as if	( <i>conjunction</i> ): "He acts as if he were the boss."
loose	( <i>adjective</i> ): not tight. "His clothes were loose."
lose	( <i>verb</i> ): to fail to keep: "Did you lose your keys again?"
real	( <i>adjective</i> ): true, actual. Do not use in place of "very": "The ghost was real."
really	( <i>adverb</i> ): very: "He was really hungry."
there	( <i>adverb</i> ): "I'll meet you there." ( <i>expletive</i> ): "There is a pencil in your hair."
their	( <i>possessive pronoun</i> ): belonging to them: "Their hair was singed."
they're	( <i>contraction</i> ): "They're ready to see you now." (They're = They are)
to	( <i>preposition</i> ): shows direction or is part of infinitive verb: "Go to the end of the row." "I like to eat."
too	( <i>adverb</i> ): "We ate too much." ( <i>intensifier</i> ): "I want to go, too."
two	( <i>adjective</i> ): a number: "We ate two ice cream cones."
wise	( <i>adjective</i> ): "He is a wise man." Never use as an adverb ending ("healthwise")
your	( <i>possessive pronoun</i> ): belonging to you: "Your hair looks singed."
you're	( <i>contraction</i> ): "You're ready for the test now." (You're = You are)

# Usage and Grammar

## Parts of Speech

- adjective:** a word that describes a noun. It tells which, what kind of, or how many.
- It was a *long, dusty* journey.
- adverb:** a word that describes a verb, an adjective, or another adverb. It tells how, when, where, or how much.
- He *usually* tells us when he is leaving.
- noun:** a word that names a person, place, thing, or idea.
- **common nouns:** *teacher, school, desk, assignment, happiness.*
  - **proper nouns:** *Mr. Waxman, Analy High School, Flamingo Hotel, English*
- pronoun:** a word that is used in place of one or more nouns.
- *I* have a dog. *It* has three legs. *It* loves *me*.
- preposition:** begins a phrase. It shows a relationship between other words in the sentence. A preposition often tells time, location, or position.
- The dog is *in* the house.
  - The money was hidden *under* the sofa.
  - They lived *through* several bad experiences.
- verb:** a word that tells of an action, existence, or occurrence.
- Jo *is living* with her father.
  - Paul *ran* quickly from the mugger.
  - It *happened* years ago.
  - *Eat* your lunch.
- conjunction:** a word that connects words, phrases, or clauses.
- He is taking math *and* art this year.
  - He is taking a math class, and he wants to get into the art class, too.
  - He can go with us, *but* he has to sit in the back.
- interjection:** expresses strong feelings.
- *Wow!* What a movie!
  - *Oh, my God!* What happened to you?

# Usage and Grammar

## Writing Complete Sentences

### Sentence Fragments

A sentence fragment is an *incomplete thought* that leaves the reader wondering. A sentence fragment is usually a complete sentence that depends on another sentence to be meaningful (“When I woke up”). A fragment can also be a sentence missing either its subject or its verb (“Someone in the bakery” has no verb).

Here are some examples and their corrections:

**Incorrect:** While he was daydreaming. He missed the bus.

**Correct:** While he was daydreaming, he missed the bus.

**Incorrect:** Under the apple tree. Sat the lonely girl.

**Correct:** Under the apple tree sat the lonely girl.

**Incorrect:** The giraffe craning its long neck.

**Correct:** The giraffe was craning its long neck.

**Incorrect:** Bob hurried home. Because he was late.

**Correct:** Bob hurried home because he was late.

### Run-on Sentences

A run-on sentence is two or more sentences written as one sentence with no dividing punctuation or connecting word. For example, “I saw an elephant I though it was beautiful” consists of two complete sentences: “I saw an elephant” and “I thought it was beautiful.” Run-on sentences can easily be corrected by adding either a period or a semi-colon between the two sentences.

