Guide to High School Writing and Analysis

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Part I:

Paragraph Structure

Writing a Perfect Paragraph

Remember, a "perfect paragraph"…

❑ Expresses a complete, clearly focused idea.
❑ Starts with a clear topic sentence.
❑ Provides at least 4-5 sentences that support the topic sentence.
❑ Uses details and examples from the work. Evidence = full credit!
❑ Explains the evidence = analysis.
❑ Provides brief transitions between points.
❑ Ends with a clincher statement.

Paragraph Organizer

▪ Topic Sentence
▪ Context-evidence #1
▪ Interpretation of evidence
▪ Context-evidence #2
▪ Interpretation of evidence
▪ Context-evidence #3
▪ Interpretation of evidence
▪ Clincher—strong conclusion

Example of a Perfect Paragraph:

Many of the characters on Mango Street are judged by their physical appearance. In an early vignette, Cathy dismisses Rachel and Lucy as "two girls raggedy as rats," and tries to convince Esperanza she should not be their friend (Cisneros 12). She criticizes them, telling Esperanza, "you don't want to know them" (Cisneros 12). Clearly Cathy judges Rachel and Lucy on their appearance and social status rather than their character. Likewise, Esperanza's parents warn her to stay away from Sally because her looks attract unwanted attention. Sally's hair "is shiny black like raven feathers," and according to Esperanza's mother, this beauty "is dangerous" (Cisneros 81-2). Although for different reasons, these girls are judged on physical appearance and not on true character.

Creating Context

"The set of circumstances or facts that surround a particular event, situation, etc." (www.freedictionary.com)

When analyzing literature, providing context is important:

- when narrowing your focus in an introduction
- when introducing a character, event, or example
- when transitioning between topics
- when framing a passage or quotation

When analyzing literature, apply your knowledge of context.

- **Context of the work:**

  o *Who is the author? What is the title? Who are the main characters?*

- **Context of the passage:**

  o *What is going on? When in the story does the quote appear? To what does the quote refer? Who are the characters involved?*

- **Plot context:**

  o *What has happened before? What is about to happen?*

- **Cultural and historical context:**

  o *When and where is this happening? Is this event typical or unusual for its time and place?*

Examples: Creating Context

From the *Finding Nemo* Hero's Journey Analysis

1. Introduction & *Context*

Context:
title of work,
author/director,
protagonist, 1-2
sentence
synopsis of plot,
etc.

Letting go is one of the most difficult lessons for a parent to learn. Sometimes, the desire to protect can get in the way of allowing a child to learn by taking risks. In the animated film *Finding Nemo*, directed by Andrew Stanton and Lee Unkrich, the protagonist, a clownfish named Marlin, must let go of old habits in order to save his son. Marlin's quest to find Nemo follows the hero journey archetype and transforms him from a fearful, overprotective father to one who gives his son the freedom to grow up.

2. Body Paragraph, Quotation Integration *& Contexts*

Context:
brief
background on
character; brief
introduction of
event.

Context:
frames a
passage or
quote

Context:
reinforces
evidence
and
provides
transition

Marlin, a fearful, overprotective father, is called on his hero journey when a scuba diver takes his son Nemo. Traumatized by the death of his wife and the loss of all but one of their eggs, Marlin does all he can to keep Nemo safe. When he thinks Nemo, on his first day of school, is about to swim out into open water, Marlin reprimands him: "You can start school in a year or two. You just aren't a good swimmer" (Stanton & Unkrich). Nemo rebels, swims out, and is captured by a diver. The need to find his son calls Marlin to the adventure. When he swims past the drop-off into open water, he has crossed the threshold into the unknown world where he must begin to overcome his fears.

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Integrating Quotations

Using direct quotations makes your writing more powerful because you are providing the reader with specific examples from the text to prove your point. Be selective when choosing direct quotations to incorporate into your writing.

What to Do When Quoting from a Text or Source

1. Provide **context** before quotations.
2. Choose the **key part** of the passage. Quote what is essential and paraphrase the rest.
3. **Frame** the quotation. Don't just place it in the middle of your paragraph; blend it into your writing. The sentence in which the quotation appears should be grammatically sound.
4. Provide **analysis/commentary** after the quotation. (How does the quote support your thesis or claim?)
5. Include **MLA citation**: include the last name of the author and the page number where the quotation can be found. This information should be outside the quotation marks, in a parenthesis followed by a period. Do not use a comma to separate the author and page number. See examples on the next two pages.

What Not to Do

1. Never begin or end a body paragraph with a quotation.
2. Beware of using too many quotations.

When you use a quotation, make sure that:
- the quotation is not something that you could easily paraphrase;
- the quotation is worded in a particular, unique or interesting way;
- the quotation supports the point that you are making.

Example 1: Quotation Integration

From an essay on Laurie Halse Anderson's novel *Speak*

Passage to show Melinda's call to adventure (words quoted are underlined):
"But there's a catch--by the end of the year, you must figure out how to make your object say something, <u>express an emotion, speak to every person who looks at it</u>"(Anderson 12).

Integrated Quotation:

After a traumatic event that leaves her alienated from her peers, Melinda feels like an outcast. The situation leaves her so traumatized that Melinda avoids interacting with others and, more specifically, speaking to others. This world where she avoids communicating is her known world. However, on the first day of school her art teacher, Mr. Freeman, invites Melinda on a journey. After randomly being assigned a tree as the object she must draw, Melinda is given an assignment: through her artwork she must "express an emotion" and make her depiction of the tree "speak to every person who looks at it" (Anderson 12). Learning to express herself and to communicate her emotions again is Melinda's call to adventure.

Context

Frame

Key part of quote to support point

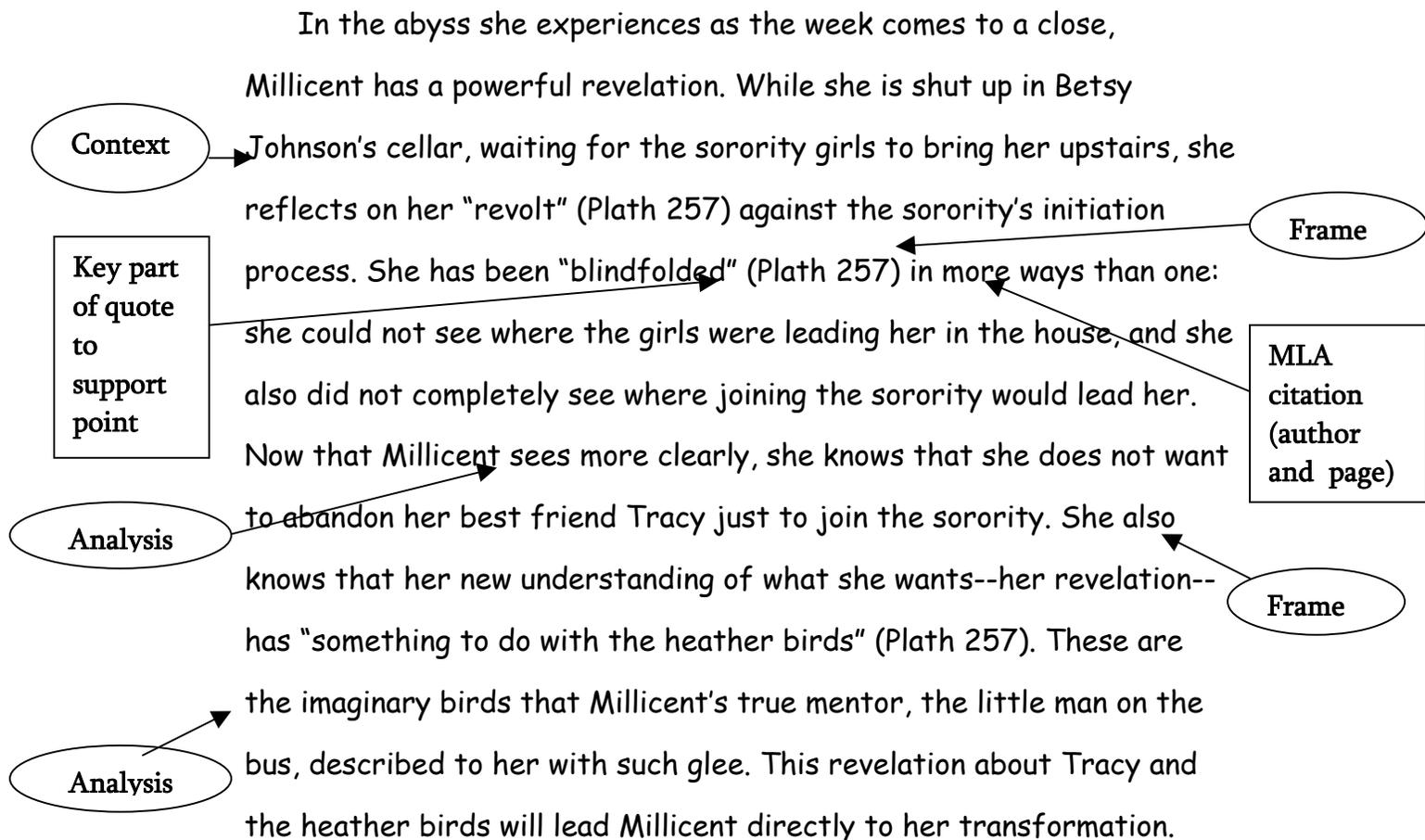MLA citation (author and page)

Analysis

Example 2: Quotation Integration

From a focused response on the short story "Initiation" by Sylvia Plath

Passage to show Millicent's revelation (words quoted are underlined):

"Then the girls had led her here, <u>blindfolded</u> still, through the corridors of Betsy Johnson's house and shut her in the cellar. It would be an hour before they came to get her, but then Rat Court would be all over and she would say what she had to say and go home . . . She could not exactly say what decided her <u>revolt</u>, but it definitely had something to do with Tracy and <u>something to do with the heather birds</u>" (Plath 257).

