Welcome to English 11AP! **May 2019**

As you embark on your journey towards the rigors of Advance Placement, a few assignments that will keep your mind sharp must be completed before the start of school – see below. Because much of this year is used in preparation for the Advanced Placement Exam in English Language and Composition, the curriculum is impacted, thereby making this summer work an evil necessity. Do not let laziness opt you out of taking English 11AP – it can be a challenging course, but every tear and drop of sweat will be worth it! Remember: colleges look at the grades and classes from your junior year, and taking rigorous classes will set you apart!

Dictionary:

Key Terms Dictionary – Please, learn the words! There will be a test in the fall!

It is strongly advised that you complete this assignment first and start studying for the test.

Optional Quizlet Review – A vocabulary review will be made available to you via Quizlet. It is strongly recommended that you utilize this to assess your understanding of the terms before you are assessed on them.

Required Reading (Remember to annotate!!):

***The Great Gatsby* by F. Scott Fitzgerald** (There will be a test on the novel in August!)

Assignments Due the First Day of AP Class for Fall Semester:

Key Terms Dictionary
Synthesis Essay – Essay must be written by hand, not typed; **ALL Sources** must be annotated
Grammar Work: Active and Passive voice worksheet – you may write directly on the handout unless noted otherwise

Attached for your reference:

Active and Passive Voice
Quoting from the Text
Commentary Helper

**Note: We also suggest you read additional works of literature to build your reading skills and expand your vocabulary. A few authors to consider reading would include M. Twain, E. Hemmingway, G. Elliott, N. Hawthorne, C. Dickens, M. Angelou, W. Faulkner, J. Austen, H. Melville, W. Whitman, W. Cather, E. Poe, either of the Bronte sisters, and T. Morrison.*

Best of luck to you and enjoy the readings! If there are any questions, please email jamie_brown@chino.k12.ca.us or heather_lord@chino.k12.ca.us.

You can also join the AP Summer 2019 Remind group:
text @d9eh8gk to the number 81010

Sincerely,

Ms. Brown and Mrs. Lord

Basic MLA reminder:

Times New Roman, size 12 font

1-inch margin on all sides (an inch from the edge of the paper)

Double-Space unless otherwise noted

English 11AP Key Terms Dictionary

Directions: Create a terminology dictionary by defining the terms listed below and providing an example of each (*see note). Take extra care to create a dictionary that you may reference throughout the school year. It is highly suggested that you type the definitions, as you will need them in your course portfolio. You will be asked to reference these terms throughout the school year (so choose examples that you understand), and new words will be added as the course progresses. You should know these definitions and be able to identify an example of each upon the start of the school year. **Please NUMBER your entries as seen below.**

Language:

1. Colloquialism
2. Connotation*
3. Denotation*
4. Diction*
5. Euphemism

Sentence Structure:

6. Anaphora
7. Asyndeton
8. Inversion
9. Syntax*
10. Chiasmus
11. Parallel structure (Parallelism)
12. Polysyndeton

Figurative Language – language used in nonliteral ways to achieve a more complex or powerful effect*

16. Allusion
17. Hyperbole
18. Metaphor
19. Metonymy
20. Personification
21. Simile
22. Symbolism
23. Synecdoche
24. Understatement

Persuasive Appeals:

1. Ethos*
2. Logos*
3. Pathos*

Other:

25. Alliteration
26. Analogy
27. Antithesis
28. Assonance
29. Irony (Situational)
30. Irony (Verbal)
31. Genre
32. Imagery
33. Incongruity
34. Memoir
35. Mood*
36. Onomatopoeia
37. Oxymoron
38. Paradox
39. Rhetoric*
40. Satire*
41. Tone
42. Zeugma

* Words with an asterisk do not require an example.

Sample:

Alliteration – the repetition of two or more stressed syllables of a word group either with the same consonant sound or sound group or vowel sound (beginning of two or more words in a word group are the same)

Ex. An apt alliteration's artful aid

AP English Language and Composition: Practice **Synthesis Essay** – Complacency

Reading Time: 20 minutes Suggested Writing Time: 90 minutes

Directions: The following prompt is based on the accompanying six sources.
This question requires you to integrate a variety of sources into a coherent, well-written essay. Refer to the sources (at least three) to support your position; avoid mere paraphrase or summary. Your argument should be central; the sources should support this argument.

Introduction: Complacency in a "short-cut" society has increased dramatically over the last decade. Do today's students take the easy way out instead of a more traditional academic approach? Do students rely too heavily on outside resources rather than persevering independently? Is this generation in danger of not being able to think for themselves?

Assignment: Read the following sources (including any introductory information) carefully. Then, in an essay that synthesizes at least three sources to support your position taken in the essay. Take a position that defends, challenges, or qualifies the claim that students of this generation are becoming complacent in a "short-cut" society?

