WOODLAND HIGH SCHOOL

AP Language Handbook

Teacher/Student Resources

Dr. Pat Faulkner
2014-5

Advanced Placement English Language and Composition
Syllabus

Instructor: Dr. Pat Faulkner **Room #110** **Year: 2014-15**
Course Name and Code: Advanced Placement Language and Composition
Semester: Year Long Course
Textbooks Used: *Bedford Reader***;** *Elements of Literature*, HRW; *Elements of Writing*, *Vocabulary Workshop*

Course Description: The course teaches and requires students to write in several forms (e.g., narrative, expository, analytical, and argumentative essays) about a variety of subjects (e.g., public policies, popular culture, personal experiences).

- The course requires students to write essays that proceed through several stages or drafts, with revision aided by teacher and peers.
- The course requires students to write in informal contexts (e.g., imitation exercises, journal keeping, collaborative writing, and in-class responses) designed to help them become increasingly aware of themselves as writers and of the techniques employed by the writers they read.
- The course requires expository, analytical, and argumentative writing assignments that are based on readings representing a wide variety of prose styles and genres.
- The course requires nonfiction readings (e.g., essays, journalism, political writing, science writing, nature writing, autobiographies/biographies, diaries, history, criticism) that are selected to give students opportunities to identify and explain an author's use of rhetorical strategies and techniques. If fiction and poetry are also assigned, their main purpose should be to help students understand how various effects are achieved by writers' linguistic and rhetorical choices. **(Note: The College Board does not mandate any particular authors or reading list, but representative authors are cited in the *AP English Course Description*.)**
- The course teaches students to analyze how graphics and visual images both relate to written texts and serve as alternative forms of text themselves.
- The course teaches research skills, and in particular, the ability to evaluate, use, and cite primary and secondary sources. The course assigns projects such as the researched argument paper, which goes beyond the parameters of a traditional research paper by asking students to present an argument of their own that includes the analysis and synthesis of ideas from an array of sources.
- The course teaches students how to cite sources using a recognized editorial style (e.g., Modern Language Association, *The Chicago Manual of Style*, etc.).
- The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop these skills:
    - A wide-ranging vocabulary used appropriately and effectively
    - A variety of sentence structures, including appropriate use of subordination and coordination
    - Logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis
    - A balance of generalization and specific, illustrative detail
    - An effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.

Course Outline and Content: AP Language & Composition is a critical reading and analytical writing based course that prepares students for college and for the AP examination in the spring for college credit consideration. Along with the Georgia High School Writing Exam in the Fall semester, 11th grade students must also prepare for and pass the End of Course Test required by the State of Georgia at the end of the 11th grade year to graduate. In addition to the study of rhetoric and language, this course will also encompass a study of American Literature as mandated by the state of Georgia.

Classroom Rules and Discipline Procedures:
Treat others the way you want them to treat you: with respect, dignity, courtesy.

Woodland High School Classroom Expectations
To ensure an optimum learning environment, please adhere to the following:

- Students will be respectful to all adults and classmates.
- Students will be seated in class when the bell rings.
- Students will not display cell phones, portable electronic devices or playing cards in class.
- Students will use computers/ technology appropriately at all times.

Violation of these rules may result in changes to school policies.

Classroom Rules and Discipline Procedures:
All school and county rules, regulations, and policies will be followed. Please refer to the county student handbook for published codes of conduct. Students are expected to be respectful to all class members at all times. No one has the right to interfere with another student's learning.

<u>School-wide Grading Requirements as follows (year-long grading)</u>:
Semester Final Average:

Final exam/EOCT- 9th- 12th grade level courses- 20%
Course Final Average- 9th- 12th grade level EOCT courses- 80%
Formative assessment:
Practice (i.e., classwork/homework)- 20%
Summative assessment:

- **Quizzes/labs- 35%**
- **Major tests/projects- 45%**

Note:*the Formative and Summative Assessments equal 100% but fall under the category of Course Final Average which is 80% of the Semester Final Average.

Course Final Average- Semester 1 Average (50%) and Semester 2 Average (50%)
***Grades for each 9 week grading period should include a minimum of the following: 3 tests in the summative assessment/Test category, 3 labs/quizzes in Lab/Quiz category and 9 Practice grades.**

Reading and other Assignments
The assignments in AP Language will consist of non-fiction readings primarily with the required American Literature materials, novels, poetry, and dram; research papers; and other critical readings and rhetorical analysis. Some emphasis will be placed on literary analysis of fictional pieces in preparation for Senior AP Literature and Composition. The primary focus of the class will be the development of critical and analytical skills in preparation for the AP Language Exam in May.

Study Sessions/Office Hours:
Students may schedule study sessions before and after school by appointment based on the teacher's availability. Sessions may be scheduled for 3:30 in the afternoon or for 7:15 in the mornings by appointment only. Occasional Saturday sessions or evening sessions may be scheduled on a voluntary attendance basis.

Make-up Work Policies:
As per Henry County Handbook:
It is the student's and parent's responsibility, not the teacher's, **to *make arrangements*** for make-up work. Students should ask their teacher for any missed assignments on the first day they return to school. The number of days allowed to complete make-up work will be determined by the principal or his/her designee but will not exceed the number of days absent. Failure to comply with this procedure will result in a grade of zero (0) for graded assignments missed during an excused absence.
*I give students one week after absence to make up quizzes and tests and other major assignments.

Students may not be allowed to make up graded assignments missed during an unexcused absence.
Absences due to suspension from school are considered unexcused. Students assigned to In-School Suspension who choose to serve their suspension at home will not be given the opportunity to make up work missed during the period of suspension.
Students are allowed to make up schoolwork missed while suspended from school pending their disciplinary hearing. In situations where students are suspended from school during the period of semester exams, principals will make arrangements to allow students to complete their exams.

Late Work Policies:
No late work will be <u>expected</u> in an AP class. Dues dates are the day the assignment expires! Late papers will receive a 20% per day deduction. NO late practice work will be accepted.

Materials Needed:
- One three-ring binder with pockets (at least 1 ½" wide) dedicated to AP Language
- Divider suggestions:
    - Vocabulary
    - American Literature & Novels
    - AP Handbook & Notes
- Blue or black ink pens
- *Regular wooden* #2 pencils with good erasers for standardized tests
- *Regular* loose-leaf paper (assignments torn from a spiral notebook will not be graded)
- Computer disks or flash drives or Google Docs account/professional Gmail account.

Department Ink Policy:
Blue or black business-type ink should be used for **<u>all</u>** assignments in **<u>all</u>** English classes with the exceptions of various worksheets and scanned answer documents. If a student turns in work written in pencil, the student will be asked to rewrite the assignment, and the work will be considered late and will be treated as late work with the appropriate deductions.

Academic Integrity:
Academic integrity is a fundamental value of quality education therefore; Woodland High School will not tolerate any acts of cheating, plagiarism, or falsification of school work. Should it be determined that an academic integrity violation has taken place, the school reserves the right to assign a grade of a zero and submit a disciplinary referral to the appropriate Assistant Principal. The school also reserves the right to remove or suspend enrollment in any Advanced Placement/Honors classes as well as Academic Honor Societies.

Plagiarism Policy:
Before the class writes any major papers during the school year, we will spend adequate time on what constitutes plagiarism and how students can avoid committing plagiarism.
The following will be considered plagiarism or cheating on any school work or tests, and will result in a grade of "0":

- Copying work or answers from other students in part or in whole
- Copying word for word from a book or any source in part or in whole (without using proper MLA format for quoting and citing)
- Allowing another student to "borrow" work and/or present other students' work as their own in part or in whole.
- Using supplemental materials on a test or other school work. Supplemental materials might include but is not limited to cell phone communications of any sort, cheat notes of any kind from any type of source.
- No inappropriate supplemental sources (Cliff Notes, etc.) should be brought to class.
- Working with others on projects that are meant to be done individually;
- Removing test materials from the classroom to share with other students.
- Taking papers or information from other students, publications, or the internet.

DO NOT TEAR THIS OUT OF YOUR HANDBOOK.

Parent Signature_____ I have read the syllabus.

Student Signature_____ I have read the syllabus.

This signed syllabus should be a part of your AP portfolio.

General Tips to Better Writing

Style: While students are encouraged to develop their own personal styles of writing that reflect their individual voices, certain conventions must be followed.