Integrated Quotation with Context and Analysis:

In the abyss she experiences as the week comes to a close, Millicent has a powerful revelation. While she is shut up in Betsy Johnson's cellar, waiting for the sorority girls to bring her upstairs, she reflects on her "revolt" (Plath 257) against the sorority's initiation process. She has been "blindfolded" (Plath 257) in more ways than one: she could not see where the girls were leading her in the house, and she also did not completely see where joining the sorority would lead her. Now that Millicent sees more clearly, she knows that she does not want to abandon her best friend Tracy just to join the sorority. She also knows that her new understanding of what she wants--her revelation-- has "something to do with the heather birds" (Plath 257). These are the imaginary birds that Millicent's true mentor, the little man on the bus, described to her with such glee. This revelation about Tracy and the heather birds will lead Millicent directly to her transformation.

Context

Frame

Key part of quote to support point

MLA citation (author and page)

Analysis

Frame

Analysis

Part II:

The Focused Response

Writing a Focused Response

In a focused response, you read a passage and respond to a related question. Your response should be 1-3 paragraphs in length, depending on the prompt. It has the same basic elements as a three-part essay, but it is more concise.

Tips for Writing a Focused Response:

- Read the question **first**! It helps to have the question or prompt in mind so you can **make notes** and <u>underline relevant examples</u> as you read.

- Use an **organizer** to gather your ideas before writing.

- Begin with a **thesis statement or claim** that **responds to the prompt**. (Learn more about drafting the thesis statement on pages 19-20.)

- Include **specific examples** and **direct quotations** as support, and **lots** of them. The best focused responses tend to be longer and packed with examples, evidence, and analysis.

- Briefly wrap up your discussion in a concluding sentence or two.

- Finally, always proofread your response.

- See sample on the next three pages.

Example: Developing a Focused Response

Prompt: How does the chapter "Home Work" show Melinda's struggles in the novel?

Paragraph 1: Introduction (3-4 sentences)

- ❏ Engaging opening
- ❏ Establishes context (including author and title)

The novel Speak, by Laurie Anderson, focuses on the inner life of Melinda, a ninth-grade student who starts high school utterly alone. Melinda is detached from everyone around her, including herself. She is an outcast, floating alone in a sea of people.

- ❏ Ends with thesis statement (one sentence - answers the prompt!)

The chapter "Home Work" shows Melinda's struggles with her parents, her friends and herself.

Paragraph 2:

- ❏ Strong Topic Sentence

Melinda is detached from her peer group at school, her parents at home, and when she is finally alone, even herself.

- ❏ My Evidence
  - o Integrated Quotation #1 with Context and Analysis

During the first two week of high school, Melinda feels completely alienated from her former friends. The only one who shows any interest in her is the new girl at school, named Heather. Aside from that, Melinda is harassed by her peers, including those she grew up with: "every other person I've know for nine years continues to ignore me" (Anderson 14).

- o Integrated Quotation #2 with Context and Analysis

When she finally arrives home, even her house is not a warm and comforting space. In fact, her family seems disconnected from each other. Her parents "communicate with notes on the kitchen counter" (Anderson 14). Her mom works long hours and her dad is someone to avoid. Melinda retreats to her room when her father arrives home.

- o Integrated Quotation #3 with Context and Analysis

Alone in her bedroom, Melinda doesn't even feel like herself. She says, "my mouth belongs to someone else, someone I don't even know" (Anderson 17). Melinda is like a small boat unmoored, floating out at sea by herself.

Complete Focused Response: "Home Work"

The novel *Speak*, by Laurie Anderson, focuses on the inner life of Melinda, a ninth-grade student who starts high school utterly alone. Melinda is detached from everyone around her, including herself. She is an outcast, floating alone in a sea of people. The chapter "Home Work" shows Melinda's struggles with her parents, her friends and herself.

Melinda is detached from her peer group at school, her parents at home, and when she is finally alone, even herself. During the first two week of high school, Melinda feels completely alienated from her former friends. The only one who shows any interest in her is the new girl at school, named Heather. Aside from that, Melinda is harassed by her peers, including those she grew up with: "every other person I've know for nine years continues to ignore me" (Anderson 14). When she finally arrives home, even her house isn't a warm and comforting space. In fact, her family seems disconnected from each other. Her parents "communicate with notes on the kitchen counter" (Anderson 14). Her mom works long hours and her dad is someone to avoid. Melinda retreats to her room when her father arrives home. Alone in her bedroom, Melinda doesn't even feel like herself. She says, "my mouth belongs to someone else, someone I don't even know" (Anderson 17). Melinda's like a small boat unmoored, floating out at sea by herself.

Part III:

The Three-Part Essay

Three-Part Organization

1st paragraph
Introduction = 3 necessary parts

1. *Engaging Opening (grabber)*

2. *Set the context* – Introduce the topic.
If a literary analysis, include names
of author and work.

3. *Thesis Statement* –
Narrow the topic to
what you are
going to
prove.

Body Paragraphs
Minimum of three

1. Major point #1 in Topic Sentence
2. Context and Evidence from Source(s)
3. Analysis of Evidence
4. Clinch or Close the Point

1. Major point #2 in Topic Sentence
2. Context and Evidence from Source(s)
3. Analysis of Evidence
4. Clinch or Close the Point

1. Major point #3 in Topic Sentence
2. Context and Evidence from Source(s)
3. Analysis of Evidence
4. Clinch or Close the Point

More paragraphs if needed

*Last
Paragraph*

**Conclusion =
2 necessary parts**

1. Refer to your thesis.
2. Answer the question "So what?"
What is the larger significance of what you have proven?
See additional concluding strategies on page 15.

Getting Started

Know the purpose of the assignment.

- What type of writing is this?
- How long should it be?
- Is it formal or informal?
- What are the specific goals?

Know your audience.

- Is my teacher my only audience?
- Who else might read this?
- Will it be published online or in print?
- How much background information does my reader need?

Understand the prompt.

- Reread the prompt.
- Underline key words and phrases.
- Rewrite the prompt in your own words.
- Ask for clarification if needed.

Generate ideas.

- Try a few different methods of brainstorming (webs, freewriting, lists).
- Choose a method that works for you and the assignment.
- Don't judge, just write.
- Save everything!

Drafting a Thesis Statement or Claim

A thesis statement is a sentence that:
- Identifies the limited topic and the main idea of your essay.
- Usually appears as the last sentence in the introductory paragraph.
- Lets the reader know what you are trying to prove or demonstrate.

Your approach to drafting your thesis will depend on the purpose of your paper. For example:
- An **analytical** paper breaks down an issue or an idea into parts, evaluates the issue or idea, and presents this breakdown and evaluation to the reader.
- An **expository** (explanatory) paper explains something to the reader.
- An **argumentative** paper makes a claim about a topic and justifies this claim with specific evidence. The **claim** could be an opinion, a policy proposal, an evaluation, a cause-and-effect statement, or an interpretation. The goal of the argumentative paper is to convince the reader that the claim is true, based on the evidence provided.*

There are many ways to evaluate an effective thesis statement. Depending on how experienced you are as a writer and what you are writing about, you may find one description or pattern more useful than another. In 9th grade at BHS, we concentrate on these four characteristics of a good thesis statement:

- A good thesis statement identifies something **SIGNIFICANT**.
- A good thesis statement is **SPECIFIC**.
- A good thesis statement is **SUPPORTABLE**.
- A good thesis statement clearly addresses the assigned **TOPIC** or responds to the assigned **PROMPT or QUESTION**.

*The text describing the three types of papers has been modified from a lesson created by The Purdue Online Writing Lab. Go to http://owl.english.purdue.edu/owl/resource/545/01/ for more tips on writing thesis statements.

Some Effective and Ineffective Thesis Statements

To test our criteria for an effective thesis statement, let's see how a student might respond to two different prompts for literary analysis.

Prompt 1: Analyze Marlin's hero's journey in *Finding Nemo*, focusing on his transformation.

Prompt 2: How does Katniss Everdeen's experience in the Hunger Games challenge her strong sense of identity?

Not Significant
These statements beg the question, "So what?"

✘ Marlin's avoidance of risk-taking leads to humorous situations.
✘ Katniss uses the bow and arrow more effectively than any other weapon.

HINT: If your essay contains a lot of plot summary (a simple retelling of the story), or you sense that you're writing just to fill space, you may be working with a thesis statement that lacks significance.

ASK YOURSELF: Does my thesis take a forceful position? Will my reader find my discussion obvious? Is my topic worth my reader's time and attention?

Not Specific
These statements are too broad to give the reader a clear sense of the writer's direction.

✘ Marlin follows the hero's journey in many ways. (What ways?)
✘ Katniss is one kind of person in public and another kind of person in private. (What kind of person?)

HINT: Avoid using empty, generic words ("many," "different," "important").

ASK YOURSELF: Is my thesis statement so general that it could introduce an essay other than my own?

Not Supportable

These statements cannot be strongly or richly supported with the evidence available in the text.

- ✗ I believe that if Marlin's wife had survived, he would not have gone on a journey.
- ✗ If the Gamemakers had not changed the rules, Katniss and Peeta would not have developed a romantic relationship.