In your essay, refer to the sources as Source A, Source B, etc; titles are included for your convenience.

Source A (The Onion)
Source B (McPherson)
Source C (Williams)
Source D (Gamerman)
Source E (Cliff Notes Ads)
Source F (Grimes)

Source A

Girl Moved to Tears by Of Mice and Men Cliff Notes September 18, 2008
The following passage about the UVA student reading the Cliffs Notes instead of reading the book written by Nobel winner John Steinbeck was first published in The Onion, a satirical social commentary on-line periodical.

CHARLOTTESVILLE, VA—In what she described as "the most emotional moment" of her academic life, University of Virginia sophomore communications major Grace Weaver sobbed openly upon concluding Steinbeck's seminal work of American fiction Of Mice And Men's Cliffs Notes early last week.

"This book has changed me in a way that only great literature summaries can," said Weaver, who was so shaken by the experience that she requested an extension on her English 229 essay. "The humanity displayed in the Character Flowchart really stirred something in me. And Lennie's childlike innocence was beautifully captured through the simple, ranch-hand slang words like 'mentally handicapped' and 'retarded.'"

Added Weaver: "I never wanted the synopsis to end."

Weaver, who formed an "instant connection" with Lennie's character-description paragraph, said she began to suspect the novel might end tragically after reading the fourth sentence which suggested the gentle giant's strength and fascination with soft things would "lead to his untimely demise."

"I was amazed at how attached to him I had become just from the critical commentary," said Weaver, still clutching the yellow-and-black-striped study guide. "When I got to the last sentence—'George shoots Lennie in the head,'—it seemed so abrupt. But I found out later that the 'ephemeral nature of life' is a major theme of the novel."

Weaver was assigned Of Mice And Men—a novel scholars have called "a masterpiece of austere prose" and "the most skillful example of American naturalism under 110 pages"—as part of her early twentieth-century fiction course, and purchased the Cliffs Notes from a cardboard rack at her local Barnes & Noble. John Whittier-Ferguson, her professor for the class, told reporters this was not the first time one of his students has expressed interest in the novel's plot summary.
"It's one of those universal American stories," said Ferguson after being informed of Weaver's choice to read the Cliffs Notes instead of the pocket-sized novel. "I look forward to skimming her essay on the importance of following your dreams and randomly assigning it a grade.

Though she completed the two-page brief synopsis in one sitting, Weaver said she felt strangely drawn into the plot overview and continued on, exploring the more fleshed-out chapter summaries.

"There's something to be said for putting in that extra time with a good story," Weaver said. "You just get more out of it. I'm also going to try to find that book about rabbits that George was always reading to Lennie, so that I can really understand that important allusion."

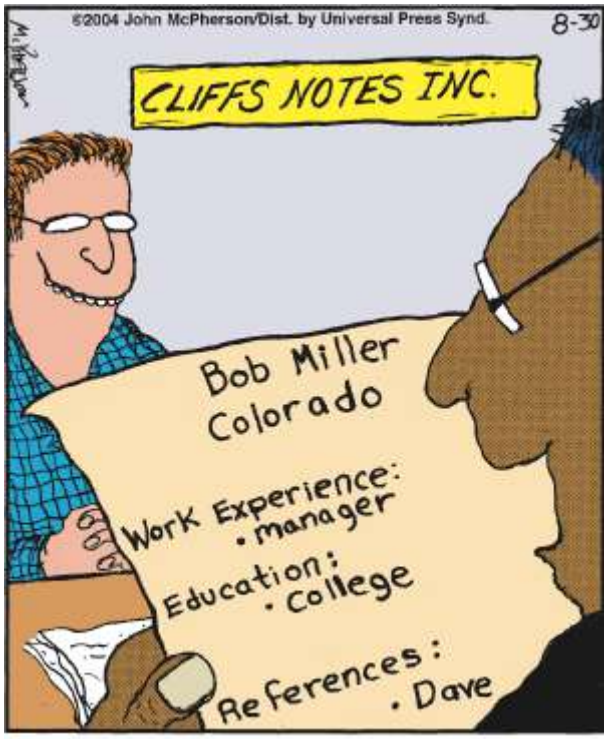
Within an hour of completing the cliffs notes, Weaver was already telling friends and classmates that Steinbeck was her favorite author, as well as reciting select quotations from the "Important Quotations" section for their benefit.

"When I read those quotes, found out which characters they were attributed to, and inferred their context from the chapter outlines to piece together their significance, I was just blown away," said a teary-eyed Weaver. "And the way Steinbeck wove the theme of hands all the way through the section entitled 'Hands'—he definitely deserved to win that Nobel Prize."