- Diction (word choice) matters!
- Vocabulary above high school level matters.
- Never drop in quotations—never begin a sentence with a quotation—always embed the quotation in your writing. Weave the quotations into your own words/writing.
- Know your rhetorical devices, purposes, and functions so you can recognize them and use them effectively.

Syntax: grammatical sentence structure

- No abbreviations or contractions.
- No 2nd person pronouns! Second person pronouns are *you, your, yours, yourself, yourselves*
- Always use the author's full name the first time you mention him/her. From then on use only the last name. NEVER use only the author's first name! You don't know him/her that well!
- Treat titles correctly: Use underscoring/underlining when handwriting or italics *when typing* the titles of large works: books, plays, artwork, movies, television series, newspapers, magazine, and anthologies, etc. Use "quotation marks" for when handwriting and typing the smaller works or parts of the larger works: essays, short stories, poetry, chapters, etc.
- Avoid beginning sentences with coordinating conjunctions (FANBOYS: for, and, nor, but, or, yet, so) except in rare instances!
- Vary the sentence structure: simple, compound, complex, compound-complex.
- Vary sentence beginnings: phrases, clauses, inverted order, etc.
- Use transition words and phrases effectively.
- Eliminate dead and dying words from your writing:
    - *to be* verbs—use action verbs!
    - *there*, *this, that, these, those, it* at the beginning of sentences
    - vague words: *it, this, that, these, those, they*

All papers in English Language Arts should follow Modern Language Association's *MLA Handbook for Writers of Research Papers, Seventh Edition's* formatting and style guidelines. The condensed overview of the sixth edition MLA guidelines found in Chapter 3 of the Bedford Reader, the class text, is now out of date and should not be used as a reference. We will discuss the differences in the updates and the guidelines presented in the Bedford Reader. The MLA guidelines were updated in 2009. Online sources of these updates are available. Refer to the ELA webpage on the school website for links to online sources. MLA is "used in English, foreign languages, and some other humanities" (Kennedy et al. 56).

MLA Formatting Terminology

1. documentation, documenting-the act of giving the original author credit for any ideas, materials, data a writer summarizes, paraphrases, or quotes from an outside source.

2. summary-using one's "own words to condense a paragraph, an entire article, or even a book into a few lines that convey the source's essential meaning" (Kennedy et al. 53). Parenthetical/internal citations must be used with summaries.

3. paraphrase-the act of restating "a specific passage in word different from those of the original author. Use paraphrase when a source's idea or data but not its exact words will strengthen your own idea" (Kennedy et al. 53). Parenthetical/internal citations must be used with paraphrasing.

4. quotations- (Please note that the word *quotations* is the noun; quote is the verb! We use quotations in our papers, not quotes. We quote what someone says!) Quotations, the exact words of the original author enclosed in quotation marks, are used to "support and enliven your own ideas" (Kennedy et al. 54). Parenthetical/internal citations must be used with quotations.

5. plagiarism-the failure to give the original author credit for his/her words and ideas. In this class credit is given using MLA parenthetical/internal citations. Plagiarism, intentional or unintentional, will earn students zeroes and disciplinary actions.

6. parenthetical (internal) citations-MLA style of documentation uses brief citations within parentheses within the text to give the reader the original author's/the original source information: name and page number.

7. works cited list-a list of all the sources a writer uses—summarizes, paraphrases, or quotes—in a paper. The list is the last page of a paper. Guidelines for the list follow in a coming section of this document.

8. common knowledge-facts so widely known or agreed upon that they are not attributable to any one specific source. Common knowledge does not have to be cited in a paper since there is no specific source.

Special Note: The following information on formatting a research paper has been taken directly from the *MLA Handbook for Writers of Research Papers Sixth Edition,* Chapter 4, "The Format of the Research Paper" (Gibaldi 131-138). Because of the technical and precise nature of the information, I have quoted much of the information word for word from this chapter. I take NO credit for the information and give all credit to Gibaldi.

The Format of the Research Paper

The MLA research paper format will be used for all papers in ELA classes, typed or handwritten. Follow these guidelines for all assignments.

For papers produced on computer/word processor, general guidelines:

- Use only white, 8 ½ by 11 inch paper for typed papers, regular notebook paper for handwritten —no fringe from tearing out of composition book.
- Use one inch margins top, bottom, left, and right.
- Paragraph indentions are one-half inch from left margin.
- Long quotations, more than forty words, are indented one inch from left margin.
- Entire paper is double-spaced. Set your spacing by using "Line Spacing" under "Paragraph" under "Home" on tool bar.
- Use one space after periods.
- No title page is needed unless instructed by teacher to have one.
- Do not use report covers or folders when handing in papers.

Quick Check for Formatting an MLA Paper

1. **Font:** Times New Roman
2. **Font Size:** 12 point
3. **Margins:** 1" all the way around
   Go to "Page Layout" on the ribbon at the top of the page.
   Select "Margins."
   Be sure all four sides: top, left, bottom, right, are set at 1".
   Do not change "gutter."

4. **Spacing:** Double space the entire paper.
   Go to "Home" on the ribbon at the top of the screen.
   In the "Paragraph" section, select the icon with the up and down arrows beside the lines.
   Use the drop down arrow to open the options for "Line Spacing." Select "Double."
   OR
   Select the drop down arrow at the bottom right hand corner of the Paragraph box.
   Go to "Spacing" and select double.
   SPECIAL NOTE: Be sure to remove spacing before and after paragraphs regardless of which method selected.

5. **Header:** Set up the "header" which will insert your last name and the page number on every page of your document.
   Go to "Insert" on the ribbon at the top of the screen.
   Select "Header" in the "Header & Footer" box. Follow prompts.

   Align the cursor to the right using the icons in the toolbar at the top of your document.
   Select "insert page number."
   Type last name before the page number and hit the space bar once.

6. **Heading:**
   Align paper to left using alignment icons at the top of the document in the "Home" tab.
   Your heading will be composed of four elements: your name, teacher's name, course name and period, and the date.

John Doe

Faulkner

English II Honors (5)

8 August 2013

7. **Title:**
   Align title to center using alignment icons on the "Home" tab.
   Type title in Times New Roman, 12 point, regular font. (No bold, underline, italics, etc.)
   Hit "enter" on keyboard.
   Align paper to left again using alignment icons at the top of the document.

8. **Paragraphs:** Indent each paragraph by hitting the "tab" key on the keyboard once for ½" indentions. You do not have to hit enter at the end of each line. The computer will automatically move on to the next line as you type. You will only hit enter at the end of each paragraph.

9. **Internal/Parenthetical Citations**

MLA In-Text Citations: The Basics (Taken from Purdue OWL: http://owl.english.purdue.edu/owl/resource/747/02/

Summary: MLA (Modern Language Association) style is most commonly used to write papers and cite sources within the liberal arts and humanities. This resource, updated to reflect the MLA Handbook for Writers of Research Papers (7th ed.) and the MLA Style Manual and Guide to Scholarly Publishing (3rd ed.), offers examples for the general format of MLA research papers, in-text citations, endnotes/footnotes, and the Works Cited page.

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Guidelines for referring to the works of others in your text using MLA style are covered in chapter six of the *MLA Handbook* and in chapter seven of the *MLA Style Manual*. Both books provide extensive examples, so it's a good idea to consult them if you want to become even more familiar with MLA guidelines or if you have a particular reference question.

Basic In-Text Citation Rules

In MLA style, referring to the works of others in your text is done by using what is known as parenthetical citation. This method involves placing relevant source information in parentheses after a quote or a paraphrase.

General Guidelines

- The source information required in a parenthetical citation depends (1.) upon the source medium (e.g. Print, Web, DVD) and (2.) upon the source's entry on the Works Cited (bibliography) page.
- Any source information that you provide in-text must correspond to the source information on the Works Cited page. More specifically, whatever signal word or phrase you provide to your readers in the text, must be the first thing that appears on the left-hand margin of the corresponding entry in the Works Cited List.

In-Text Citations: Author-Page Style

MLA format follows the author-page method of in-text citation. This means that the author's last name and the page number(s) from which the quotation or paraphrase is taken must appear in the text, and a complete reference should appear on your Works Cited page. The author's name may appear either in the sentence itself or in parentheses following the quotation or paraphrase, but the page number(s) should always appear in the parentheses, not in the text of your sentence. For example:

Wordsworth stated that Romantic poetry was marked by a "spontaneous overflow of powerful feelings" (263).