Here are some examples and their corrections:

**Incorrect:** I could not buy more shampoo the pharmacy was closed.

**Correct:** I could not buy more shampoo; the pharmacy was closed.

**Incorrect:** Math homework takes a long time it is sometimes frustrating.

**Correct:** Math homework takes a long time. It is sometimes frustrating.

**Incorrect:** My stomach hurt I ate too much.

**Correct:** My stomach hurt because I ate too much.

**Incorrect:** I like Justin he can be a good listener.

**Correct:** I like Justin—he can be a good listener.

# Usage and Grammar

## Spelling Rules

1. "i before e except after c:" achieve believe receive deceit  
"or when sounding like a as in neighbor and weigh:" reign deign
2. When a prefix is added to a word, the spelling of the root word does not change:  
il + literate = illiterate dis + approve = disapprove un + certain = uncertain
3. When the suffixes -ness or -ly are added to a word, the spelling of the root word does not change: sure + ly = surely polite + ness = politeness polite + ly = politely (see exception in #6).
4. Keep the final "e" before a suffix beginning with a consonant: nine + ty = ninety hope + ful = hopeful.
5. Drop the final e before a suffix beginning with a vowel: hope + ing = hoping fame + ous = famous share + ing = sharing.
6. English dislikes "y" in the middle of a word, so drop the "y" and add an "i" at the end of a word before adding a suffix: lazy + ness = laziness worry + ed = worried. Exception: words that end in vowel + y = joy + ful = joyful array + ed = arrayed.
7. Words that end in "ie", however, change to "y" when adding "ing": die = dying lie = lying.
8. Double the final consonant before a suffix that begins with a vowel if a) the word has only one syllable or is accented on the last syllable and b) the word ends in a single vowel + single consonant: drop + ing = dropping control + ed = controlled plan + ed = planned but not: traveled

# Usage and Grammar

## Spelling Demons

### Words Easily Confused

accept, except

advice, advise

affect, effect

aisle, isle

a lot, allot

altar, alter

ark, arc

bath, bathe

choose, chose

coarse, course

conscience, conscious

core, corps

coral, corral

council, counsel

creak, creek

crisis, crises

custom, costume

decent, descent

desert, dessert

diary, dairy

die, dying, dye, dyeing

disburse, disperse

dominant, dominate

forth, fourth

formally, formerly

hangar, hanger

hear, here

hoarse, horse

idle, idol, idyll

its, it's

lead, led

lose, loose

marshal, martial

ninth, ninety

pare, pair, pear

personal, personnel

principal, principle

profit, prophet

quiet, quit, quite

rain, reign, rein

right, rite, write, wright

scent, cent, sent

since, sense, cents

sole, soul

straight, strait

taught, taut

than, then

their, there, they're

to, too, two

weather, whether

whose, who's

writing, written

your, you're

### Words Frequently Misspelled

absence

acquire

address

all right

amateur

athlete

basically

beginning

believe

business

calendar

careful

carpenter

character

copied

courteous

cried

curiosity

deceive

definite

describe

description

dining

disappear

disappoint

discipline

dissatisfied

doesn't

eighth

embarrass

environment

escape

finally

foreign

friend

gauge

geometry

government

governor

grammar

guarantee

guard

height

hoping

hurriedly

independent

jewelry

knowledge

laboratory

library

maneuver

meant

misspelled

necessary

occasion

pamphlet

perform

personal

prejudice

probably

profession

psychology

quantity

receive

repetition

restaurant

rough

separate

sophomore

studying

tomorrow

tragedy

truly

usually

vacuum

Wednesday

# Responding to Literature

## Response Questions

Following are some questions about literature. The answers to these questions will stimulate interesting, meaningful responses that will lead to a deeper understanding of the literature you are reading:

1. Choose an element from the reading, such as a word, phrase, image, idea, or quotation, and explain its significance to character or theme.
2. Why do you think this is considered an important literary work?
3. Does this literature call to mind any other literary work you have read? What is the connection between them?
4. What is the setting (time, place, environment)? How is the setting revealed (copy down some examples)? What role does the setting play in the story? Is there anything about the setting that seems universal?
5. Is the characterization effective? How are the characters described (through action, through description of physical features, through mannerisms, behavior, job)?
6. Are the characters stereotypes, flat, round, foils for another character, simple, complex?
7. What characters remind you of someone you know? What traits do they share?
8. How do the characters' actions meet or fall short of your expectations?
9. Compare or contrast a character with another literary character.
10. How is a character responsible for what happens to her/him?
11. Is there a clear antagonist? Is there a clear protagonist?
12. What are the sources of conflict? How are they resolved?
13. Do any of the incidents seem contrived or false?
14. Discuss an idea/theme in the literature you agree or disagree with.
15. Has this text changed your awareness, convictions or understanding of anything?
16. What are the key elements of this author's style? Give examples.
17. Compare and contrast the author's style with another author's style.
18. What general truth does the author seem to be stating about human nature?
19. Choose a theme and explain how it is developed throughout the work.
20. What was the author's purpose (to instruct, enlighten, expose, purge, warn)?
21. What questions about the plot, character, theme, or setting would you like to ask the author, and why?