Weaver's roommate, Giulia Crenshaw, has already borrowed the dog-eared, highlighted summary of the classic Depression-era saga, and is expecting to enjoy reading what Weaver described as "a really sad story about two brothers who love to farm."

"I loved this book so much, I'm going to read all of Steinbeck's Cliffs Notes," said Weaver. "But first I'm going to go to the library to check out the original version Of Mice And Men starring John Malkovich and Gary Sinise."

Source B



"VERY impressive resume, Mr. Miller!"

Source C

Williams, Blanche. "The Cliff Notes Information Age." Nia Online. 2009. Nia Enterprises. 1 Jul 2009 <http://www.niaonline.com/ggmsblog/?p=692>.
The following article details the way in which cliff notes have affected society.

Critical thinking has become a lost art form filled with media's attempt to persuade us to sidetrack our ability to come to a conclusion, based on the facts.

The majority of our lives have become soundbites and pundit or network-based propaganda. While propaganda often has facts or fragments of truth interspersed, it is designed to further a particular entity. You must always consider the source!

As kids, we often repeated information we "heard," regardless of its truth. We simply passed it on to those willing to listen or those unaware of its impact. As educated adults, we are supposed to have learned how to take information at face value until we, ourselves, have the opportunity to dissect or discern its validity.

News media nowadays, tells you something enough times and enough ways that you will then begin to believe it.

By the time you hear or read something and try to fully comprehend the message, the ticker at the bottom of the page has moved you to the next thought. Overwhelming citizens with constant information is considered a form of mind control. We have to become better stewards of information by challenging ourselves to read more, research more and give less status to those who read teleprompters or simply give a limited perspective.

Ask "where's the beef?" Where's the meat of the issue? I don't just want the so-called "juicy details," I want the meat! I want to see all sides, not just one or two perspectives.
How many issues that our nation is facing today, do you fully understand? How many ways do you get your information? Who's voice do you trust? Are you seeking the facts or do you just need a sprinkle of pundits and a taste of op-eds? Are you seeking to be informed or entertained in this age of sensationalized and "soap-opera" news?

We are so programmed to someone giving us the answers that its hypocritical and disingenuous for us to ask our kids to think for themselves and not cheat their way through life. The cable networks are proud participants in this "Cliff Notes" Information Age. Remember when you didn't want or have the time to read the complete book in school? You used the Cliff Notes to get the summary. You may have passed the test but never fully comprehended the entire story, because you didn't read it for yourself.

Is it media's fault? No. It's ours. We, the African-American community, don't even have a major cable network, like BET or TVOne, that will invest in news from our perspective. Entertainment rules. If it doesn't "make money" they won't do it. This is a sad commentary! But we seem to just be "happy" to have something. In this case, something is nothing at all. Demand gives way to more supply and unfortunately to our detriment!

We have to learn to read and know more for ourselves about the world around us. We went through the past 8 years with blinders on to the demise of our economy, our integrity, and to a large part, our future. We didn't fight hard enough for our ideals and our rights. But in 2009, we have a president that speaks for transparency after years of secrecy. But here's the kicker are we willing to take advantage of our constitutional rights to know what is going on under our noses? Are we willing to speak out, do the work, decipher the information, and make the tough decisions?

I am, are you?

Source D

Gamerman, Ellen. "Legalized Cheating." The Wall Street Journal (2006): Print.
The following article was taken from The Wall Street Journal and addresses cheating in the school system.

Twas a situation every middle-schooler dreads. Bonnie Pitzer was cruising through a vocabulary test until she hit the word "desolated" -- and drew a blank. But instead of panicking, she quietly searched the Internet for the definition.

At most schools, looking up test answers online would be considered cheating. But at Mill Creek Middle School in Kent, Wash., some teachers now encourage such tactics. "We can do basically anything on our computers," says the 13-year-old, who took home an A on the test.

In a wireless age where kids can access the Internet's vast store of information from their cellphones and PDAs, schools have been wrestling with how to stem the tide of high-tech cheating. Now, some educators say they have the answer: Change the rules and make it legal. In doing so, they're permitting all kinds of behavior that had been considered off-limits just a few years ago.

The move, which includes some of the country's top institutions, reflects a broader debate about what skills are necessary in today's world -- and how schools should teach them. The real-world strengths of intelligent surfing and analysis, some educators argue, are now just as important as rote memorization. The old rules still reign in most places, but an increasing number of schools are adjusting them. This includes not only letting kids use the Internet during tests, but in the most extreme cases, allowing them to text message notes or beam each other definitions on vocabulary drills. Schools say they in no way consider this cheating because they're explicitly changing the rules to allow it.

In Ohio, students at Cincinnati Country Day can take their laptops into some tests and search online Cliffs Notes. At Ensign Intermediate School in Newport Beach, Calif., seventh-graders are looking at each other's hand-held computers to get answers on their science drills. And in San Diego, high-schoolers can roam free on the Internet during English exams.