Romantic poetry is characterized by the "spontaneous overflow of powerful feelings" (Wordsworth 263).

Wordsworth extensively explored the role of emotion in the creative process (263).

Both citations in the examples above, (263) and (Wordsworth 263), tell readers that the information in the sentence can be located on page 263 of a work by an author named Wordsworth. If readers want more information about this source, they can turn to the Works Cited page, where, under the name of Wordsworth, they would find the following information:

Wordsworth, William. *Lyrical Ballads*. London: Oxford U.P., 1967. Print.

In-Text Citations for Print Sources with Known Author

For Print sources like books, magazines, scholarly journal articles, and newspapers, provide a signal word or phrase (usually the author's last name) and a page number. If you provide the signal word/phrase in the sentence, you do not need to include it in the parenthetical citation.

Human beings have been described by Kenneth Burke as "symbol-using animals" (3). Human beings have been described as "symbol-using animals" (Burke 3).

These examples must correspond to an entry that begins with Burke, which will be the first thing that appears on the left-hand margin of an entry in the Works Cited:

Burke, Kenneth. *Language as Symbolic Action: Essays on Life, Literature, and Method*. Berkeley: U of California P, 1966. Print.

In-Text Citations for Print Sources with No Known Author

When a source has no known author, use a shortened title of the work instead of an author name. Place the title in quotation marks if it's a short work (e.g. articles) or italicize it if it's a longer work (e.g. plays, books, television shows, entire websites) and provide a page number.

We see so many global warming hotspots in North America likely because this region has "more readily accessible climatic data and more comprehensive programs to monitor and study environmental change . . ." ("Impact of Global Warming" 6).

In this example, since the reader does not know the author of the article, an abbreviated title of the article appears in the parenthetical citation which corresponds to the full name of the article which appears first at the left-hand margin of its respective entry in the Works Cited. Thus, the writer includes the title in quotation marks as the signal phrase in the parenthetical citation in order to lead the reader directly to the source on the Works Cited page. The Works Cited entry appears as follows:

"The Impact of Global Warming in North America." *GLOBAL WARMING: Early Signs*. 1999. Web. 23 Mar. 2009.

We'll learn how to make a Works Cited page in a bit, but right now it's important to know that parenthetical citations and Works Cited pages allow readers to know which sources you consulted in writing your essay, so that they can either verify your interpretation of the sources or use them in their own scholarly work.

Author-Page Citation for Classic and Literary Works with Multiple Editions

Page numbers are always required, but additional citation information can help literary scholars, who may have a different edition of a classic work like Marx and Engels's *The Communist Manifesto*. In such cases, give the page number of your edition (making sure the edition is listed in your Works Cited page, of course) followed by a semicolon, and then the appropriate abbreviations for volume (vol.), book (bk.), part (pt.), chapter (ch.), section (sec.), or paragraph (par.). For example:

Marx and Engels described human history as marked by class struggles (79; ch. 1).

Citing Authors with Same Last Names

Sometimes more information is necessary to identify the source from which a quotation is taken. For instance, if two or more authors have the same last name, provide both authors' first initials (or even the authors' full name if different authors share initials) in your citation. For example:

Although some medical ethicists claim that cloning will lead to designer children (R. Miller 12), others note that the advantages for medical research outweigh this consideration (A. Miller 46).

Citing a Work by Multiple Authors

For a source with three or fewer authors, list the authors' last names in the text or in the parenthetical citation:

Smith, Yang, and Moore argue that tougher gun control is not needed in the United States (76).

The authors state "Tighter gun control in the United States erodes Second Amendment rights" (Smith, Yang, and Moore 76).

For a source with more than three authors, use the work's bibliographic information as a guide for your citation. Provide the first author's last name followed by et al. or list all the last names.
Jones et al. counter Smith, Yang, and Moore's argument by noting that the current spike in gun violence in America compels law makers to adjust gun laws (4).
Or
Legal experts counter Smith, Yang, and Moore's argument by noting that the current spike in gun violence in America compels law makers to adjust gun laws (Jones et al. 4).
Or
Jones, Driscoll, Ackerson, and Bell counter Smith, Yang, and Moore's argument by noting that the current spike in gun violence in America compels law makers to adjust gun laws (4).

Citing Multiple Works by the Same Author

If you cite more than one work by a particular author, include a shortened title for the particular work from which you are quoting to distinguish it from the others. Put short titles of books in italics and short titles of articles in quotation marks.

Citing two articles by the same author:

Lightenor has argued that computers are not useful tools for small children ("Too Soon" 38), though he has acknowledged elsewhere that early exposure to computer games does lead to better small motor skill development in a child's second and third year ("Hand-Eye Development" 17).
Citing two books by the same author:
Murray states that writing is "a process" that "varies with our thinking style" (*Write to Learn* 6).
Additionally, Murray argues that the purpose of writing is to "carry ideas and information from the mind of one person into the mind of another" (*A Writer Teaches Writing* 3).
Additionally, if the author's name is not mentioned in the sentence, you would format your citation with the author's name followed by a comma, followed by a shortened title of the work, followed, when appropriate, by page numbers:
Visual studies, because it is such a new discipline, may be "too easy" (Elkins, "Visual Studies" 63).

Citing Multivolume Works

If you cite from different volumes of a multivolume work, always include the volume number followed by a colon. Put a space after the colon, then provide the page number(s). (If you only cite from one volume, provide only the page number in parentheses.) . . . as Quintilian wrote in *Institutio Oratoria* (1: 14-17).

Citing the Bible

In your first parenthetical citation, you want to make clear which Bible you're using (and underline or italicize the title), as each version varies in its translation, followed by book (do not italicize or underline), chapter and verse. For example:
Ezekiel saw "what seemed to be four living creatures," each with faces of a man, a lion, an ox, and an eagle (*New Jerusalem Bible*, Ezek. 1.5-10).
If future references employ the same edition of the Bible you're using, list only the book, chapter, and verse in the parenthetical citation.

Citing Indirect Sources

Sometimes you may have to use an indirect source. An indirect source is a source cited in another source. For such indirect quotations, use "qtd. in" to indicate the source you actually consulted. For example:
Ravitch argues that high schools are pressured to act as "social service centers, and they don't do that well" (qtd. in Weisman 259).
Note that, in most cases, a responsible researcher will attempt to find the original source, rather than citing an indirect source.

Citing Non-Print or Sources from the Internet

With more and more scholarly work being posted on the Internet, you may have to cite research you have completed in virtual environments. While many sources on the Internet should not be used for scholarly work (reference the OWL's *Evaluating Sources of Information* resource), some Web sources are perfectly acceptable for research. When creating in-text citations for electronic, film, or Internet sources, remember that your citation must reference the source in your Works Cited.

Sometimes writers are confused with how to craft parenthetical citations for electronic sources because of the absence of page numbers, but often, these sorts of entries do not require any sort of parenthetical citation at all. For electronic and Internet sources, follow the following guidelines:

- Include in the text the first item that appears in the Work Cited entry that corresponds to the citation (e.g. author name, article name, website name, film name).
- You do not need to give paragraph numbers or page numbers based on your Web browser's print preview function.
- Unless you must list the website name in the signal phrase in order to get the reader to the appropriate entry, do not include URLs in-text. Only provide partial URLs such as when the name of the site includes, for example, a domain name, like *CNN.com* or *Forbes.com* as opposed to writing out http://www.cnn.com or http://www.forbes.com.

Miscellaneous Non-Print Sources

Werner Herzog's *Fitzcarraldo* stars Herzog's long-time film partner, Klaus Kinski. During the shooting of *Fitzcarraldo*, Herzog and Kinski were often at odds, but their explosive relationship fostered a memorable and influential film.

During the presentation, Jane Yates stated that invention and pre-writing are areas of rhetoric that need more attention.

In the two examples above "Herzog" from the first entry and "Yates" from the second lead the reader to the first item each citation's respective entry on the Works Cited page:

Herzog, Werner, dir. *Fitzcarraldo*. Perf. Klaus Kinski. Filmverlag der Autoren, 1982. Film.

Yates, Jane. "Invention in Rhetoric and Composition." Gaps Addressed: Future Work in Rhetoric and Composition, CCCC, Palmer House Hilton, 2002. Presentation.

Electronic Sources

One online film critic stated that *Fitzcarraldo* is "...a beautiful and terrifying critique of obsession and colonialism" (Garcia, "Herzog: a Life").