## Responding to Literature

### Poetic and Literary Terms

**Abstract:** (*compare w/Concrete*) refers to general qualities, conditions, ideas, actions, or relationships that cannot be directly perceived by the senses. *Ex: bravery, excellence, anxiety, imagination*

**Allegory:** A story illustrating an idea or a moral principle in which objects take on symbolic meanings.

**Allusion:** A reference in one literary work to a character or theme found in another literary work.

**Analogy:** A comparison of two things made to explain something unfamiliar through its similarities to something familiar, or to prove one point based on the acceptance of another, more common one. Similes and metaphors are types of analogies.

**Antagonist:** A person or force which opposes the protagonist in a literary work.

**Archetype:** The word archetype is commonly used to describe an original pattern or model from which all other things of the same kind are made--images, figures, character types, settings, and story patterns that are universally shared by peoples across culture.

**Audience:** The people for whom a piece of literature is written.

**Biography:** A connected narrative that tells a person's life story.

**Characterization:** The author's expression of a character's personality through the use of action, dialogue, thought, or commentary by the author or another character. Types of characters include:

- **static**—do not change much over the course of the work
- **dynamic**—change (for better or worse) in response to circumstances and experiences
- **flat/stereotype**—defined by a single idea or quality;
- **round**—have three dimensional quality of real people

**Concrete:** (*compare w/"Abstract"*) a word that names a specific object, person, place, or action that can be directly perceived by the senses: *Ex. hot, John Adams, Chicago, bread*

**Conflict:** the struggle within the story. Without it, there is no story. Typical conflicts include: person vs. person, person vs. society, person vs. self, person vs. the divine, person vs. nature

**Connotation:** The impression that a word gives beyond its defined meaning (what it implies):

**Denotation:** The literal definition of a word.

**Diction:** the collection of images within a literary work used to evoke atmosphere, mood, tension.

**Euphemism:** A mild word or phrase which substitutes for another which would be undesirable because it is too direct, unpleasant, or offensive.

**Fiction:** Any story that is the product of imagination rather than a documentation of fact.

**Figurative Language:** in literature, language that employs one or more figures of speech and used to supplement or modify literal meaning of words by adding connotations and richness

**Figures of Speech:** In literature, a way of saying one thing and meaning something else, including:

- **hyperbole:** deliberate exaggeration used to achieve an effect; overstatement
- **metaphor:** a comparison that expresses an idea through the image of an object. Metaphors suggest the essence of the first object by identifying it with certain qualities of the second object.
- **simile:** a comparison, usually using "like" or "as", of two essentially dissimilar things
- **personification:** a figure of speech that gives human qualities to abstract ideas, animals, and inanimate objects.

**Flashback:** A device used in literature to present action that occurred before the beginning of the story.

**Foil:** A character in a play who sets off the main character or other characters through comparison.

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

**Genre:** A literary type or form. SOME genres of literature include:

- **fiction**—writing that relates imagined but real-world based characters and events
- **drama**—writing intended for performance before an audience
- **nonfiction**—narrative prose that deals with fact and reality

- **biography**—A connected narrative that tells a person's life story
- **fantasy**—writing that describes fantastic, other-worldly or futuristic characters and events
- **poetry**—verse, literary writing that uses highly figurative language as well as rhythm and/or rhyme to express an emotion or image

**Hyperbole:** see **Figure of Speech**

**Imagery:** A word or group of words in a literary work which appeal to one or more of the senses: sight, taste, touch, hearing, and smell.

**Irony:** (See diagram on page 60 for comparison to satire, sarcasm, oxymoron, and paradox) the use of a word or statement to mean the reverse of what is normally expected. Types of **irony** include:

- **dramatic**—involves a discrepancy between a character's perception and what the reader or audience knows to be true.
- **verbal**—involves a discrepancy between what a speaker or writer says and what he or she believes to be true; includes **sarcasm**
- **situational**—involves a discrepancy between expectation and reality
- **tragic**—type of dramatic irony marked by a sense of foreboding, the consequences of this ignorance are catastrophic, leading to the character's tragic downfall.