HINT: Unless you are writing a personal essay, don't express your thesis as an opinion or belief. Your conviction, however strong, is not evidence to support your claim.

ASK YOURSELF: Is there enough evidence in the text/research to support my position?

Not Responsive to the Prompt

These statements meet the above criteria, but they do not adequately address the assigned topics.

- ✗ Marlin finds his mentor in Dory, who shows him a new approach to the challenges of being a small fish in a big ocean.
- ✗ Katniss and Peeta's final act in the arena is a gesture more of rebellion and solidarity than of love.

HINT: It often helps to restate key words from the prompt ("transformation," "identity") in the responding thesis statement.

ASK YOURSELF: Do I understand the prompt? Do I need to ask for clarification?

These thesis statements are significant, specific, and supportable and clearly respond to the prompts:

- ✓ Marlin's quest to find Nemo follows the hero journey archetype and transforms him from a fearful, overprotective father to one who gives his son the freedom to grow up.

- ✓ Katniss Everdeen compromises her identity by developing a public persona that leads her to deny her own feelings.

Planning to Write

Choose an organizer.

- What works best for the assignment?
- What works best for you? (Outline, graphic organizer, etc.)
- See pages 36-39 for organizer templates.

Gather evidence: How are you going to support your thesis or claim?

- What source(s) will be useful?
- What evidence from your source(s) will prove your thesis or claim?
- Mark up your text, take notes, or fill out your organizer.
- What will you quote and what will you paraphrase?

Revisit your thesis statement or claim.

- Does your evidence support it? Is the evidence strong and sufficient?
- Does the thesis statement need to be changed given the evidence you've found?
- Check your new thesis to make sure it is significant, specific, and supportable.
- Ask for feedback!

Writing an Introductory Paragraph

Your introduction engages the reader. It tells the reader what you are going to write about, why it is important, and how you will analyze/ discuss the topic.

A solid introduction:

- **Engages** your audience. Try opening with a grabber:
  o A **general insight** directly related to your topic.
  o A **shocking statement or statistic** related to your topic.
  o A **quotation or rhetorical question**: start with a quotation from or reference to a primary or secondary source, one that amplifies your main point or puts it in a different perspective. A quotation from, say, the novel or poem you're writing about can add texture and specificity to your discussion; a rhetorical or a provocative question can start the reader with an impression related to your essay's central point.

- Sets the **context** by
  o Introducing your topic.
  o Gradually narrowing the focus of your topic.
  o If a literary analysis, including the author and title of the work.

- Concludes with your **thesis statement** or **claim**.

See examples of introductory paragraphs in the sample essays on pages 41-46.

Writing Body Paragraphs

It is often useful to draft your body paragraphs before attempting your introduction and conclusion. A body paragraph has a minimum of five sentences that develop one point in support of your thesis or claim.

To draft each body paragraph:

- Refer to your thesis and organizer to determine a logical topic for your paragraph.

- Draft the topic sentence.
  - A topic sentence establishes the focus of your paragraph.

- Introduce your evidence or detail.
  - Do you need to quote directly or can you paraphrase?
  - Integrate quotations (see pages 8-10).

- Explain the evidence.
  - How does it prove your point?

- Clinch/close the point.

- Check for transitions.
  - Does each sentence/paragraph logically follow the sentence/paragraph before it?

See examples of body paragraphs in the sample essays on pages 41-46 and the quotation integration examples on pages 9-10.

Developing a Concluding Paragraph

Like introductions, conclusions ought to be well-crafted and insightful. Since your conclusion is the last paragraph, its effectiveness (or lack thereof) will influence the way your readers react to the whole paper.

- **<u>Subtly</u> Echo Your Introduction**
  By echoing some element from your introduction (your title, your grabber/hook, etc.), you bring to your essay a sense of unity and consistency in the start and finish. Conclude by linking the last paragraph to the first, perhaps by reiterating a word or phrase you used at the beginning.

- **Offer an Insight**
  This technique extends the significance of the topic. Conclude by setting your discussion in a different, perhaps larger, context. Try answering the question "Why does this matter?" or "Why is this relevant?" today.

- **Suggest Solutions**
  If you are writing an analysis or argument, a useful closing device involves offering suggestions. This technique is valid only if you can come up with sound ideas for solving the problem.

- **Speculate on the Future**
  With this technique you need to think about the long-term implications of what has been covered in your essay. What future consequences can you predict? (For a history paper, you can allude to the actual consequences of the events covered in the essay.)

- **Restate Your Thesis Gracefully (**Only for <u>long</u>, informative essays)
  If you have written an eight- to ten-page paper, you will do well to summarize and restate your main idea. What you want is an orderly ending that reinforces the point you set out to make at the beginning.

  In a typical 600–900 word essay, you should <u>avoid</u> belaboring your point by overtly restating your thesis.

See more suggestions at **http://www.fas.harvard.edu/~wricntr/documents/Conclusions.html**.

Formal Writing Conventions

Writing conventions are rules or practices that writers follow in order to make their writing clear and understandable.

While all writing is governed by certain universal conventions (such as spelling), formal academic writing has a more specific set of conventions that your readers will expect you to observe.

When drafting and revising a formal essay:

- Avoid writing in the first person (no "I" or "we").

- Avoid referring to the reader as "you."

- Write in the present tense.

- Avoid contractions.

- Avoid slang.

- Avoid abbreviations (such as those used when texting).

- Italicize the titles of novels, films, and other full-length works. Place between quotation marks the titles of short stories, chapters, poems, and articles.

- Give your essay an original title, properly capitalized and centered below the header of your essay. Do NOT put your own title in italics, quotation marks. Do not bold or underline it.

Tips for Revising and Editing

❑ Print out your draft and set it aside for a day.

❑ Consult your rubric, checklist, or assignment guidelines.

❑ Check your original outline or graphic organizer to see if you left anything out.

❑ Use feedback from previous writing assignments.

❑ Get feedback from at least two readers.

❑ Create a new outline from your draft to check for logic and completeness.

❑ Read your paper out loud and mark it up. Does it make sense?

❑ Check your thesis statement and topic sentences.

❑ Check your paragraph structure and development.

❑ Read your paper backwards, sentence by sentence, to check for fragments and other errors.

❑ Use the writing checklist on page 39.

Part IV:

Citing Sources
and
Using MLA Format

Avoiding Plagiarism

Whenever you incorporate the words, facts, or ideas of another author, you must give that person credit; otherwise, you are guilty of plagiarism. See the BHS Student/Parent Handbook to learn about the penalties.

To acknowledge information that you take from another source, you insert reference information in parentheses following the paraphrased, summarized, or directly quoted research. This is called "citing" your sources.

Give credit when you use:

- An exact quotation or parts of quotations from books, articles, websites, films, songs, etc.

- Ideas or information presented in books, articles, websites, films, songs, etc., even if you paraphrase those ideas

- Quotations or information obtained through primary sources such as interviews, whether they be conducted in person, over the phone, or by email.

- Audio or visual material found in books, on CDs, or on the web.

How to Format Source Information

When your paper relies on information gathered from books, the internet, or other sources, MLA format requires that you present these sources at the end of the paper. You may be expected to present a bibliography, an annotated bibliography, or a list of the works cited in the paper.

- A **Bibliography** is a list of all the sources read or consulted in the course of writing your paper, whether or not you cite them.

- An **Annotated Bibliography** includes a summary and/or evaluation of each of the sources you read or consulted.

- A **Works Cited** page lists <u>only</u> the sources actually cited (quoted or referenced) in the paper, even if you used additional sources in the course of your research.

See the format for citing sources on the next page.

See a sample Works Cited page on page 47.

More on Formatting Source Information

Use the templates below to format your sources. Also see the sample and tips on page 47. For other kinds of sources, see http://owl.english.purdue.edu/owl/resource/747/09/.

Books

Author's last name, First name. *Title of Book*. City: Publisher, year.

Periodicals

Author's last name, First name. "Title of an Article." *Title of Periodical* publication date: page

number.

Author's last name, First name. "Title of an Article." *Title of Scholarly Journal* volume number

(publication date): page numbers.

Author's last name, First name. "Article Title." *Newspaper Title* date: section.

Online Resources

Author's last name, First name (if known). "Title of web page." Date of last update or copyright.

Title of web site. Date accessed.

Author's last name, First name. "Article title." *Periodical title* volume, date: page number.

Name of the database. Name of Library. Date of access.

Interviews, Emails, and Surveys

Interviewee's last name, First name. Personal interview. Date of interview.

Author's last name, First name. Personal email. Date of email.

Surveyer's last name, First name. Survey. Dates that survey was conducted.

Parenthetical Citations

Parenthetical citations are used when:
- Three or more words in a row have been directly quoted from another source, OR
- Information or ideas from a source have been used or paraphrased in the text.

What's in a citation?
- The author's last name.
- If the author is not known, use a shortened form of the title of your source, placed in quotation marks.
- The page numbers from which the information or quotation was taken (if available).

Where do citations belong?
- Immediately after direct quotations.
- At the end of the sentence(s) in which information is used or paraphrased.

Examples of citations in text (see additional examples in sample essays on pages 43-46):

Marin seems to be wiser than many of the other women living on Mango Street; Esperanza says she likes her because she "knows lots of things" (Cisneros 27). Her wisdom is limited, however, to neighborhood gossip and ways to attract the opposite sex. In the evenings, she exhibits herself for the neighborhood boys, and dreams of meeting a rich man downtown who will whisk her away from her aunt's house. Ultimately, she is like many of the other women on Mango Street, who do not act to better their own situations, but instead wait passively for someone to fix their lives for them (Cisneros 26-7).