The *Purdue OWL* is accessed by millions of users every year. Its "MLA Formatting and Style Guide" is one of the most popular resources (Stolley et al.).

In the first example, the writer has chosen not to include the author name in-text; however, two entries from the same author appear in the Works Cited. Thus, the writer includes both the author's last name and the article title in the parenthetical citation in order to lead the reader to the appropriate entry on the Works Cited page (see below). In the second example, "Stolley et al." in the parenthetical citation gives the reader an author name followed by the abbreviation "et al.," meaning, "and others," for the article "MLA Formatting and Style Guide." Both corresponding Works Cited entries are as follows:

Garcia, Elizabeth. "Herzog: a Life." *Online Film Critics Corner*. The Film School of New Hampshire, 2 May 2002. Web. 8 Jan. 2009.

Stolley, Karl, et al. "MLA Formatting and Style Guide." The OWL at Purdue. 10 May 2006. Purdue University Writing Lab. 12 May 2006 .

Multiple Citations

To cite multiple sources in the same parenthetical reference, separate the citations by a semi-colon:

. . . as has been discussed elsewhere (Burke 3; Dewey 21).

When a Citation Is Not Needed

Common sense and ethics should determine your need for documenting sources. You do not need to give sources for familiar proverbs, well-known quotations or common knowledge. Remember, this is a rhetorical choice, based on audience. If you're writing for an expert audience of a scholarly journal, for example, they'll have different expectations of what constitutes common knowledge.

11. Works Cited Page

MLA Works Cited Page: Basic Format

Summary: MLA (Modern Language Association) style is most commonly used to write papers and cite sources within the liberal arts and humanities. This resource, updated to reflect the MLA Handbook for Writers of Research Papers (7th ed.) and the MLA Style Manual and Guide to Scholarly Publishing (3rd ed.), offers examples for the general format of MLA research papers, in-text citations, endnotes/footnotes, and the Works Cited page.

Contributors: Tony Russell, Allen Brizee, Elizabeth Angeli, Russell Keck, Joshua M. Paiz, Purdue OWL Staff
Last Edited: 2012-05-03 04:38:59

According to MLA style, you must have a Works Cited page at the end of your research paper. All entries in the Works Cited page must correspond to the works cited in your main text.

Basic Rules

- Begin your Works Cited page on a separate page at the end of your research paper. It should have the same one-inch margins and last name, page number header as the rest of your paper.
- Title the page Works Cited (do not italicize the words Works Cited or put them in quotation marks) and center the words Works Cited at the top of the page.
- Double space all citations, but do not skip spaces between entries.
- Indent the second and subsequent lines of citations five spaces so that you create a hanging indent.
- List page numbers of sources efficiently, when needed. If you refer to a journal article that appeared on pages 225 through 250, list the page numbers on your Works Cited page as 225-50.

Additional Basic Rules New to MLA 2009

For every entry, you must determine the Medium of Publication. Most entries will likely be listed as Print or Web sources, but other possibilities may include Film, CD-ROM, or DVD.

Writers are no longer required to provide URLs for Web entries. However, if your instructor or publisher insists on them, include them in angle brackets after the entry and end with a period. For long URLs, break lines only at slashes.

If you're citing an article or a publication that was originally issued in print form but that you retrieved from an online database, you should type the online database name in italics. You do not need to provide subscription information in addition to the database name.

Capitalization and Punctuation

Capitalize each word in the titles of articles, books, etc, but do not capitalize articles (the, an), prepositions, or conjunctions unless one is the first word of the title or subtitle: *Gone with the Wind, The Art of War, There Is Nothing Left to Lose*.

New to MLA 2009: Use italics (instead of underlining) for titles of larger works (books, magazines) and quotation marks for titles of shorter works (poems, articles)

Listing Author Names

Entries are listed alphabetically by the author's last name (or, for entire edited collections, editor names). Author names are written last name first; middle names or middle initials follow the first name:

Burke, Kenneth
Levy, David M.
Wallace, David Foster

Do not list titles (Dr., Sir, Saint, etc.) or degrees (PhD, MA, DDS, etc.) with names. A book listing an author named "John Bigbrain, PhD" appears simply as "Bigbrain, John"; do, however, include suffixes like "Jr." or "II." Putting it all together, a work by Dr. Martin Luther King, Jr. would be cited as "King, Martin Luther, Jr.," with the suffix following the first or middle name and a comma.

More than One Work by an Author

If you have cited more than one work by a particular author, order the entries alphabetically by title, and use three hyphens in place of the author's name for every entry after the first:

Burke, Kenneth. *A Grammar of Motives*. [...]

---. *A Rhetoric of Motives*. [...]

When an author or collection editor appears both as the sole author of a text and as the first author of a group, list solo-author entries first:

Heller, Steven, ed. The Education of an E-Designer. Heller, Steven and Karen Pomeroy. *Design Literacy: Understanding Graphic Design*.

Work with No Known Author

Alphabetize works with no known author by their title; use a shortened version of the title in the parenthetical citations in your paper. In this case, Boring Postcards USA has no known author:

Baudrillard, Jean. *Simulacra and Simulations*. [...]

Boring Postcards USA. [...]

Burke, Kenneth. *A Rhetoric of Motives*. [...]

The following page contains a sample Works Cited page. Pattern your Works Cited page after this one.

You are now ready to type your paper using MLA formatting.

For specific questions, go to Purdue OWL sitemap. Select MLA heading and subjects.

http://owl.english.purdue.edu/sitemap/

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USING QUOTATIONS IN YOUR WRITING:
Tips and Guidelines for Working/Weaving Quotations into your Writing

The first point to remember about using quotations from other sources in your writing is that the quotations should be used only to provide supporting evidence for your statements and assertions. The readers want to know your response and your thoughts concerning the prompt/passage. Use quotations sparingly. Quotations should not stand alone. Quotations should not open a sentence. Stand-alone quotations have not been synthesized into your writing.
Use one of the following three methods to work quotations into your writing:

SPA/SPE

State it.	(your claim)
Prove it.	(quotation, example, statistics, anecdote, etc.)
Analyze it/Explain it.	(the so-what?)

Hamburger Model:
The top bun is your claim.
The meat is your quotation.
The bottom bun is the relationship—the "so-what?"!

The following pages contain explicit instructions on how to incorporate quotations into your writing. Please follow these patterns when using quotations taken from an outside source.

Incorporating Evidence from Other Sources into Your Writing by Using Quotations, Paraphrases, and Summaries

One of the four following methods should ***always*** be used to introduce/incorporate a quotation (#1, 2, or 4) or paraphrase (#3) into your writing.

Method #1—Using a Colon

Example:

Juliet's wit reminds Romeo of appropriate behavior: "Saints have hands that pilgrims' hands do touch,/ and palm to palm is holy palmers' kiss" (Shakespeare, 1.5.99-100).

Here you make a complete statement and follow it with a quotation. This method has a very abrupt effect on the reader (can lack flow).

Method #2 Using a Comma

Example:

Juliet is an intelligent young lady and her wit is shown when she says, "Saints have hands that pilgrims' hands do touch,/ and palm to palm is holy palmers' kiss" (Shakespeare, 1.1.99-100).

The quotation is preceded by words or phrases of attribution such as "(s)he states", "(s)he says", "(s)he observes", this is smoother than method #1, but the reader is still aware of the quotation inserted into the text.

Method #3 Paraphrasing

Example:

When Juliet reminds Romeo that the most important kissing he can do is having his hands pressed together in prayer, she demonstrates her wit (Shakespeare, 1.5.99-100).

A paraphrase is not a direct quotation, but is does come from a specific place in the text. Use a paraphrase especially when a large segment of text needs to be analyzed. When citing the text, always mention the entire section where the paraphrase was found.

Method #4 Inserting the quotation into the context of the sentence

Example:

Juliet warns Romeo that although "Saints have hands that pilgrims' hands do touch" he must note that "palm to palm is holy palmer's kiss" Shakespeare 1.5.99-100).

Here parts of the quotation are used. They must fit into the sentences and the original text is not altered.

If the text needs to be altered, the **square bracket method** can be used.

When the argument **will not** flow because of pronouns used in the text itself, use the square brackets to insert a pronoun that will suit the argument as it is being presented by you.

Example using the square bracket method: **Juliet says "what tongue will smooth thy name/ when [she] [his] three hour wife has mangled it?"(Shakespeare, 3.2.98-99).**

Ellipsis marks (…) also indicate deleted text. These are used at the middle of the quotation; **never** use them at the beginning or the end of a passage.