The same logic is being applied even when laptops aren't in the classroom. In Philadelphia, school officials are considering letting kids retake tests, even if it gives them an opportunity to go home and Google topics they saw on the first test. "What we've got to teach kids are the tools to access that information," says Gregory Thornton, the school district's chief academic officer. "'Cheating' is not the word anymore."

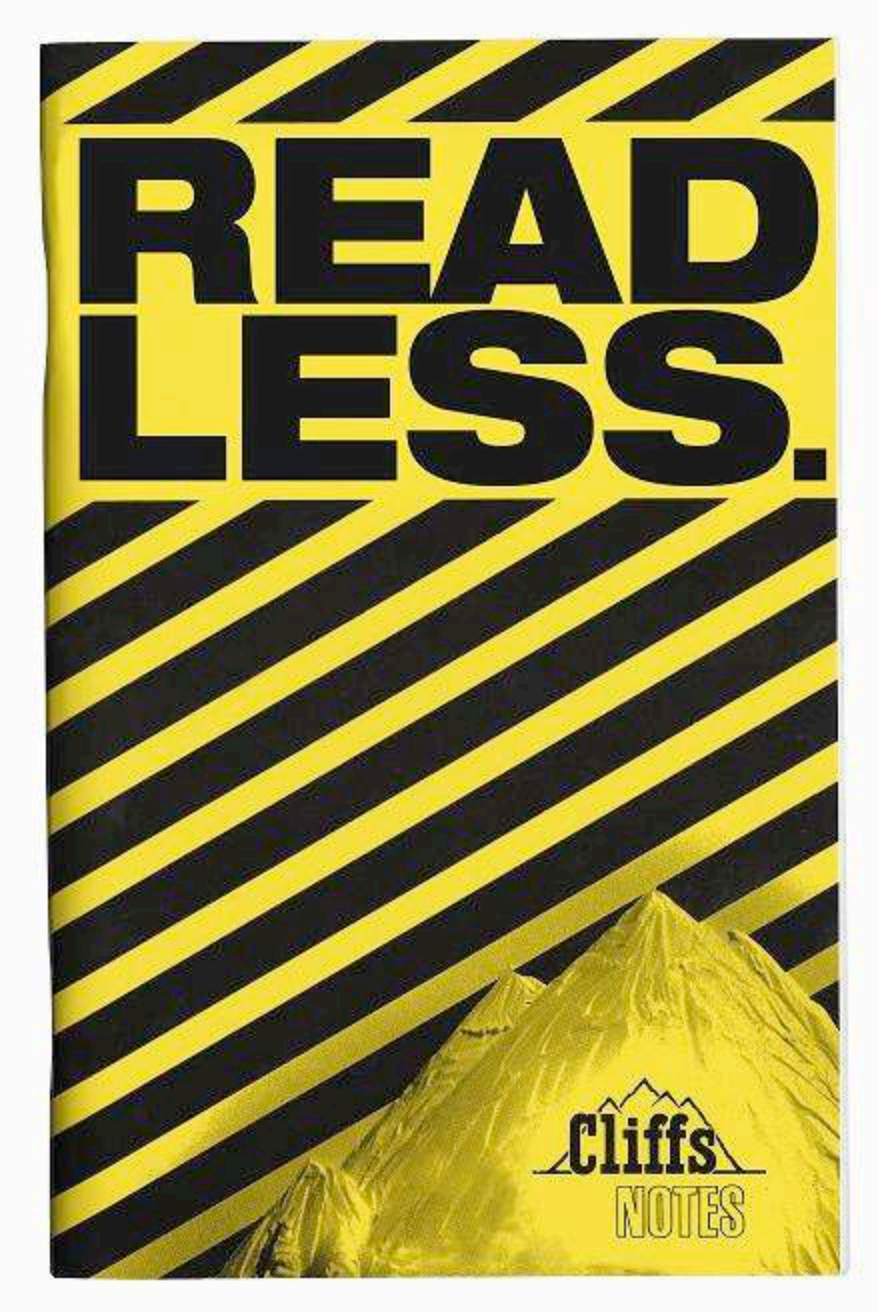
The changes -- and the debate they're prompting -- are not unlike the upheaval caused when calculators became available in the early 1970s. Back then, teachers grappled with letting kids use the new machines or requiring long lines of division by hand. Though initially banned, calculators were eventually embraced in classrooms and, since 1994, have even been allowed in the SAT.

Of course, open-book exams have long been a fixture at some schools. But access to the Internet provides a far vaster trove of information than simply having a textbook nearby. And the degree of collaboration that technology is allowing flies in the face of some deeply entrenched teaching methods.