"These relationships contribute to Esperanza's transformation from innocent child to self-conscious adolescent" ("The American Novel").

MLA Formatting

MLA formatting is a set of specific guidelines for the presentation of a formal piece of writing.
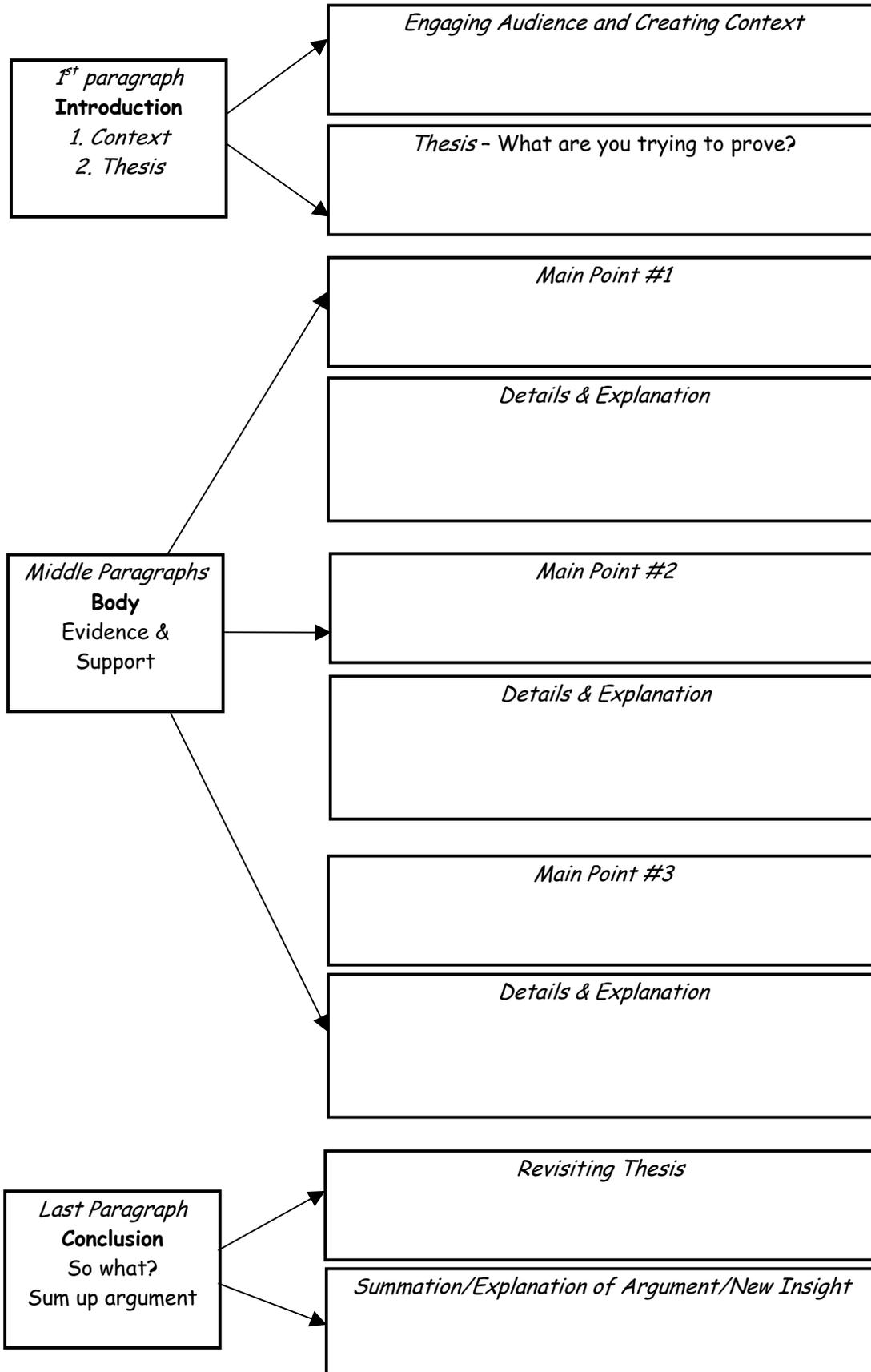
- No title page is necessary. Instead, in the <u>upper left corner</u> of the first page, include your name, the instructor's name, the class, and the date.

- All assignments submitted to your English teacher should have the MLA header.

- Your typed paper should have standard 1-inch margins and be double-spaced. (Do not insert extra spaces between paragraphs!)

- Your last name and page number should appear in the upper right-hand corner of each page. (HINT: Create a header to do this.)

- The original title of your paper should be centered at the top of the first page, using the same size and style font as the rest of your paper. Do not italicize or underline your title.

- Use parenthetical citations when you use a direct quotation or paraphrase a text.

- If using more than one source, you must create a Works Cited page in which you list all the sources used in the paper.

- Feel free to use websites such as *EasyBib* or *Noodletools* to help format your Works Cited page.

For examples of MLA format, see the essays on pages 43-46, or go to http://owl.english.purdue.edu/owl/resource/747/13/ for an annotated sample.

Part V:

Organizers and Checklists

Organizer #1

1st paragraph
Introduction
1. Context
2. Thesis

→ *Engaging Audience and Creating Context*

→ *Thesis* – What are you trying to prove?

Middle Paragraphs
Body
Evidence & Support

→ *Main Point #1*

Details & Explanation

→ *Main Point #2*

Details & Explanation

→ *Main Point #3*

Details & Explanation

Last Paragraph
Conclusion
So what?
Sum up argument

→ *Revisiting Thesis*

→ *Summation/Explanation of Argument/New Insight*

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Organizer #2

I. Introduction

    A. Engaging opening

    B. Creating Context (include title, author, what text/film is about)

    C. Thesis Statement

II. Body Paragraph #1

    A. Main Point

    B. Details

    C. Explanation of Details (how they relate to thesis)

III. Body Paragraph #2

    A. Main Point

    B. Details

    C. Explanation of Details (how they relate to thesis)
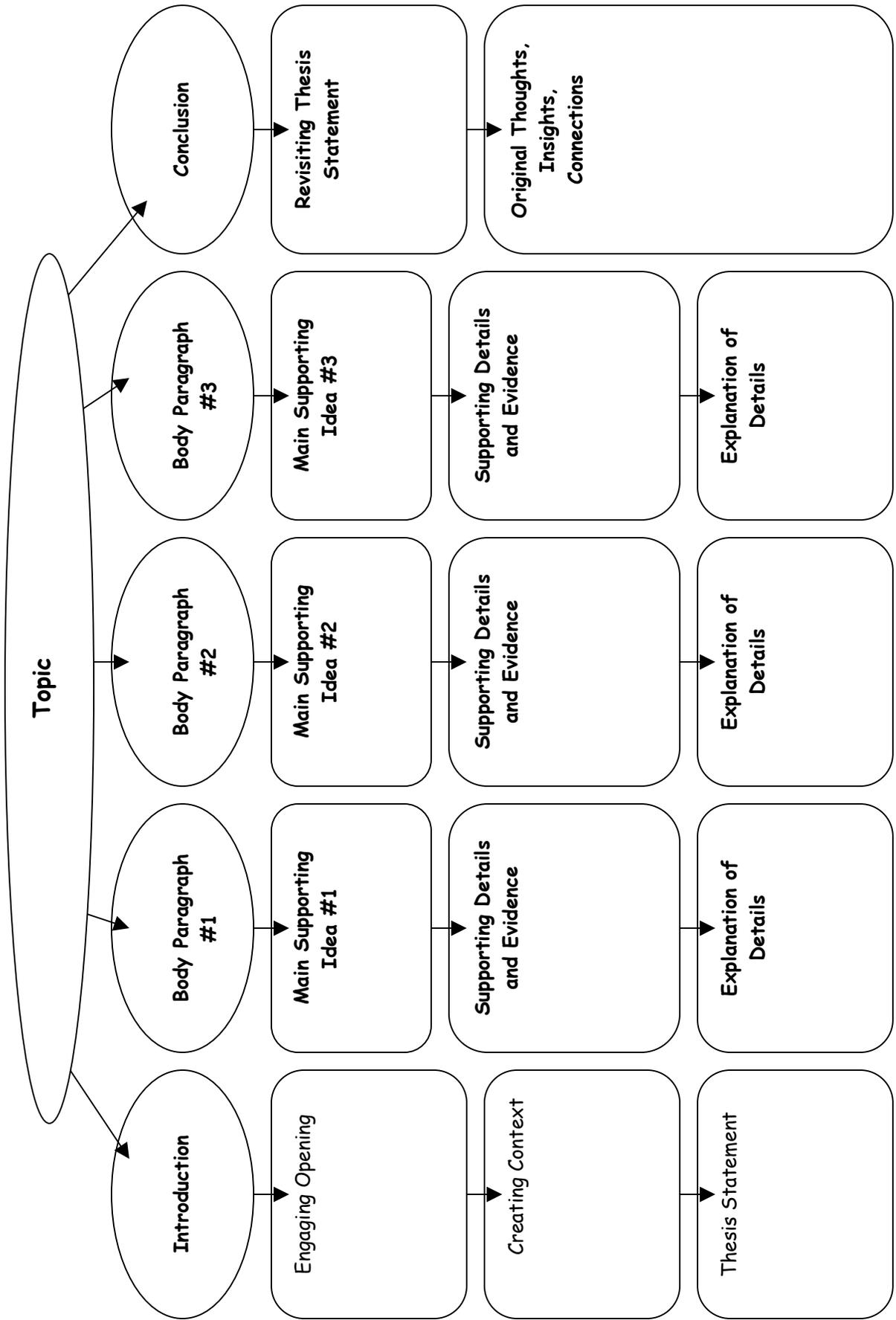
IV. Body Paragraph #3

    A. Main Point

    B. Details

    C. Explanation of Details (how they relate to thesis)

V. Conclusion

    A. Revisiting Thesis Statement

    B. Original thoughts/insights/ideas

Organizer #3

Topic

Introduction

Engaging Opening

Creating Context

Thesis Statement

Body Paragraph #1

Main Supporting Idea #1

Supporting Details and Evidence

Explanation of Details

Body Paragraph #2

Main Supporting Idea #2

Supporting Details and Evidence

Explanation of Details

Body Paragraph #3

Main Supporting Idea #3

Supporting Details and Evidence

Explanation of Details

Conclusion

Revisiting Thesis Statement

Original Thoughts, Insights, Connections

Organizer #4
Compare and Contrast

Part 1 -Introduction:
    Grabber:

    Context:

Thesis:

Part 2 – The Body (At Least 3 Paragraphs)

Points of Comparison / Contrast

Point	Subject #1	Subject #2
I.		
II.		
III.		
IV.		