Example using ellipsis marks:

"**Shall I speak ill of him that is my husband?/Ah, poor my lord…Tybalt's death was woe enough, if it had ended there"(Shakespeare, 3.2.97-115).**

Critical Reading and Rhetorical Analysis Strategies

As critical readers, students should be able to

- Summarize and outline complex material
- Critically examine a text's reasoning
- Analyze the ways a text achieves its effects, especially through stylistic choice
- Evaluate a text, deciding whether it is accurate , authoritative, and convincing
- Determine a text's significance
- Compare and contrast different texts
- Synthesize information from one or more related text
- Apply concepts in one text to another

Mantra for close reading:

- What does it mean?
- How does it make meaning?
- Why did the writer make this choice?
- What was the author's purpose for writing?
- How did the author achieve this purpose?

Six strategies for a critical reader to use when analyzing prose passages:

1. Get the facts.
    a. Preview
    b. Annotate
    c. Outline
    d. Summarize
2. Analyze the argument.
    a. What is the author's thesis?
    b. What kinds of support are used?
    c. What is fact and what is fiction?
    d. Is support sufficient and appropriate?
    e. What is based on emotion and what is based on reason?
    f. Is there satisfactory conclusion?
3. Identify basic features of style.
    a. Diction (word choice)
    b. Tone
    c. Sentence structure
    d. Sentence types
    e. Verb choices
    f. Rhetorical devices
4. Explore your personal response.
    a. What is your response?
    b. What are the sources and causes of your response?
5. Evaluate the text and determine its significance.
    a. Era—historical context
    b. Social—social context
    c. Intellectual—intellectual context
6. Compare and contrast related texts.

Methods of organizing your response to a reading:

A. **Genre**

1. Typically the four purposes of academic non-fiction prose are
    a. description
    b. explanation
    c. information
    d. persuasion
2. Persuasion stems from three sources
    a. ethos (ethics)-an author may rely on his own reputation to move an audience
    b. pathos (emotion)-an author may rely on the feelings of the audience
    c. logos (logic)-an author may use reason to persuade the audience
3. Is the passage an excerpt from fiction?
    A fictional passage tends to be a description of character or a location; it is seldom a philosophical commentary.

B. **Organization based on Mode/Method of Discourse**

1. If the passage is descriptive, is it organized spatially or by order of importance? What is the overall effect?
2. If the passage is narrative, is the chronological order of events interrupted by flashback, foreshadowing, episodic events?
3. If the passage is expository, are any of the following modes or methods used: definition, cause and effect, comparison/contrast, classification, examples, analogy?
4. If persuasion/argument is used, what methods does the author use to bolster the argument? Does the author deal with opposing evidence? Does the author fall into any logical fallacies?

C. **Tone and Mood**

1. What is the mood (effect on the reader)?
2. What is the tone (author's attitude)?

D. **Language and Style**

1. What is the diction, the word choice? Is it colloquial, idiomatic, scientific, Latinate, formal, concrete, abstract, scholarly, allusive? These terms are explained below.
2. To what senses does the author appeal?
3. What literary devices of sense does the author use (personification, metaphor, simile, allusion)?
4. What literary devices of sound does the author use (alliteration, assonance, consonance, repetition)?
5. Does the language have rhythm?
6. Are the sentences long or short? Where does the author use sentences or fragments for special emphasis? Where does the author use long sentences or run-ons for special effect?
7. Are the sentences simple, compound, complex, or compound-complex? Where does the author use sentence variety to emphasize an idea?
8. What specialized sentence structure does the author use? Balanced, freight train, inverted, parallel, periodic? Is there use of anaphora, antithesis, asyndeton, chiasmus, negative-positive, restatement, polysyndeton?
9. Do any sentences begin or end with a significant word or phrase? Do any sentences have the main idea hidden in the middle, in an interrupter, so as to create surprise or suspense?
10. Does the author use colors to enhance moods or characterize someone?
11. What are the best-worded phrases or best chosen words?

What Is Style Anyway? Here's An Explanation!

Style, is the habitual, repeated patterns that differentiate one writer from another. Style is also about the deviation from the expected pattern. This deviation is called Expectation (the pattern) and Surprise (deviation from the pattern). A discussion of style also is a discussion of the well-chosen word or phrase.

The most important thing about discussing style is to show its relationship to the theme or main idea of the passage. You must interpret the link between theme and language. For example, if the theme is about fertility and success, does the author use images of spring, blossoming, growth, or fruition? Does the word choice have connotations of positive, safe, or loving feelings?

Colloquial Word choice (diction) is not standard grammatical usage and employs slang expressions; this word usage develops a casual tone.

Scientific, Latinate (words with Latin roots or origins), or scholarly language would be formal and employ standard rules of usage.

Concrete words form vivid images in the reader's mind, while abstract language is more appropriate for discussion of philosophy.

Allusive style uses many references to history, literature, or other shared cultural knowledge to provoke or enlighten the reader.

Appeals to the senses make the writing more concrete and vivid. Since prose does not have a natural rhythm, an obvious metrical pattern in a passage signals an important idea.

Any time an author uses **similes or metaphors**, or any other poetic devices, it is because the author wants to draw attention to that particular characteristic and perhaps suggest a more complex relationship to the implied or stated theme.

If the author suddenly or obviously varies **sentence structure** or length of a sentence, this signals important ideas. Most certainly, a detail or action will appear in these sentences that the author considers crucial. Most sentences in English are loose sentences (subject, predicate, modifiers—He went to the store.). Any time an author wishes to call attention to an important idea a different sentence structure can be used. These different structures are called emphatic because they emphasize the ideas contained in them.

In analyzing an author's **style**, then, seek out **patterns**, and spot **variations** from the norm. Suppose an author employs many lengthy, balanced sentences with the frequent use of parallelism and anaphora, and the word choice is formal and Latinate. You can say that his style is formal and balanced. If this same author then includes one or two short sentences, a metaphor, and an inverted word order, you can point out these constructions and discuss the importance of the ideas contained in and signaled by these constructions. In addition, you should be on the lookout for well-chosen word, and/or the compelling turn of phrase. *Don't forget, all discussion of style should show the relation to the tone or theme of the selection.*

Types of Writing Styles: In analyzing an author's style one can use some of the more commonly recognized descriptions of styles in writing:

The Segregating Style:
Grammatically simple, expressing a single idea. Consist of relatively short, uncomplicated sentences.
Textual Examples:
He writes, at most, 750 words a day. He writes and rewrites. He polishes and repolishes. He works in solitude. He works with agony. He works with sweat. And that is the only way to work at all
Advantages:
Useful in descriptive and narrative writing. Analyzes a complicated perception or action into its parts and arranges these in significant order. Simple yet effective, emphatic and offer variety.
Disadvantages:
Less useful in exposition, where you must combine ideas in subtle graduations of logic and importance. Can become too simplistic and lose its character.
Uses:
Narratives, descriptive passages. Used for emphasis in longer sentences.

The Freight-Train Style:
Couples short, independent clauses to make longer sequential statements.
Multiple Coordination (MC)– using 'and' to link coordinating clauses
Parataxis – independent clauses linked by semicolons
Triadic Sentence – 3 clauses using MC or Parataxis
Textual Examples:
And the rain descended and the floods came, and the winds blew, and beat upon the house; and it fell: and great was the fall of it.
MC – It was a hot day and the sky was bright and the road was white and dusty.
Parataxis – The habits of the natives are disgusting; the women hawk on the floor, the forks are dirty; the trees are poor; the Pont Neuf is not a patch on the London Bridge; the cows are too skinny.
Advantages:
Can link a series of events, ideas, impressions, feelings, or perceptions as immediately as possible, without judging their relative value or imposing a logical structure upon them.
Disadvantages:
Does not handle ideas subtly, and implies that all linked thoughts are equally significant. Cannot show precise logical relationships (cause and effect). Can continue without stopping places.
Uses:
Children's writings or childlike visions; Experience of the mind descriptions; 'Stream of Consciousness.'

The Cumulative or Loose Sentence:
Initial independent clause followed by many subordinate constructions, which accumulate details about the person, place, event or idea.
Textual Examples:
A creek ran through the meadow, winding and turning, clear water running between steep banks of black earth, with shallow places where you build a dam.