Grabbing test answers off the Internet is a "crutch," says Charles Alexander, academic dean at the elite Groton School in Massachusetts. In the college world, where admissions officers keep profiles of secondary schools and consider applicants based on the rigor of their training, there are differing opinions. "This is the way the world works," says Harvard Director of Admissions Marlyn McGrath Lewis, adding that whether a student was allowed to search the Internet for help on a high-school English exam wouldn't affect his or her application.

Source E

"Cliff Notes Ads." Harvest. 2009. Harvest Marketing. 1 Jul 2009



Source F

Grimes, Ginger. "Spark Notes Suck!" The Antioch High School Times 13(2008): Print.
The following is an editorial from a high school newspaper emphasizing the effects of using outside sources for help.

To the Editor:

I am getting fed up with the use of "Spark Notes" instead of reading books. I read every novel that's assigned to us no matter how hard it is. Then, I look around the classroom and see the yellow and black mini-books stuck hidden-away inside the pages of our hard cover essential literature.

It's just not fair. The good students do all the work while the lazy kids reap the same benefits, especially when our teachers seem to pull multiple choice questions from "homework-helpers" that they themselves have "Googled". The only thing that this reveals about a student's intelligence is how technologically savvy they are in the Internet age.

"Google" searches help to find information in milliseconds, but it does not replace the kind of learning that takes place from the physical, educational texts assigned to us. To me, these kids taking the easy way out and "borrowing" thoughts and information from other sources to get by have a doomed future.

After all, there are no Cliff Notes in the business world.

Passive Voice

STUDENT VERSION MODULE 3: RACIAL PROFILING

Activity 1: Guided Composition

Rhetorical Grammar Concepts

This activity is based on Bob Herbert's, "Jim Crow Policing"

Forming the Passive

A passive verb always includes a form of **be** plus the participle of the verb.
(A participle is the *-ed* or *-en* form of the verb.)

Examples: **is** practiced, **was** arrested, **have been** taken

In general, only verbs that have a direct object (transitive verbs) can occur in the passive. A direct object is a noun or pronoun that names the receiver or the object of the verb's action.

direct object
Active: The police **stopped** blacks and Hispanics based on their race.
The **"doer"** of the action in an active sentence is the subject. In a passive sentence, the "doer" is called the **agent** and is expressed in a prepositional phrase with *by*. Often the agent is omitted.

"doer" = subject
Active: The officer **stopped** the young man for suspicious attire.

"doer" = agent
Passive: The motorist **was stopped** (by the officer) for suspicious attire.

Activity 2: Identifying Passive Verbs

Underline the subjects and double-underline the passive verbs or verb phrases in the guided composition. Put (parentheses) around the "by" phrases that indicate the agent. Then, revise each passive sentence to make it active (note: you may need to choose a logical subject for the sentence).

1. According to Bob Herbert, New York police officers need to be restrained from using ethnic profiling.

   Active Sentence:

2. During the first three-quarters of 2009, 450,000 people in New York were stopped by the cops.

   Active Sentence:

3. Blacks and Hispanics were stopped much more often than whites.

   Active Sentence:

4. Contraband, usually drugs, was found in just 1.6% of the stops of blacks and 1.4% of Hispanics.

   Active Sentence:

5. Weapons were found in even fewer stops.

   Active Sentence:

6. People are stopped for making furtive movements or wearing "inappropriate attire for the season."

   Active Sentence:

7. People going about their daily business are menaced out of the blue by the police.

   Active Sentence:

8. Lalit Carson was stopped on his lunch break from his job as a teaching assistant.

   Active Sentence:

9. A class-action lawsuit has been filed against the city by The Center for Constitutional Rights. It is time to put an end to Jim Crow policing in New York City.

   Active Sentence:

Changing Active Verbs to Passive Verbs

Rhetorical Grammar Concepts

In most cases, writers use active verbs to make clear who or what is performing the action of the sentence. Sometimes writers use passive verbs to avoid assigning responsibility, as in the phrase, "Mistakes were made but not by me." In this sentence, we don't know who made the mistakes.

Generally, writing that uses active verbs will be stronger and clearer. However, sometimes writers use

the passive intentionally. Below are three reasons for using passive verbs.

1. Use the passive when the agent or "doer" of the action is not known, not important, is obvious, or it is not necessary to name the agent.

   Example: John was arrested for loitering.

   (The agent is obvious—when someone is arrested it is generally by the police— so the writer doesn't choose to express the agent.)

2. Use the passive when the receiver of the action is the **subject** rather than the **agent** of the action. As a result, the focus of the sentence will be on the receiver of the action, **not the agent**.

   Example: Many African Americans and Hispanics have been stopped simply because of their race.

   (The writer has put African Americans and Hispanics in the foreground by making them the subject of the sentence. The agent is not specified, although we can infer it is the police.)