Part 3 – The Conclusion

    Revisiting Thesis

    Original thoughts/insights/ideas

Revising and Editing Checklist

Descriptor	Yes	No
Content/Organization		
Clear introduction, body, and conclusion		
Opening lines engage the reader		
Author and title of work are stated in the introductory paragraph		
Specific, supportable, and significant thesis located at end of introduction		
Plenty of specific detail used to support thesis		
Relevance of details to thesis is clearly explained		
Details and their interpretation are accurate		
Quotations from the text are included and their significance explained		
Supporting examples are organized appropriately (for example, by theme or chronology)		
Conclusion extends the significance of your topic		
Style/Language		
Language is individual and engaging		
Word choice is appropriate and memorable		
Sentences vary in length and structure		
Titles of novels and films are italicized, titles of short stories, chapters, and poems are in quotations		
New characters are briefly introduced at first mention		
Quotations are smoothly incorporated into body of paper		
Transitions move the reader from point to point		
Written in the present tense		
Avoid passive voice		
Vague and informal language removed from the analysis (*things, a lot*, etc.)		
No "I," "you," or "we"		
GUMS = Grammar, Usage, Mechanics, Spelling		
Spelling and capitalization are correct and consistent		
Punctuation is accurate and guides the reader through the text		
Grammar and usage are correct and contribute to clarity and style		
No contractions		
Proper MLA formatting – See pages 32		

Part VI:

Sample Essays
and
Works Cited Page

Sample Essay 1:
Marlin's Hero's Journey in *Finding Nemo*

You can find a template to help you with MLA formatting at:
http://www.wright.edu/%7Emartin.maner/rptemp.htm.

John Q. Lastname

Ms. Teacher

English I

September 20, 2009

Freedom, Risk, and Growth in *Finding Nemo*

Letting go is one of the most difficult lessons for a parent to learn. Sometimes, the desire to protect can get in the way of allowing a child to learn by taking risks. In the animated film *Finding Nemo*, directed by Andrew Stanton and Lee Unkrich, the protagonist, a clownfish named Marlin, must let go of old habits in order to save his son. Marlin's quest to find Nemo follows the hero journey archetype and transforms him from a fearful, overprotective father to one who gives his son the freedom to grow up.

Marlin, a fearful, overprotective father, is called on his hero journey when a scuba diver takes his son Nemo. Traumatized by the death of his wife and the loss of all but one of their eggs, Marlin does all he can to keep Nemo safe. When he thinks Nemo, on his first day of school, is about to swim out into open water, Marlin reprimands him: "You can start school in a year or two. You just aren't a good swimmer" (Stanton & Unkrich). Nemo rebels, swims out, and is captured by a diver. The need to find his son calls Marlin to the adventure. When he swims past the drop-off into open water, he has crossed the threshold into the unknown world where he must begin to overcome his fears.

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Marlin encounters many challenges on his journey but is fortunate to find a mentor and several helpers along the way. Very soon after his separation from his coral reef home, he meets a Regal Tang named Dory, who maintains her cheerful attitude even as she copes hilariously with short-term memory loss. She serves as both a mentor and a comic foil to Marlin; her thoughtless and fearless enthusiasm and friendly nature directly contrast with Marlin's doom and gloom paranoia. Thanks to Dory's influence, the two fish are able to overcome serious danger and also to obtain assistance from other ocean inhabitants. Marlin learns from Dory to stay positive--to "just keep swimming" --in order to conquer his anxiety and achieve his goal of finding his son (Stanton & Unkrich*).*

It is during what seems to be the end for the two reef fish--Marlin's abyss--that he learns his most important lesson. A whale has swallowed them, and while Marlin rants and raves about how terrible their situation is, Dory sensibly discusses the situation with the whale. The whale instructs Dory to swim to the back of his throat and be ejected out the blowhole, but Marlin's instinct is to hold on for dear life. Dory urges him to "just let go" even though Marlin has little faith that they will survive (Stanton & Unkrich). Finally he does let go, they are ejected, and the two continue on their journey. In the belly of the whale, Marlin begins his transformation, which is completed when he is reunited with Nemo. Marlin allows Nemo to put himself at risk in order to guide a net full of fish to safety. He returns home from his hero journey with many gifts: the wisdom of his experience in the open sea; new friends; Nemo, alive and well; and a clear-eyed understanding of his son's need to grow up.

While finding Nemo is the premise of Marlin's journey, he gains much more than a reunion with his son. Through Dory's example and the aid of many helpers, Marlin faces his challenges, survives his harrowing journey across the sea, overcomes his fears and learns to trust others and to trust himself. His newfound confidence allows him to "let go" of his protective stranglehold on his son, permitting Nemo to swim off toward adulthood.

Sample Essay 2:
Katniss's Loss of Identity in
The Hunger Games

Jane Z. Lastname

Mr. Teacher

English I

20 September 2013

<div align="center">Going Public: Katniss Everdeen's Identity Crisis</div>

If survival often comes at a price, then surviving on camera comes at a premium. In the dystopian novel *The Hunger Games* by Suzanne Collins, Katniss Everdeen lives in the poorest district of a nation that annually televises a brutal contest for survival among two dozen teenagers. When Katniss volunteers as one of these "tributes" to save the life of her little sister, she must learn to live on camera. As a result, she finds herself fighting not only for her life, but also for her identity. She becomes so consumed with hiding her true thoughts from the television audience that she is unable to perceive them herself, especially where they concern her fellow tribute, Peeta Mellark. By the time she returns victorious to District 12, Katniss Everdeen has deeply compromised her identity by developing a public persona that leads her to deny her own feelings.

Katniss's need for concealment and privacy begins long before she steps up to take her sister Prim's place in the Hunger Games. To feed herself and her family, she hunts in the woods, an area forbidden to the citizens of District 12. Here she and her hunting partner Gale, "the only person with whom I can be myself" (Collins 6), can speak freely. But in town, in order to avoid making trouble for her family, Katniss has learned "to hold my tongue and to turn my features

into an indifferent mask" (Collins 6). She carefully guards her rebellious thoughts about the political oppression that has forced her to break one law after another, but at some cost: Katniss is so successful at suppressing her own thoughts and feelings that she has difficulty reading those of others. Significantly, she cannot fathom the motives of Peeta, "the boy who gave me the bread" (Collins 51), for saving her life several years earlier. When Peeta is selected as the second tribute from District 12, Katniss keeps even from herself the reason that his presence makes her so uncomfortable.

After she volunteers for the Hunger Games, Katniss's habit of masking her true feelings becomes one of her key strategies. She is keenly aware that having control over her "televised behavior" (Collins 46), as the district escort Effie Trinket calls it, may increase her chances of survival. She quickly learns to perform for the cameras to win sympathy and admiration—and consequently, sponsorship. After the Reaping, for example, she is careful not to show her grief and fear, and when she sees herself on live TV looking "almost bored," she knows that she has "been right not to cry" (Collins 40) and appear vulnerable. Soon after this, upon her arrival in the Capital, the development of Katniss's public image becomes the goal of her entire team, and with the help of her stylist Cinna, she is transformed into "the girl on fire" (Collins 67). But her perceived friendship with Peeta (whose hand Cinna told her to hold during the opening ceremonies) is an even more important aspect of her new public persona. Although it makes her angry, Peeta's confession of love for her during his interview contributes even further to her appeal. When Katniss sees herself in the replay, she is "blushing and confused, made beautiful by Cinna's hands, desirable by Peeta's confession, tragic by circumstance, and by all accounts,

unforgettable" (Collins 137-8). While she clings to her private resentment, she cannot deny the love story's powerful appeal to those who may influence her fate.