She was then twenty-one, a year out of Smith College, a dark, shy, quiet girl with a fine mind and a small but pure gift for her thoughts on paper.

Advantages:
Can handle a series of events; can act as a frame, enclosing the details; details may precede or follow the main clause using these, those, this, that and such as preceding nouns
Disadvantages:
Open ended (like freight-train)
Uses:
Description, character sketches; Less often in narration

The Parallel Style:
Two or more words or construction stand in an identical grammatical relationship to the same thing. All subjects must be in the same form.
Textual Examples:
In its energy, its lyrics, its advocacy of frustrated joys, rock is one long symphony of protest.
Advantages:
Impressive and pleasing to hear; Economical – using one element to serve three or four others; Enriches meaning by emphasizing subtle connections between words
Disadvantages:
Suits only ideas that are logically parallel – three or four conditions of the same effect; is formal for modern taste; can be too wordy just by being a parallel structure
Uses:
in all forms of writing for emphasis or description – emotional or intellectual.

The Balanced Sentence:
Two parts, roughly equivalent in length. It may also be spilt on either side.
Textual Examples:
In a few moments, everything grew black, and the rain poured down like a cataract.
Visit either you like; they're both mad.
Children played about her; and she sang as she worked.
Advantages:
The construction may be balanced and parallel; may be pleasing to eyes and ears, may give shape to the sentence; may use objectivity, may control and proportion.
Disadvantages:
Unsuitable for conveying the immediacy of raw experience or the intensity of strong emotion; formality is likely to seem too elaborate for modern readers.
Uses:
Irony and comedy or just about anything else.

The Subordinating Style:
Expresses the main clause and arranges points or lesser importance around it, in the form of phrases and independent clauses
Loose Structure: main clause comes first
Periodic Structure: main clause follows subordinate parts
Convoluted Structure: main clause is split in two, subordinate parts intruding
Centered Structure: main clause occupies the middle of the sentence
Textual Examples:
Loose Sentence: We must always be weary of conclusions drawn from the ways of social insects, since their evolutionary track lies so far from ours.

Periodic Sentence: "The proper place in the sentence for the word or group of words that the writer desires to make most prominent is usually the end."(William Strunk, Jr., and E.B. White, *The Elements of Style*).
Convoluted Sentence: White men, at the bottom of their hearts, know this.
Centered Sentence: Having wanted to walk on the sea like St. Peter, he had taken an involuntary bath, losing his mitre and the better part of his reputation.
Advantages:
Loose sentences: Puts things first – like we talk ; expresses a complete idea or perception
Periodic sentences: Emphatic – It delays the principle thought, increasing climax
Convoluted sentences: Simply offers variety in style and emphasis for the words before and after commas
Centered Sentence: Good in long sentences – can order events or ideas
Disadvantages:
Loose sentences: Lack emphasis and easily becomes formless – no clear ending points
Periodic sentences: Too long of a delay can be confusing; Less advantageous in informal
Convoluted sentences: Formal and taxing – interrupting elements grow longer and more complicated
Centered sentence: Not as emphatic as periodic or as informal as loose
Uses:
Loose sentences: Colloquial, informal, and relaxed
Periodic sentences: Formal and literal
Convoluted sentences: Formal writing, used sparingly
Centered sentence: Formal, for long and complicated subjects to include event as well as grammatical order

The Fragment:
Single word, phrase or dependent clause standing alone as a sentence
Textual Examples:
I saw her. *Going down the street.*
Sweeping criticism of this style throws less light on the subject than on the critic himself. *A light not always impressive.*
Advantages:
Emphasis
Disadvantages:
Unsupported fragments become grammatical errors fixed by rejoining the modifier with the sentence. Only used occasionally
Uses:
Formal and informal writing – for emphasis

D-I-D-L-S-S: Diction, Imagery, Details, Language, Syntax, Shifts

To help you analyze the author's tone: D-I-D-L-S-S

The qualities below are the basic elements of a writer's style. Each of us has our own fingerprint or writing print…**our style**…that allows our voice and personality to shine forth from our writing. D-I-D-L-S-S is an acronym to help us remember what steps to take in analyzing prose.
D-I-D-L-S-S: Authors use diction to determine tone. Authors use imagery, details, language, and syntax to support tone. Your job is to recognize and analyze how they use these elements to make meaning in their writing.

D: Diction- The author's choice of words and their connotations. What words does the author choose? Consider his/her word choice compared to another. Why did the author choose that particular word? What are the connotations of that word choice? What effect do these words have on your mood as a reader? What do they seem to indicate about the author's tone?
Connotation:
e.g. (e.g. means for example) Author 1: Bill was *unintelligent.* (relatively neutral in connotation, as far as lack of intelligence goes)
e.g. Author 2: Bill was a *zipperhead*. (less of a low IQ, more like someone who acts like an idiot, negative connotation)

Also look at:

monosyllabic-one syllable	polysyllabic-more than one syllable
colloquial-slang	old-fashioned
informal-conversational	formal-literary
connotative-suggestive meaning (emotional)	denotative-exact meaning (emotionless)
concrete-specific	abstract-general or conceptual
euphonious-pleasant sounding	cacophonous-harsh sounding

Describe diction (choice of words) by considering the following:

1. Words can be monosyllabic (one syllable in length) or polysyllabic (more than one syllable in length): the higher the ratio of polysyllabic words, the more difficult the content.
2. Words can be mainly colloquial (slang), informal (conversational), formal (literary) or old-fashioned.
3. Words can be mainly denotative (containing an exact meaning, e.g., dress) or connotative (containing suggested-emotional-meaning, e.g., gown).
4. Words can be concrete (specific), e.g., house or abstract (general or conceptual), e.g., confusion.
5. Words can be euphonious (pleasant sounding), e.g. languid, murmur, or cacophonous (harsh sounds), e.g. raucous, croak.

More about diction:

In all forms of literature—non-fiction, fiction, poetry, and drama—authors choose particular words to convey effect and meaning to the reader. Writers employ diction, or word choice, to communicate ideas and impressions, to evoke emotions, and to convey their views of truth to the reader. The following definitions may be useful in helping students understand and appreciate the deliberate word choices that writers make.

Levels of Diction

High or formal diction usually contains language that creates an elevated tone. High or formal diction is free of slang, idioms, colloquialisms, and contractions. If often contains polysyllabic words, sophisticated syntax, and elegant word choice. The following is an example:

> Discerning the impracticable of the poor culprit's mind, the elder clergyman, who had carefully prepared himself for the occasion, addressed to the multitude a discourse on sin, in all its branches, but with continual reference to the ignominious letter. So forcibly did he dwell upon this symbol, for the hour or more during which his periods were rolling over the people's heads, that it assumed new terrors in their imagination, and seemed to derive its scarlet hue from the flames of the eternal pit.
> Hawthorne, Nathaniel. *The Scarlet Letter.* Boston: Houghton Mifflin, 1850.

Neutral diction uses standard language and vocabulary without elaborate words and may include contractions. The following is an example:

> The shark swung over and the old man saw his eye was not alive and then he swung over once a gain, wrapping himself in two loops of the rope. The old man knew that he was dead but the shark would not accept it. Then, on his back, with his tail lashing and his jaws clicking, the shark plowed over the water as a speedboat does. The water was white where his tail beat if and three-quarters of his body was clear above the water when the rope came taut, shivered, and then snapped. The shark lay quietly for a little while on the surface and the old man watched him. Then he went down very slowly.
> Hemingway, Ernest. *The Old Man and the Sea* by Hemingway, Ernest, Scribner's, 1995. Copyright Gale Group, 1955. Reprinted with permission of Gale Group.

Informal or low diction is the language of everyday use. It is relaxed and conversational. It often includes common and simple words, idioms, slang, jargon, and contractions. The following is an example.

Three quarts of milk. That's what was in the icebox yesterday. Three whole quarts. Now they ain't none. Not a drop. I don't mind folks coming in and getting what they want, but three quarts of milk! What the devil does anyone want with three quarts of milk! (Morrison, Toni. *The Bluest Eye.* Reprinted with permission of International Creative Management, Inc. Copyright 1970 by Toni Morrison.)

Types of Diction

1. *Slang* refers to recently coined words often used in informal situations. Slang words often come and go quickly, pushing in and out of usage within months or years.

2. *Colloquial* expressions are nonstandard, often regional, ways of using language appropriate to informal or conversational speech and writing. The characteristic "ayah" of Maine or the Southern word "y'all" are examples.