3. Use the passive to avoid the informality of using the impersonal *you* or *they.*

   Examples

   Active: You should not stop innocent people based on their race.

   Passive: Innocent people should not be stopped based on their race.

Activity 3: Changing Active Verbs to Passive Verbs

Rewrite the following sentences from active to passive and indicate how the focus of the sentence changes. If you include the agent in your rewrite, put the "by" phrase (in parentheses). Always check your writing to make sure you have a good reason for using the passive.

1. In New York in 2009, law-enforcement personnel stopped black and Hispanic men simply because of their race.

   In New York, black and Hispanic men were stopped simply because of their race.

   Active sentence focus: *law-enforcement personnel*

   Passive sentence focus: *black and Hispanic men*

2. In New York, the cops stopped 13 percent more people in the first nine months of 2009 than in 2008.
   Active sentence focus:

   Passive sentence focus:

3. The police found weapons on just 1.4 percent of Hispanics.

   Active sentence focus:

   Passive sentence focus:

4. The police stopped people of different races in the same proportion that they committed crimes.

   Active sentence focus:

   Passive sentence focus:

5. But the police should not harass individuals who have not done anything wrong.

   Active sentence focus:

   Passive sentence focus:

Activity 6: Editing Student Writing

This activity is based on a student essay for the Racial Profiling module.

Step 1: ON A SEPARATE PIECE OF PAPER, revise the paragraph below to make passive verbs more precise by changing them to active form.

Likely suspects have been determined by officers using racial profiling, but law enforcement has been led in the wrong direction by accepting stereotypes. After the Oklahoma City bombing, the crime was suspected to have been committed by Middle Eastern terrorists. Instead, the bomber turned out to be a white male and U.S. Army veteran who had earned a Bronze Star. He seemed like the least likely person to commit such a crime. Similarly, well-to-do John Walker Lindh was an unlikely candidate for a Taliban fighter, although he had left Marin County and traveled to Afghanistan to join the jihad. Attention from the real perpetrators of crimes is diverted by focusing on race and ethnicity, and profiling stands in the way of effective law enforcement. However, the use of profiling has actually grown since September 11th. According to Amnesty International, the human rights organization, not only are human rights violated by the practice of profiling by race, religion, and national origin, but it is also counterproductive.

- Remember you may choose to leave some assertions in the active tense and some passive verbs, as long as they serve a clear purpose.
- Put a question mark in the margin next to any sentences that you are unsure about.

Active and Passive Voice

(adapted from V. Stevenson)

The English language has two voices—active and passive. Both terms refer to the use of verbs. Active voice is direct, vigorous, strong; passive voice is indirect, limp, weak—and sneaky.

Active voice: Dan opened the bag.

Dan is the subject of the sentence, and Dan *acted*. He did something—he *opened*. The verb shows him in action. Any other sentence with an active verb could demonstrate the same principle: Rachel cheated; Chris stole; Mollie interrupted; Jamie tripped. Whenever a verb shows the subject of a sentence *doing something*, the sentence is in active voice. Because more active verbs make writing clear and precise, teachers will urge students to use the active rather than passive voice.

Passive voice: The bag was opened by Dan.

In the above sentence, the subject is *bag*, but the bag is doing nothing at all. It is having something done to it.

Passive voice: Bells were rung; horns were blown; confetti was thrown from every office window, and embraces were exchanged by total strangers.

Active voice: Bells rang, horns tooted, confetti was thrown from every office window, and total strangers threw their arms around each other.

The chief weakness of passive voice is its anonymity. It could almost be called the "nobody" voice, and the writer is tempted to include or attach a name at the end of it.

Examples:

The room was cleaned.	The room was cleaned by Daniela.
The flowers were cut.	The flowers were cut by Josh.
The lights were turned on.	The lights were turned on by Marcos.

The "tag" at the end of the sentence may help the writer's conscience, but it does not help his writing. Despite adding the names, the subjects are still not acting; each is accepting whatever the rest of the sentence chooses to "dish out." That's boring and makes for boring, uninteresting, and less precise writing. A good way to handle passive voice is to delete the end of this kind of sentence and switch it around entirely.

Examples:

Daniela cleaned the room.
Josh cut the flowers.
Marcos turned on the lights.

When editing a paper for passive voice, look for forms of the verb *to be* (*am*, *is*, *are*, etc.—refer to "Help Sheet" in this handbook for a complete list). Often, sentences using such verbs are written in the passive voice. To change such sentences to an active voice, place the person/thing that is doing the action as the subject of the sentence.

In addition to the precision supplied by active verbs, the use of the active voice leads to concise prose. Concise prose shows more sophistication than wordy writing, for the best students see much, but say it succinctly.