**Juxtaposition:** The state of being placed or situated side by side for comparison or contrast.

**Metaphor:** see **Figure of Speech**

**Metonymy:** a figure of speech in which one thing is represented by another that is commonly and often physically associated with it.

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

**Motif:** A theme, character type, image, Metaphor, or other verbal element that recurs throughout a single work of literature or occurs in a number of different works over a period of time.

**Oxymoron:** A combination of contradictory terms, words juxtaposed in the same phrase. (See diagram below for comparison to satire, sarcasm, irony, and paradox)

**Parallelism:** a rhetorical figure of speech (see "*The Art of Argument*" 59)

**Personification:** see **Figure of Speech**

**Poetic Forms:**

- **blank verse:** any unrhymed poetry, but more generally, unrhymed iambic pentameter verse.
- **couplet:** two lines that rhyme with each other, usually the last two rhyming lines
- **enjambment:** a line of poetry whose sense and rhythmic movement continues to the next line
- **epic:** a long narrative poem about the adventures of a hero of great historic or legendary importance.
- **free verse:** Poetry that lacks regular metrical and rhyme patterns but that tries to capture the Cadences of everyday speech.
- **haiku:** a Japanese verse form consisting of three unrhymed lines that typically have lines of five, seven, and five syllables.
- **lyric:** a poem expressing the subjective feelings and personal emotions of the poet.
- **narrative:** a nondramatic poem in which the author tells a story.
- **ode:** an extended lyric poem characterized by exalted emotion and dignified style. An ode usually concerns a single, serious theme.
- **quatrain:** a four-line stanza of a poem or an entire poem consisting of four lines.
- **sonnet:** a fourteen-line poem, usually composed in iambic pentameter, employing one of several rhyme schemes. There are three major types of sonnets: Italian, Shakespearean, Spenserian.

- **stanza:** A subdivision of a poem consisting of lines grouped together, often in recurring patterns of rhyme, line length, and Meter.

#### Poetic Sound:

- **alliteration:** A poetic device where the first consonant sounds or any vowel sounds in words or syllables are repeated.
- **assonance:** The repetition of vowel sounds in a literary work, especially in a poem.
- **onomatopoeia:** The use of words whose sounds express or suggest their meaning. In its simplest sense, onomatopoeia may be represented by words that mimic the sounds they denote.
- **rhyme:** When used as a noun in literary criticism, this term generally refers to a poem in which words sound identical or very similar and appear in parallel positions in two or more lines.
- **rhythm/meter:** A regular pattern of sound, time intervals, or events occurring in writing, most often and most discernibly in poetry.

**Point of View/Narrator:** the vantage point from which the author presents action of the story. Who is telling the story? An all-knowing author? A voice limited to the views of one character? The voice and thoughts of one character? Does the author change point of view in the story? Why? Point of view is often considered the technical aspect of fiction which leads the critic most readily into the problems and meanings of the story. Types of narrators include:

- **unreliable**
- **first person:** "I felt lost in a strange new world.."
  - **limited**
  - **stream of consciousness**
  - **omniscient**
- **third person:** "He felt lost in a strange new world.."
  - **limited:** "He didn't know where he was; he realized he was lost."
  - **omniscient:** "The sensation of panic rose gradually from his stomach to his throat as he realized he was lost."

**Protagonist:** The central character of a story who serves as a focus for its themes and incidents and as the principal rationale for its development. The protagonist is sometimes referred to as the hero.

**Rhetoric:** (see **Rhetorical Terms below**) In literary criticism, this term denotes the art of ethical persuasion. In its strictest sense, rhetoric adheres to various principles developed since classical times for arranging facts and ideas in a clear, persuasive, appealing manner.

**Sarcasm:** : (See **diagram below for comparison to satire, irony, oxymoron, and paradox**)

**Satire:** : (See **diagram below for comparison irony, sarcasm, oxymoron, and paradox**) A literary genre that uses irony, ridicule, humor, and wit to criticize and provoke change in human nature and institutions. Two major forms: "formal" or "direct" satire speaks directly to the reader or to a character in the work; "indirect" satire relies upon the ridiculous behavior of its characters to make its point.

**Setting:** The time and place in which a story unfolds.

**Simile:** see *Figure of Speech*

**Symbolism:** related to imagery. It is something which is itself yet stands for or means something else. It tends to be more singular, a bit more fixed than imagery.

**Synecdoche:** a **figure of speech** in which a part of something is used to represent the whole, i.e., sail for a ship, wheels for a car.