3. *Jargon* consists of words and expressions characteristic of a particular trade, profession, or pursuit. Some examples of nautical jargon from *The Secret Sharer* by Joseph Conrad are "cuddy," "mizzen," and "binnacle."

4. *Dialect* is a nonstandard subgroup of a language with its own vocabulary and grammatical features. Writers often use regional dialects or dialects that reveal a person's economic or social class. Mark Twain makes use of dialect in the following passage:

"Sho, there's ticks a plenty. I could have a thousand of 'em if I wanted to."
"Well, why don't you? Becuz you know mighty well you can't. This is a pretty early tick, I reckon. It's the first one I've seen this year." (Twain, Mark. *The Adventures of Tom Sawyer.* New York: Grosset and Dunlap, 1946.)

5. *Concrete diction* consists of specific words that describe physical qualities or conditions. The following passage uses concrete dictions to describe an experience:

> The tears came fast, and she held her face in her hands. When something soft and furry moved around her ankles, she jumped, and saw it was the cat. He would himself in and about her legs. Momentarily distracted from her fear, she squatted down to touch him, her hands wet from the tears. The cat rubbed up against her knee. He was black all over, deep silky black, and his eyes, pointing down to his nose, were blush green. The light made them shine like blue ice. Pecola rubbed the cat's head; he whined, his tongue flicking with pleasure. The blue eyes in the black face held her.

Morrison, Toni. *The Bluest Eye.* Reprinted by permission of International Creative Management, Inc. Copyright 1970 by Toni Morrison.

6. *Abstract diction* refers to language that denotes ideas, emotions, conditions, or concepts that are intangible. Some examples of abstract diction from Joseph Conrad's *Heart of Darkness* are such words as *impenetrable, incredible, inscrutable, inconceivable,* and *unfathomable.*

7. *Denotation* is the exact, literal definition of a word independent of any emotional association or secondary meaning.

8. *Connotation* is the implicit rather than explicit meaning of a word and consists of the suggestions, associations, and emotional overtones attached to a word. For example, the word "house" has a different emotional effect on the reader than does the word "home," with its connotation of safety, coziness, and security.

Good writers value both denotation and connotation, but while scientists may use more denotative words, literary artists tend to rely more heavily on connotative words for deepest meaning and strongest effect. Since connotative words have complex layers of associations and implications, writers spend a considerable amount of time searching for just the "right words" to convey experience and truth.

Words describing an entire body of words in a text—not isolated bits of diction*

*From kisd.org

Artificial	false	**Literal**	apparent, word for word
Bombastic	pompous, ostentatious	**Moralistic**	puritanical, righteous
Colloquial	vernacular	**Obscure**	unclear
Concrete	actual, specific, particular	**Obtuse**	dull-witted, undiscerning
Connotative	alludes to; suggestive	**Ordinary**	everyday, common
Cultured	cultivated, refined, finished	**Pedantic**	didactic, scholastic, bookish
Detached	cut-off, removed, separated	**Plain**	clear, obvious
Emotional	expressive of emotions	**Poetic**	lyric, melodious, romantic
Esoteric	understood by a chosen few	**Precise**	exact, accurate, decisive
Euphemistic	insincere, affected	**Pretentious**	pompous, gaudy, inflated
Exact	verbatim, precise	**Provincial**	rural, rustic, unpolished
Figurative	serving as illustration	**Scholarly**	intellectual, academic
Formal	academic, conventional	**Sensuous**	passionate, luscious
Grotesque	hideous, deformed	**Simple**	clear, intelligible
Homespun	folksy, homey, native, rustic	**Slang**	lingo, colloquialism
Idiomatic	Peculiar, vernacular	**Symbolic**	representative, metaphorical
Insipid	uninteresting, tame, dull	**Trite**	common, banal, stereotyped
Jargon	vocabulary for a profession	**Informal**	casual, relaxed, unofficial
Learned	educated, experienced	**Vulgar**	coarse, indecent, tasteless

Tone & Style Analysis Terms

(This list includes terms to describe tone as well as words to describe and qualify how a work is written.)

abrupt	diffident	ironic	provincial
abstruse	disbelieving	irreverent	reflective
acerbic	disdainful	irritated	reminiscent
accusatory	disorganized	jargon	resigned
ambivalent	dramatic	jovial	restrained
amused	dry	journalistic	sanguine
apathetic	earnest	judicious	sarcastic
apprehensive	effusive	jumbled	sardonic
audacious	elaborate	laconic	satiric
austere	elated	lighthearted	scholarly
authoritative	elegant	lilting	scornful
awe	elegiac	lugubrious	sentimental
baffled	enraptured	lyrical	shocked
bantering	enthusiastic	macabre	sober
benevolent	erudite	malicious	solemn
bewitching	esoteric	matter-of-fact	solid
bitter	exuberant	melancholic	somber
bombastic	euphoric	mellifluous	spare
callous	facetious	mesmerizing	spectral
candid	flippant	mock-heroic	sprawling
capricious	flowery	mock-serious	staccato

ceremonial
chaotic
cheery
choleric
clinical
compassionate
trite
turgid
urgent
vexed
vibrant
vulgar
whimsical
wistful
wrathful
critical
inflammatory
pompous
detached
foreboding
forthright
frivolous
gloomy
grating
pretentious
complimentary
concerned
conciliatory
condemnatory
condescending
confident
contemplative
contentious
conventional
indignant
poignant
derisive
irate
moralistic
mournful
musical
nostalgic
objective
grotesque
harsh
haughty
haunted
hopeful
humorous
idiomatic
impartial
incisive
incredulous
poetic
despondent
insolent
strident
sympathetic
taunting
terse
threatening
obfuscating
obsequious
optimistic
ornate
outraged
passionate
patronizing
pedantic
pessimistic
petty
cynical
insipid
precise

More Words to Use When Describing Tone, (but these are grouped according to connotation)

- admiring, worshipping, approving
- strident, subdued, harsh, acerbic, angry
- disliking, abhorring, contemptuous
- simple, straightforward, direct, unambiguous
- complicated, complex, difficult
- forceful, powerful, confident, self-assured
- ironic, sardonic, sarcastic, mocking, sly
- indirect, understated, evasive
- bitter, grim, cynical
- sympathetic, interested
- indifferent, unconcerned, apathetic, detached
- humorous, playful, flippant
- resigned, calm, tranquil
- resigned, calm, tranquil, placid
- melancholy, despairing
- solemn, serious, somber
- pensive, thoughtful
- revert, respectful
- excited, exhilarated
- happy, contented, ecstatic
- incredulous, questioning, skeptical
- insistent, urgent
- commanding, demanding
- self-deprecating
- bemused, wry
- whimsical
- reassuring, comforting

Adjectives Used to Describe Tone on SAT's

- dogmatic, authoritative, assertive, arrogant
- didactic, instructive
- elegiac, expressing sorrow, longing
- ironic, showing the unexpected or opposite effect
- condescending, showing superiority
- pedantic, petty, ostentatious, unimaginative
- ambivalent, indecisive, mixed emotion
- patronizing, condescending
- aloof, haughty, distant
- skeptical, questioning, doubting
- sympathetic, favoring, expressing sorrow
- sentimental, maudlin, affected emotionally
- apathetic, uncaring, uninvolved
- hypnotic, intriguing, trance-like
- satirical, ridiculing, ironic
- candid, frank, truthful
- bitter, hating, malicious
- loathing, abhorring, dislike
- reverent, having deep respect
- pompous, arrogant, self-important
- cathartic, purging, cleansing
- lugubrious, dismal, mournful
- having levity, humor
- supercilious, lofty pride, arrogant
- fatalistic, deadly, pessimistic
- incongruous, not coinciding, disharmonious
- somber, dark, gloomy, serious
- dispassionate, unaffected, logical
- threatening, imposing harm
- complimentary, favorable
- contemptuous, scornful
- galling, causing exasperation
- soporific, causing sleep, soothing, dull
- theatrical, dramatic
- pungent, sharp, penetrating appeal to the sense
- desultory, off the main idea, wandering
- ethnic, racial, cultural
- tongue-in-cheek, ironic, facetious, sarcastic

I: Images- The use of descriptions that appeal to sensory experience. What images does the author use? What does he/she focus on in a sensory way? The kinds of images the author puts in or leaves out reflect his/her style? Are they vibrant? Prominent? Plain? What effect do these images have on your mood as a reader? What do they seem to indicate about the author's tone?