Acceptable Use of the Passive Voice

Although English teachers encourage the use of the active voice, passive voice becomes more precise, and therefore preferable, in a few instances.

1. Use the passive voice to express an action in which the actor is unknown.
   Example:
   The anonymous note *was sent* to the student.

2. Use the passive voice to express an action in which it is desirable not to disclose the actor.
   Examples:
   The person standing near the entrance *was asked* to move.
   The top player *was eliminated* in the first round.

3. Use the passive voice to emphasize the passive nature of the subject.
   Examples:
   The child was disciplined by the parent.
   Pip's world was turned upside down, literally and figuratively, by the convict.

Commentary Helper

(from Jane Schaffer, 2000)

The following will help students turn commentary into "A" or "B" commentary.

Commentary is insightful, meaningful, and consistently finds connections between characters, events, themes or global perspectives. The vocabulary should include powerful diction used appropriately. Excellent commentary should also include sophisticated sentence variety, skillful transitions (lead in) to quotes, and clear and purposeful organization.

What is insightful, meaningful commentary?

This refers to comments, insights, opinions as they relate to the concrete details chosen to support a thesis. First, the CDs must support the topic sentence, which then supports the thesis. Once these are in sync, a writer can really dig into the commentary with confidence. Here are some examples of acceptable commentary versus really good commentary.

> **Napoleon is a mean pig.** (This is commentary, but it's not very good. It's generic, boring, not very insightful, and anyone could get this from reading the book.)
>
> **Napoleon is a cruel, uncaring leader who has little regard for the other comrades on the farm; they only serve to bring him power.** (This is better, but it's really only commenting on what one already sees in the story. Again, it's fancier, but anyone could get this from reading the story.)
>
> **As a metaphor for the cruel and inhumane treatment of the proletariat by the ruling class in the Communist Soviet regime, Napoleon represents the weak-willed leaders who sacrificed the working class for their own comfort.** [This is getting pretty close to "A" commentary, because it brings in "events, themes, global perspectives." It relates the allegory of Animal Farm to the Soviet communist regime. This is not written in the book itself. Therefore, it is really good commentary because the writer had to retrieve it from somewhere other than the pages of the story; he had to draw connections between the story and the outside world. Also, the sentence variety is not the simple **He + is + adjective** format that invades essay writing. The paragraph begins with a dependent clause, uses strong verbs ("sacrifice," "represent") and good description ("weak-willed," "cruel" and "inhumane").]

Commentary finds connections between characters, events, themes or global perspectives:

Good commentary draws ideas together, like the threads of a tapestry coming together to form a whole cloth. Global perspectives are about larger truths, things that would relate to all or most other people, things like honor, dignity, respect, fighting for what is right, defending an ideal, speaking one's mind, sacrificing for the good of the whole, or sacrificing the whole for one's own good. These are big ideas. Also included in this would be comparing themes presented in literature with other similar events or occurrences outside the world of literature. For example, Animal Farm is not just an allegory for the Communist Soviet Union. It could also represent any situation where

power has gone to an elite group rather than being distributed fairly. It could stand for any situation where all people are created equal, but some are more equal than others.

Tying in comparisons to characters from other pieces of literature is also a way to broaden the scope of the commentary in the essay. Are there characters in other novels read that are treated unfairly as the animals on the farm were? Orwell's 1984 might be a novel where individuals are sacrificed for the good of the whole. Or Fahrenheit 451? Or Brave New World? Comparing to other pieces of literature already read also boosts one's base of commentary. **However, such comparisons should be allusions only; the bulk of the commentary should be focused on the text at hand**.

The vocabulary should include powerful diction used appropriately:

This means several things. First, writers must stretch their vocabulary. They cannot always use "he is _____." It's just not that interesting. To stretch one's vocabulary muscles, do several things. To begin, read a lot. The more one reads, the more words will stick in one's head. Second, practice vocabulary that is new. If a student reads a word he doesn't know, he should look it up in the dictionary; then, practice it. If a writer ever uses the word "is" (or any other "to be" verb) as a verb, he should examine his sentence and see if he can use a more active verb instead. ("Is" is a fine verb. It is a state of being. It is great. It is boring if it is all the writer ever uses.) Also, a word on the thesaurus: Don't use a word from the thesaurus unless it is correct at the connotative level. Just because it is a synonym for another word doesn't mean it would be the appropriate word to use in every sentence. Only use recognizable words, or ask someone who is a more skilled reader to check the usage. One more word on vocabulary; don't depend on spellcheck. It catches some mistakes, but not all.