Katniss's relationship with Peeta soon becomes the crux of the conflict between her public and private selves. Unlike Peeta, who never plays to the camera, always shows his true emotions, and just wants to "'die as myself'" (Collins 141), Katniss focuses at first on appearing strong and determined to the television audience. After she is badly burned, she says that she had "better at least act on top of things" (Collins 164) and that she "can't show weakness at this injury" (Collins 179) if she wants help from the viewers in the Capital. This resistance to weakness extends to her denial of her own feelings for Peeta, which makes it hard, in turn, to read his feelings. Well into the ordeal of the Games, she continues to insist to herself--and at one point to her temporary ally, Rue--that Peeta's "Lover Boy angle" (Collins 196) is "all an act" (Collins 206). When she is finally permitted to align with Peeta, she campaigns for her audience's sympathy by nursing him back to health in the cave. Her attitude toward him does shift, but by this point Katniss can hardly distinguish her public relationship with him from her private feelings. When Peeta discloses the history of his love for her, she is so stunned by the accuracy of the details that she is finally forced to believe him: "could it all be true?" (Collins 301). It is at this moment that Katniss most craves privacy. When she acknowledges that she does not "want to lose the boy with the bread," she wishes that she could "pull the shutters closed, blocking out this moment from the prying eyes of Panem" (297). But even as she allows herself some measure of affection for him, she hears her mentor Haymitch's voice in her head, urging her on. After the Games draw to a dramatic climax and the "lovers" are back in the

Capital, the relentless public demands and the lack of private time with Peeta lead Katniss to a final crisis of loyalty and identity.

Once she and Peeta are safe, Katniss expresses only profound confusion about their relationship. She laments that she will not figure out how she really feels until she is "back home, in the peace and quiet of the woods, when no one is watching. Not here [in the Capital] with every eye upon me" (Collins 359). Under constant supervision, influenced by Haymitch's advice, she continues during her final public appearances to play the games that have allowed her to survive. It is only on the train home that she begins "transforming back into myself," but it is too late: she has trouble remembering "who I am and who I am not" (Collins 378-9). As she nears home, she dreads seeing Gale again and admits that she has been "lying … to two people" who trust her (Collins 371). She wants neither to face Gale nor, in the final moment of the narrative, to release Peeta's hand—a sign of her deep uncertainty. Because she can't integrate her public image with her private self, Katniss has lost her identity.

In a world where televised reality makes an authentic private life nearly impossible, Katniss Everdeen's survival comes at an enormous price: she can no longer clearly see her own heart. Returning home as the co-champion of the Hunger Games, she will face a new kind of hunger, a hunger for undivided selfhood and deeper integrity. Katniss has won the public battle in the arena of the Hunger Games, but her private war over what and whom she is fighting for is just beginning.

Sample Works Cited Page

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■ IMPORTANT: Note that the list of works cited is **alphabetical** according to the **author's last name**.

■ Where there is no author known, alphabetize according to the next piece of information known about the piece, usually the title.

■ Entries are double-spaced; second and third lines of entries are indented.

■ Don't forget to include your own interviews and surveys, if cited in your paper!

■ See another sample at http://owl.english.purdue.edu/owl/resource/747/12/ .

Part VII:

Practice

Practice: Quotation Integration

Example 1 from "Marigolds" by Eugenia Collier

Practice: Passage to show Lizabeth is starting to transform.

Highlight the parts of the passage that are most important.

> "I did not join in the merriment when the kids gathered again under the oak in our backyard.   Suddenly I was ashamed, and I did not like being ashamed. The child in me sulked and said it was all in fun, but the woman in me flinched at the thought of the malicious attack I had led. The mood lasted all afternoon" (Collier 3).

Remember: context, key part of quote, frame, analysis, and MLA citation.

In the space that follows, practice integrating a quotation.
- ❑   Start with a topic sentence.
- ❑   Establish **context** for the evidence.
- ❑   Incorporate the **key parts** of the passage, not the complete sentence.
- ❑   **Frame** it: lead into the quotation; blend it into your writing; add citation.
- ❑   After the citation, provide some **commentary/analysis** (Why is the quote important?).

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Example 2 from *To Kill a Mockingbird* by Harper Lee

Practice: Passage to show growth of Jem through the scene.

Highlight the parts of the passage that are most important.

"Naw, Scout, it's something you wouldn't understand. Atticus is real old, but I wouldn't care if he couldn't do anything—I wouldn't care if he couldn't do a blessed thing."

Jem picked up a rock and threw it jubilantly at the carhouse. Running after it he called back: "Atticus is a gentleman, just like me!" (Lee 131).

Remember: context, key part of quote, frame, analysis, and MLA citation.

In the space that follows, practice integrating a quotation.
- ❑ Start with a topic sentence.
- ❑ Establish **context** for the evidence.
- ❑ Incorporate the **key parts** of the passage, not the complete sentence.
- ❑ **Frame** it: lead into the quotation; blend it into your writing; add citation.
- ❑ After the quote, provide some **commentary/analysis** (Why is the quote important?).

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Example 3 from *The Great Debaters,* directed by Denzel Washington

Practice: Select and integrate parts of this passage to support a point about <u>Harvard's use of logos.</u>

Highlight the parts of the passage that are most important.

<u>Harvard Debater 1:</u>

　　From 1914 to 1918, for every single minute the world was at war, four men laid down their lives. Just think of it: Two hundred and forty brave young men were hurled into eternity every hour, of every day, of every night, for four long years. Thirty-five thousand hours; eight million, two hundred and eighty-one thousand casualties. Two hundred and forty. Two hundred and forty. Two hundred and forty.

　　Here was a slaughter immeasurably greater than what happened at Amritsar. Can there be anything moral about it? Nothing -- except that it stopped Germany from enslaving all of Europe. Civil disobedience isn't moral because it's nonviolent. Fighting for your country with violence can be deeply moral, demanding the greatest sacrifice of all: life itself. Nonviolence is the mask civil disobedience wears to conceal its true face: anarchy.

Remember: context, key part of quote, frame, analysis, and MLA citation.

How do the Harvard debaters use logos in the above passage?

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Example 4 from *The Great Debaters,* directed by Denzel Washington

Practice: Now select and integrate parts of this passage to support a point about Harvard's use of pathos.

Highlight the parts of the passage that are most important.

Harvard Debater 1:

    From 1914 to 1918, for every single minute the world was at war, four men laid down their lives. Just think of it: Two hundred and forty brave young men were hurled into eternity every hour, of every day, of every night, for four long years. Thirty-five thousand hours; eight million, two hundred and eighty-one thousand casualties. Two hundred and forty. Two hundred and forty. Two hundred and forty.

    Here was a slaughter immeasurably greater than what happened at Amritsar. Can there be anything moral about it? Nothing -- except that it stopped Germany from enslaving all of Europe. Civil disobedience isn't moral because it's nonviolent. Fighting for your country with violence can be deeply moral, demanding the greatest sacrifice of all: life itself. Nonviolence is the mask civil disobedience wears to conceal its true face: anarchy.

Remember: context, key part of quote, frame, analysis, and MLA citation.

How do the Harvard debaters use pathos in the above passage?

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Example 5 from *Lord of the Flies* by William Golding

Possible Topic Sentence for Paragraph Two:
The fire running out of control symbolizes the potential violence of the boys on the island.

Evidence One:
"the fire laid hold of the forest and began to gnaw" (44)

Interpretive Notes (leads to other evidence):
--Fire depicted as an animal (squirrel) that is wild and ready to devour the forest
--the boys are cheering at the sight: they needed the fire, but it does not seems all good
--the flames became a "wild life" and "crept as a jaguar" (more animal imagery)

Start of paragraph:
      The fire running out of control symbolizes the potential violence of the boys on the island. The boys needed the fire to send a signal, but once it begins to burn it is compared first to an out-of control squirrel that "laid hold of the forest and began to gnaw" (44). This imagery makes the fire seem vicious, savage and wild. The boys cheer, and then the flames become "a kind of wild life" (44). There is a parallel drawn between the fire and the boys, which Ralph seems to realize. (continue with explanation)

Evidence Two:
Ralph realized "the beginnings of awe at the power set free below them" (44)
"The knowledge and awe made him savage" (44).
Interpretive Notes:
--Connection to Genesis-Garden of Eden and knowledge of good and evil
--Ralph sees the potential evil or violence

Evidence Three:
"Piggy glanced nervously into hell and cradled the conch" (44)

Interpretive Notes:
--Piggy, who has realized more than the others from the beginning, sees that the fire is a kind of hell or evil—not the paradise the boys saw earlier.
--He clings to the conch, which represents civilization and order to him

Part VIII:

Glossary
of
Terms

The Hero's Journey Archetype:
Stages and Elements

The Hero's Journey Archetype   A common plot pattern that is reflected in literature, film, short stories and everyday life. Typically, the archetype involves a hero going on a journey, which leads to transformation.

The Known World   Typically the hero begins his/her journey in the known, familiar world. He/she must leave the known world in order to start the journey.

The Unknown World   This is where the journey takes place, where the hero faces a series of challenges and temptations and transforms.

The Call   The hero's invitation to start the journey. The call offers him/her the opportunity to face the unknown and gain something of physical or spiritual value. The hero may be willing or unwilling to answer the Call; he/she may embrace or resist the journey, but must complete the journey in order to become his/her new self.

The Threshold   The "jumping off point" for the journey which marks the boundary between the known and the unknown. To begin the journey the hero must cross the threshold and face the unknown.

The Threshold Guardian   The hero's protectors who will not let him/her start the journey until he/she is ready.

Challenges and Temptations   On the journey, the hero faces a series of tasks, risks, and obstacles to progress, called Challenges and/or Temptations. These become more difficult as the journey progresses and help the hero become stronger, more skilled and confident.

Talisman   A tool, weapon or gift given to the hero that helps him/her along the journey.

Helper(s) Character(s) who assists the hero during the journey.

Mentor   As the most important helper, a mentor teaches and/or guides the hero during the journey.