**Theme:** a statement that the text suggests about a particular subject concerning the human condition  
*Examples: love, hate, war, fear of the unknown, prejudice, right and wrong*

**Tone:** suggests an attitude toward the subject which is communicated by the words the author chooses. Part of the range of tone includes playful, somber, serious, casual, formal, ironic. Important because it designates the mood and effect of a work.

# The Art of Argument

## Rhetorical Terms

**Argument:** one of the four basic types of prose. Attempts to convince the reader to agree with a point of view, to make a given decision, or to pursue a particular course of action.

**Argumentative proof:**

**Ethos:** a type of argumentative proof having to do with the ethics of the arguer: honesty, trustworthiness, even morals.

**Logos:** a type of argumentative proof having to do with logical qualities of an argument—data, evidence, factual information

**Pathos:** a type of argumentative proof having to do with audience—emotional language, connotative diction, and appeals to certain values

**Assertion:** a thesis or proposition

**Claim:** a thesis or proposition

**Ethos:** see *Argumentative proof*

**Logical Fallacy:** an error in reasoning that renders an argument invalid

- **Oversimplification:** tendency to provide overly simple solutions to complex problems
- **Non sequitur:** an inference or conclusion that does not follow from the evidence or premises established
- **Post hoc, ergo propter hoc:** confusing chance or coincidence with causation, such as assuming that just because one event followed another, it was caused by the first.
- **Begging the question:** assuming in a premise that which needs to be proven
- **False analogy:** making a misleading analogy between ideas not logically connected
- **Either/or thinking:** tendency to see an issue as having only two sides

**Logical Reasoning:**

- **Deduction:** the process of reasoning from a stated premise to a conclusion that follows necessarily; moves from general to specific
- **Induction:** the process of reasoning to a conclusion about all members of a class through an examination of only a few; moves from specific to general

**Logos:** see *Argumentative proof*

**Pathos:** see *Argumentative proof*

**Parallelism:** a rhetorical **figure of speech** used in written and oral compositions since ancient times to accentuate or emphasize ideas or images by using grammatically similar constructions.

*Ex: When the going gets tough, the tough get going*

**Rhetorical Question:** a question that is asked but requires no answer from the reader; used to introduce topics, concepts the writer plans to discuss

**Strategy:**

**Syllogism:**

**Types of Analysis:**

- **Cause and Effect:** answers “Why?”; explains the reasons for an occurrence or consequences of an actions
- **Comparison and Contrast:** points out the similarities and differences between two or more subjects in the same class or category
- **Definition:** statement of the meaning of a word
- **Division and Classification:** breaking down a single large unit into smaller subunits and organizing all sorts of people, places, or things into categories according to their characteristics
- **Process:** answers “How?” Explains how something works or gives step-by-step directions.

# IRONY and Its Relatives

**Oxymoron**: two words/phrases of opposite meaning juxtaposed against each other to create a surprising new image

Examples: "O brawling love! O loving hate! O anything, of nothing first create! O heavy lightness! Serious vanity!" (Shakespeare, *Romeo and Juliet*)

**Paradox**: a contradictory situation or statement with an underlying truth that provokes the reader to see something differently.

Examples: "War is peace. Freedom is slavery. Ignorance is strength." (Orwell, 1984)  
"Doc was Yossarian's friend and would do almost nothing to help him." (Heller, *Catch-22*)

## **IRONY**

A contradiction/discrepancy between appearance/expectation and reality, often using understatement

Example: "What a charming reconciler and peacemaker money is!" (Thackeray, *Vanity Fair*)

**Sarcasm**: exaggerated irony directed toward one person or group for the purpose of ridicule

Example: "But it was a time of vague optimism for some of the people: Maycomb County had recently been told that it had nothing to fear but fear itself." (Lee, *To Kill a Mockingbird*)

**Satire**: a literary genre that uses irony, wit, and sarcasm to ridicule human weaknesses for the purpose of inspiring change

Examples: "As to Inigo's personal life, he was always just a trifle hungry, he had no brothers and sisters, and his mother had died in childbirth. He was fantastically happy." (Goldman, *The Princess Bride*)

"I do therefore humbly offer it to public consideration that . . . [poor babes] at a year old, be offered in the sale to the persons of quality and fortune through the kingdom; always advising the mother to let them suck plentifully in the last month, so as to render them plump and fat for a good table. (Swift, "A Modest Proposal")