Sophisticated sentence variety:

Sentence variety means that the format of sentences differs from one sentence to the next (except for parallel structure). When a person dances, he varies the moves made on the dance floor. When a person speaks, he sometimes uses long sentences, sometimes short, some loud, some soft. Write with the same variety. Here are some options:

A. Instead of a simple sentence (**Napoleon is a mean pig**), one could vary the sentence with a dependent clause (making it a complex sentence): **Since he tortures with abandon all who step into his path to absolute control, Napoleon is a mean pig.** Suddenly, "Napoleon is a mean pig" looks pretty good, even if it is a really weak commentary sentence. Dependent clauses can begin with words like "since," "when," "while" or a verb participle like "looking," "searching," "abandoning," "teasing," "reveling," "tempting," or any other **–ing** form of a good, active verb.

B. One could make the simple sentence into a compound sentence: **Napoleon is a mean pig, as well as an uncaring, unfeeling paragon of porcine narcissism.** A compound sentence strings two ideas together with a conjunction or conjunctive phrase "as well as, "and," "but," "or," "because," and many others.

C. One could mix the above approaches together:

Since he tortures with abandon all who step into his path to absolute control, Napoleon epitomizes the cruel, uncaring leader who has little regard for the other comrades on the farm; they only serve to bring him power.

(See "Sentence Combining" in this handbook for more help with sentence variety.)

Skillful transitions (lead in) to quotes:

Transitions are phrases that tie together ideas, and they are most often used when quoting concrete detail from a novel or story. Imagine that the concrete detail is a jewel. Imagine that the transition is a setting for the beautiful jewel. Without the proper setting, a jewel cannot be shown off to its best advantage. This is true of concrete detail. Without the proper setting, the reader doesn't understand why the writer dropped that particular quote into the essay. For example:

Thesis:	**Napoleon betrayed the best interests of Animal Farm for his own selfish achievements.**
CD (with transition):	**The final act of defiant tyranny comes when Napoleon corrupts the sheep on his own behalf. In supporting his violation of Old Major's original commandment against walking upright, he has Squealer teach the sheep to chant "Four legs good, two legs *better*!" (91).**

The transition material sets up the reason for using the quote. It makes the interpretation of the quote clear and connects it to the thesis statement that it supports.

Clear and purposeful organization:

A writer must make sure that the thesis connects to the topic sentence for each paragraph, and that each topic sentence connects to the CDs chosen, and that the commentary connects to the CDs, and so on. All parts must be integrated. After finishing writing, highlight each component, make sure they all agree (or connect) with each other, and double check whether the CDs and commentary, in fact, support the thesis.

Most importantly, REVISE, REVISE, REVISE.

Don't settle for "finished."

Settle for "FINISHED, POLISHED, EXAMINED, ANALYZED, READ, PROOFREAD, EDITED, REVISED, REVISED AGAIN, RETYPED, REWRITTEN AND PROOFREAD."

Quoting From the Text

Make quotations part of a sentence or set them apart as independent clauses.

1. **Quotations can be woven directly into a sentence without punctuation. This happens 90% of the time.** Example: E.K. Hornbeck accuses Henry Drummond of "sentimentality in the first degree" (Smith 7).
2. **Quotations can be introduced with commas. This happens 10% of the time.** Example: As the two old friends explore the reason for the distance that has come between them, Drummond tells Brady, "Perhaps it is you who have moved away" (Smith 15).
3. **Quotations can be set apart as an independent clause and introduced by a colon. This can only be used in longer essays.** Example: In the following reminiscence, Drummond recounts an important experience from his childhood:

> That was the name of my first long shot. Golden Dancer.
>
> She was in the big side window of the general store in
>
> Wakeman, Ohio. I used to stand out in the street and
>
> say to myself, "If I had a golden dancer I'd have
>
> everything in the world that I wanted." I was seven
>
> years old, and a very fine judge of rocking horses.
>
> Golden Dancer had a bright red mane, blue eyes and she
>
> was gold all over, with purple sots. When the sun hit her
>
> stirrups, she was a dazzling sight to see. (Smith 37)

However, one must preserve the cd:cm ratio and document the source.

GENERAL REMINDERS:

1. If a quotation is over four lines long (as in the previous example), indent, but still double space. Do not use quotation marks. Shorter quotations (four lines or less) should be put in quotation marks.
2. Commas and periods go inside quotation marks. Semi-colons and colons go outside the quotation marks.
3. End punctuation, like exclamation points and question marks, go inside the quotation marks, if they are part of the text being quoted, and outside the quotation marks, if they are not part of what is being quoted, but rather part of the writer's sentence.
   Examples:
   As Drummond seeks to understand Rachel, he asks her, "Is your mother dead?"
   Why is it that, "You murder a wife and it isn't nearly as bad as murdering an old wives' tale"?
4. Always integrate quotations into the writing with insightful comments.
5. Don't string several quotations together consecutively. Weave them logically into the paper's prose.
6. <u>Don't pad the essay with quotations.</u> Be selective.