Abyss   The greatest challenge of the journey. In the Abyss the hero must overcome his greatest fear(s)/test(s) and often must do so alone.
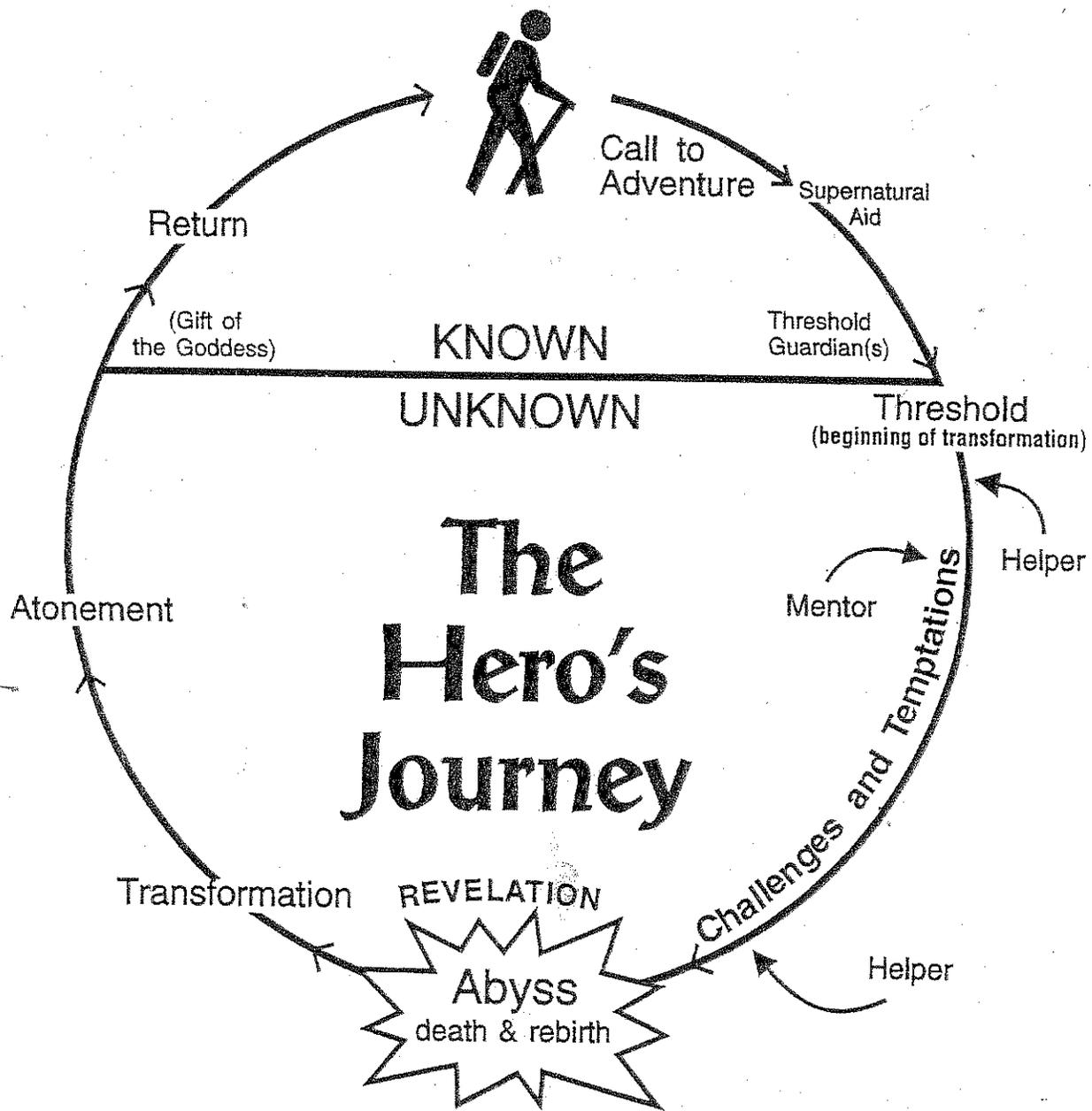
Revelation   A sudden, dramatic change in the way the hero thinks or views life. This new "revelation" or insight shifts his thinking and is a reflection of how the hero has changed as a result of the journey.

Transformation   A fundamental change in being and behavior, a movement into a new self. The hero "transforms" in this stage of death and rebirth; part of the hero dies so that a new part can be born.

Atonement   This stage involves the hero accepting his/her new self and new place in the world. (The hero is "at one" with his/her new self). Sometimes Atonement also involves a reconciliation (reunion and new acceptance) with a person or idea with which the hero felt at odds. In traditional stories, this person is often the hero's father or father figure.

The Return   When the hero returns to everyday life after completing the journey, this stage is known as the Return. Sometimes this is also a physical return to the hero's known world, which may appear different to the hero as a result of the journey.

The Gift   This is what the hero brings back to the Known World, a gift to his/her community. It may be a prize (such as treasure), a person, or simply wisdom.

The Hero's Journey

- Call to Adventure
- Supernatural Aid
- Threshold Guardian(s)
- Threshold (beginning of transformation)
- Helper
- Mentor
- Challenges and Temptations
- Helper
- Abyss death & rebirth
- REVELATION
- Transformation
- Atonement
- (Gift of the Goddess)
- Return
- KNOWN
- UNKNOWN

Persuasive Strategies: Logos, Ethos, Pathos

(This handout was created Professor Alicia Upano, San Diego State University.)

To Appeal to LOGOS (logic, reasoning)	To Develop or Appeal to ETHOS (character, ethics)	To Appeal to PATHOS (emotion)
LOGOS refers to the argument itself; the reasoning the author uses; logical evidence	ETHOS refers to how an author builds credibility & trustworthiness	PATHOS refers to words or passages an author uses to activate emotions
Types of LOGOS Appeals	**Ways to Develop ETHOS**	**Types of PATHOS Appeals**
Theories / scientific facts Indicated meanings or reasons (because…) Literal or historical analogies Definitions Factual data & statistics Quotations Citations from experts & authorities Informed opinions Examples (real life examples) Personal anecdotes	Author's profession / background Author's publication Appearing sincere, fair minded, knowledgeable Conceding to opposition where appropriate Morally / ethically likeable Appropriate language for audience and subject Appropriate vocabulary Correct grammar Professional format	Emotionally loaded language Vivid descriptions Emotional examples Anecdotes, testimonies, or narratives about emotional experiences or events Figurative language Emotional tone (humor, sarcasm, disappointment, excitement, etc.)
Effect on <u>Audience</u>	**Effect on <u>Audience</u>**	**Effect on <u>Audience</u>**
Evokes a cognitive, rational response. Readers get a sense of, "Oh, that makes sense" or "Hmm, that really doesn't prove anything."	Helps reader to see the author as reliable, trustworthy, competent, and credible. The reader might respect the author or his/her views.	Evokes an emotional response. Persuasion by emotion. (usually evoking fear, sympathy, empathy, anger,)
How to Talk/Write About It: Examples	**How to Talk/Write About It: Examples**	**How to Talk/Write About It: Examples**
The author appeals to logos by defining relevant terms and then supports his claim with numerous citations from authorities. The author's use of statistics and expert testimony are very convincing logos appeals.	Through his use of scientific terminology, the author builds his ethos by demonstrating expertise. The author's ethos is effectively developed through his reflection on the massacre at Wounded Knee; readers see that he is sympathetic to the struggles faced by oppressed peoples.	By referencing 9/11, the author is appealing to pathos. Here, he is eliciting both sadness and anger from his readers. The author's description of a child with cancer was a very persuasive appeal to pathos.

Literary and Rhetorical Terms in Grade 9

Definitions adapted from the ELA Common Core State Standards Glossary.

Alliteration   The repetition of initial consonant sounds in words. For example, *rough and ready.*

Allusion   A reference in literature to a person, place, thing, or event outside of the text. Allusions to another literary work, historic event/figure, famous figure, or biblical figures and classical mythology are common in Western literature. Allusions a) engage the reader and help one to remember the message or theme of the passage; and b) allow the writer to give an example or get a point across without a lengthy explanation

Archetype   A plot pattern or a character type that occurs frequently in literature, myth, religion, or folklore. See **hero's journey** definition; it is a common archetype.

Argumentation   A speech, writing, or oral debate intended to convince by establishing truth. Most argumentation begins with a statement of an idea or opinion, which is then supported with logical evidence. Another technique of argumentation is the **counterclaim**, or the anticipation and rebuttal of opposing views.

Claim   A claim for an analytical essay is **specific** to the text being examined; it **asserts** a point that is not readily obvious; and it is **coherent,** employing logical structure and proper grammar. Literary analyses make an argument about a text (or texts) and support that claim with evidence.

Counterclaim A claim made to offset another claim. In arguing a claim, you should always consider potential counterclaims and counterarguments.

Diction   An author's choice of words based on their correctness, clearness, or effectiveness. See **voice, style, imagery.**

Drama/Dramatic literature A play; a form of literature intended to be performed before an audience. Drama for stage is also called theatre. In a drama, the story is presented through the dialogue and the actions of the characters.

In medias res An epic convention of beginning "in the middle of the action" rather than at the beginning of the story.

Epic A long narrative poem in elevated or dignified language, celebrating the feats of a legendary or traditional hero.

Epic simile (or Homeric simile) An elaborate simile developed over many lines of verse with many points of comparison.

Epigraph A quotation set at the beginning of a literary work suggesting what the theme or central idea will be.

Epithet An adjective or phrase identified with a specific character. For example, *"the grey-eyed goddess."*

Ethos A persuasive strategy that relies on building credibility and trust-worthiness. This usually involves the writer or speaker presenting himself/herself as ethical, reliable and/or likable. (See chart on page 57.)

Extended metaphor A metaphor developed at great length, occurring frequently in or throughout a work.

Figurative language Language that communicates ideas beyond the ordinary or literal meaning of the words. Examples include **simile, metaphor,** and **personification.**

Foreshadowing A writer's use of hints or clues to indicate events that will occur in a story. Foreshadowing creates suspense and prepares the reader for what is to come.

Epic Hero A protagonist who embodies the values of his or her culture.

Iambic pentameter   A metrical line of five feet or units, each made up of an unstressed then a stressed syllable. Thus a line of iambic pentameter contains ten syllables. For example, *"I have thee not, and yet I see thee still"* (*Macbeth*, II.1.44).

Image/Imagery   Words and phrases that create vivid sensory experiences for the reader. Most images are visual, but imagery may also appeal to the senses of smell, hearing, taste, or touch.

Logos   A persuasive strategy that relies on the author's use of reasoning and logical evidence. (See chart on page 57.)

Memoir   A non-fiction narrative based on personal experience or memory.

Metaphor   A figure of speech that makes a comparison between two things that are basically different but have something in common. Unlike a simile, a metaphor does not contain the words *like* or *as*.

Meter   In poetry, the recurrence of a rhythmic pattern.

Monologue   A long, uninterrupted speech that is spoken in the presence of other characters.

Motif   A recurring element (image, word, idea) in a work of literature or art that supports or develops a theme.

Myth   A traditional story passed down through generations that explains why the world is the way it is. Myths are essentially religious, because they present supernatural events and beings and articulate the values and beliefs of a cultural group.

Narrator   The person or voice telling the story. The narrator can be a character in the story or a voice outside the action.

Paradox   A statement that seems to contradict itself, but, in fact, reveals some element of truth. A special kind of paradox is the oxymoron, which brings together two contradictory terms. For example, *cruel kindness* and *brave fear*.

Pathos A persuasive strategy that relies on appealing to the audience's emotions. (See chart on page 57.)

Personification   The act of giving human qualities to something that is not human. For example: *The weather is smiling on us today. Love is blind.*

Perspective   A position from which something is considered or evaluated; a standpoint.

Persuasion/Persuasive writing   Writing intended to convince the reader that a position is valid or that the reader should take a specific action. Differs from exposition in that it does more than explain; it takes a stand and endeavors to persuade the reader to take the same position.

Poetic prose   Poetry written in prose. Poetic prose preserves poetic qualities, such as heightened attention to language and emotion, through prominent use of metaphor and imagery.

Point of view   The vantage point from which a story is told, chiefly occurring in literary texts. For example, in the first-person or narrative point of view, the story is told by one of the characters; in the third-person or omniscient point of view, the story is told by someone outside the story.

Prose   A genre including both fiction and nonfiction that is written in ordinary language. Language without poetic measure or rhythm, distinguished from verse. Prose is arranged in paragraphs.

Rhetoric   The art of effective expression and the persuasive use of language.

Rhyme scheme   The pattern of rhyming lines in a poem, indicated by a series of letters that correspond to the rhyming words.

Rhythm   The pattern of stressed and unstressed syllables in a line of poetry. Poets use rhythm to bring out the musical quality of language, to emphasize ideas, to create mood, to unify a work, and/or to heighten emotional response.

Script   The text of a play, film, radio broadcast, or prepared speech that includes dialogue and stage directions.

Setting   The time and place of the action in a story, play, or poem.

Simile   A comparison of two unlike things in which a word of comparison (often *like* or *as*) is used. For example, Maya Angelou's "She stood in front of the alter, shaking like a freshly caught trout."

Soliloquy   A dramatic speech, usually lengthy, in which a character, alone on stage, expresses his or her thoughts aloud.

Stanza   A grouping of two or more lines within a larger poem set off by a space. A stanza is to poetry what a paragraph is to prose.

Style   A writer's unique way of communicating ideas. Elements contributing to style include word choice, sentence length, tone, figurative language, and use of dialogue.

Subtext   In drama, the unspoken emotions or motive of a character conveyed through the delivery of lines. The meaning "beneath the text."

Symbol   A person, place, or object that represents something beyond itself. Symbols can succinctly communicate complicated, emotionally rich ideas.

Synecdoche   a type of figurative language where the part represents the whole. For example, *wheels=car, blade= sword.*

Syntax   The way in which words are put together to form constructions such as phrases or sentences.

Theme   A central idea or message conveyed through a text.

Thesis   An attitude or position taken by a writer or speaker with the purpose of proving or supporting it.

Trochaic Tetrameter   A metrical line of four feet or units, each made up of an stressed then a unstressed syllable. Thus, a line of trochaic tetrameter contains eight syllables. For example, *"If we shadows have offended,/ Think but this and all is mended"* (*A Midsummer Night's Dream*, V.2.413-414).

Tone   An expression of a writer's attitude toward a subject. Unlike mood--which is intended to shape the reader's emotional response--tone reflects the feelings of the writer. Tone can be serious, humorous, sarcastic, playful, ironic, bitter, or objective.

Verse   Anything written in poetic form.

Vignette A short, vivid sketch that describes characters, events, and small details of one's life.

Voice   A writer's unique use of language that allows a reader to perceive a human personality in his or her writing. The elements of style that determine a writer's voice include sentence structure, diction, and tone.

Additional Literary and Rhetorical Terms in Grade 10

Allegory   A story with literal and symbolic meaning, in which people, things, and actions represent an idea or generalization about life. Allegories have an underlying meaning with moral, social, religious, or political significance, and characters are often personifications of abstract ideas as charity, greed, or envy.

Aside   A dramatic device in which a character speaks his or her thoughts aloud (usually brief and in an undertone), in words meant to be heard by the audience but not by the other characters. See **soliloquy/monologue.**

Bildungsroman   A German word meaning "novel of development." The *bildungsroman* is a study of the maturation of a youthful character, typically brought about through a series of social or sexual encounters that lead to self-awareness.

Colloquialism   A word, phrase, or form of pronunciation that is acceptable in casual conversation but not in formal, written communication. It is considered more acceptable than slang.

Deus ex machina   A Latin term meaning "god out of a machine." In Greek drama, a god was often lowered onto the stage by a mechanism of some kind to rescue the hero or untangle the plot. Today the term refers to any artificial device or coincidence used to bring about a convenient and simple solution to a plot.

Fable   A short, simple story that teaches a lesson. Animals or inanimate objects with human characteristics often serve as characters in fables. See **folktale, traditional narrative.**

Foil   A character in a work of literature whose physical or psychological qualities contrast strongly with, and therefore highlight, the corresponding qualities of another character.

Folktale   A short narrative handed down through oral tradition, with various tellers and groups modifying it, so that it acquires cumulative authorship. Most folktales eventually move from oral tradition to written form. See **tall tale.**

Hyperbole   An intentional exaggeration for emphasis or comic effect.

Irony   The contrast between expectation and reality. This incongruity has the effect of surprising the reader or viewer. An implied discrepancy between what is said and what is meant.

> **Dramatic irony** occurs when the audience of a play or the reader of a work of literature knows something the characters in the work itself do not know. The irony is in the contrast between the intended meaning of the statements or actions of a character and the additional information understood by the audience.

> **Verbal irony** occurs when an author or spear says one thing and means something else.

> **Situational irony** is a discrepancy between the expected result and the actual result.

Mood   The feeling or atmosphere that a writer creates for the reader. The use of connotation, details, dialogue, imagery, figurative language, foreshadowing, setting, and rhythm can help establish mood.

Parody   A work that imitates or mocks another work or type of literature. Like a caricature in art, parody in literature mimics a subject or a style. Its purpose may be to ridicule, to broaden understanding of, or to add insight to the original work.

Refrain   One or more words repeated at intervals in a poem, usually at the end of a stanza, such as the last line of each stanza in a ballad. Used to present different moods or ideas, as in Poe's use of "Nevermore" in his poem "The Raven."

Satire   A literary technique in which ideas, customs, behaviors, or institutions are ridiculed, often with the intent of correcting or reforming the situation. Satire may be gently witty, mildly abrasive, or bitterly critical, and often uses exaggeration for effect.

Stream of consciousness   A narrative technique for rendering the inward experiences of a character. This technique is designed to give the impression of an ever-changing series of thoughts, emotions, images, and memories in the spontaneous and seemingly illogical order that they occur in one's mind.

Sonnet   A poem consisting of fourteen lines of iambic pentameter. Two popular structures are the **Shakespearean sonnet**, with a rhyme scheme of *a-b-a-b, c-d-c-d, e-f-e-f, g-g*, and the **Petrarchan sonnet**, with a rhyme scheme of *a-b-b-a, a-b-b-a, c-d-e-c-d-e.* See **Iambic pentameter** and **Rhyme scheme.**

Tragedy and Tragic Hero A drama in prose or poetry about a noble, courageous hero of excellent character who, becomes of some tragic character flaw, brings ruin upon himself. Tragedy treats its subject in a dignified and serious manner, using poetic language to help evoke pity and fear and bring about catharsis, a purging of these emotions.

According to Aristotle's definition of tragedy . . .

♦ The protagonist, that is the hero or chief character in a tragedy is of "high estate" which gives him a state of dignity to fall from.

♦ The hero must fall from power and from happiness

♦ Because of his position, his fall seems all the more a calamity in that it involves an entire nation or people.

♦ The fall is due to an error, transgression or weakness in the hero called a tragic flaw.