Alliteration	repetition of consonant sounds at the start of a word	The giggling girl glowed.
Assonance	repetition of vowel sounds in the middle of a word	Moths cough and drop wings
Consonance	repetition of consonant sounds in the middle of a word	The man has kin in Spain
Onomatopoeia	writing sounds as words	The clock went tick tock
Simile	a direct comparison of unlike things using like or as	Her hair is like a rat's nest
Metaphor	a direct comparison of unlike things	The man's suit is a rainbow
Hyperbole	a deliberate exaggeration for effect	I'd die for a piece of candy
Understatement	represents something as less than it is	A million dollars is okay
Personification	attributing human qualities to inhuman objects	The teapot cried for water
Metonymy	word exchanged for another closely associated with it	Uncle Sam wants you!
Pun	play on words – Uses words with multiple meanings	Shoes menders mend soles.
Symbol	something that represents/stands for something else	the American Flag
Analogy	comparing two things that have at least one thing in common	A similar thing happened…
Oxymoron	Use or words seemingly in contradiction to each other	bittersweet chocolate

D: Details-specifics the author includes about facts – his opinion.
NOTE: Images differ from details in the degree to which they appeal to the senses.
e.g. An author describing a battlefield might include details about the stench of rotting bodies or he might not.

L: Language- Characteristics of the body of words used; terms like slang, formal, clinical, scholarly, and jargon denote language.
What is the overall impression of the language the author uses? Does it reflect education? A particular profession? Intelligence? Is it plain? Ornate? Simple? Clear? Figurative? Poetic? What effect does language have on your mood as a reader? What does language seem to indicate about the author's tone?

- Rhetorical Devices -- The use of **language** to create a literary effect – enhance and support meaning

A few examples:

Rhetorical Question	food for thought; create satire/sarcasm; pose dilemma
Euphemism	substituting a milder or less offensive sounding word(s)
Aphorism	universal commends, sayings, proverbs – convey major point
Repetition	also called refrain; repeated word, sentence or phrase
Restatement	main point said in another way
Irony	Either verbal or situational – good for revealing attitude
Allusion	refers to something universally known
Paradox	a statement that can be true and false at the same time

S: Syntax--Sentence Structure- The fashion in which the sentences are constructed. What are the sentences like? Are they simple with one or two clauses? Do they have multiple phrases? Are they choppy? Flowing? Sinuous like a snake? Is there antithesis, chiasmus, parallel construction?
What emotional impression do they leave? If we are talking about poetry, what is the meter? Is there a rhyme scheme? What effect do these structures have on your mood as a reader? What do these structures to indicate the author's tone?
PLEASE NOTE: Short equals emotional or assertive; longer equals reasonable or scholarly.

Consider the following patterns and structures:

Does the sentence length fit the subject matter?
Why is the sentence length effective?
What variety of sentence lengths are present?
Sentence beginnings – Variety or Pattern?
Arrangement of ideas in sentences
Arrangement of ideas in paragraph – Pattern?

Construction of sentences to convey attitude

- **Declarative** assertive – A statement
- **Imperative** authoritative - Command
- **Interrogative** asks a question
- **Simple Sentence** one subject and one verb
- **Loose Sentence** details after the subject and verb – happening now
- **Periodic Sentence** details before the subject and verb – reflection on a past event
- **Juxtaposition** normally unassociated ideas, words or phrases placed next together
- **Parallelism** show equal ideas; for emphasis; for rhythm
- **Repetition** words, sounds, and ideas used more than once – rhythm or emphasis
- **Rhetorical Question** a question that expects no answer

Punctuation is included in syntax

- **Ellipses** a trailing off; equally etc.; going off into a dreamlike state
- **Dash** interruption of a thought; an interjection of a thought into another
- **Semicolon** parallel ideas; equal ideas; a piling up of detail
- **Colon** a list; a definition or explanation; a result
- **Italics** for emphasis
- **Capitalization** for emphasis
- **Exclamation Point** for emphasis; for emotion

Words to describe language:

These words describe the force or quality of the diction, images, and details. These words qualify how the work is written, not the attitude or tone.

jargon	pedantic	poetic	vulgar
moralistic	scholarly	pretentious	slang
sensuous	idiomatic	precise	exact
esoteric	learned	cultured	connotative
picturesque	plain	simple	homespun
euphemistic	insipid	concrete	symbolic
literal	figurative	provincial	colloquial
bombastic	trite	artificial	abstruse
obscure	detached	grotesque	ambiguous

Syntax
The manner in which a speaker or author constructs or patterns a sentence affects what the audience understands. At the simplest level, syntax consists of sentence structure, but analysis of style and meaning never relies on one concept alone.

Sentence patterns
The way in which words, phrases, and clauses are arranged, one of the most important elements of syntax, is a key element of an author's style and can have a marked effect on meaning.

1. A *declarative sentence* makes a statement, e.g. "The king is sick."
2. An *imperative sentence* gives a command, e.g. "Cure the king."
3. An *interrogative sentence* asks a question, e.g. "Is the king sick?"
4. An *exclamatory sentence* provides emphasis or expresses strong emotion, e.g. "The king is dead! Long live the king!"
5. A *simple sentence* contains one independent clause, e.g., "The singer bowed to her adoring audience."
6. A *compound sentence* contains two independent clauses joined by a coordinating conjunction or by a semicolon, e.g., "The singer bowed to her audience, but she sang no encores."
7. A *complex sentence* contains an independent clause and one or more subordinate clauses, e.g., "Because the singer was tired, she went straight to bed after the concert."
8. A *compound-complex sentence* contains two or more independent clauses and one or more subordinate clauses, e.g., "The signer bowed while the audience applauded, but she sang no encores."
9. A *loose or cumulative sentence* makes complete sense if brought to a close before the actual ending, e.g., "We reached Edmonton that morning after a turbulent flight and someone exciting experiences, tired but exhilarated, full of stories to tell our friends and neighbors." The sentence could end before the modifying phrases without losing its coherence.
10. A *periodic sentence* makes sense fully only when the end of the sentence is reached, e.g., "That morning, after a turbulent flight and some exciting experiences, we reached Edmonton."
11. In a balanced sentence, the phrases or clauses balance each other by virtue of their likeness of structure, meaning, or length, e.g., "He maketh me to lie down in green pastures; he leadeth me beside still waters."

12. *Natural order of a sentence* involves constructing a sentence so the subject comes before the predicate, e.g., "Oranges grow in California."
13. *Inverted order of a sentence* involves constructing a sentence so the predicate comes before the subject, e.g., "In California grow the oranges." This pattern can be used to create an emphatic or rhythmic effect.
14. *Juxtaposition* is a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, often creating an effect of surprise and wit, e.g., "The apparition of these faces in the crowd:/Petals on a wet, black bough."
15. *Parallel structure* (parallelism) refers to a grammatical or structural similarity between sentences or parts of a sentence. It involves an arrangement of words, phrases, sentence, and paragraphs so that elements of equal improtanc3e are equally developed and similarly phrased, e.g., "He loved swimming, running and play tennis;" not "He loved swimming, running, and to play tennis."
16. *Repetition* is a device in which words, sounds, and ideas are used more than once to enhance rhythm and to create emphasis, e.g., "…government of the people, by the people, for the people, shall not perish from the earth." ("Address at Gettysburg" by Abraham Lincoln)
17. A *rhetorical question* is a question that requires no answer. It is used to draw attention to a point and is generally stronger than a direct statement, e.g., "If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin's arguments?"
18. A *rhetorical fragment* is a sentence fragment used deliberately for a persuasive purpose or to create a desired effect, e.g., "Something to consider."

MORE ON SYNTAX (SENTENCE STRUCTURE)

Describe the sentence structure by considering the following:

1. Examine the sentence length. Are the sentences *telegraphic* (shorter than 5 words in length), *short* (approximately 5 words in length), *medium* (approximately 18 words in length), or *long and involved* (30 or more words in length)? Does the sentence length fit the subject matter? What variety of lengths is present? Why is the sentence length effective?
2. Examine sentence beginnings. Is there a good variety or does a pattern emerge?
3. Examine the arrangement of ideas in a sentence. Are they set out in a special way for a purpose?
4. Examine the arrangement of ideas in a paragraph. Is there evidence of any pattern or structure?
5. Examine the sentence patterns.

SHIFTS ARE IMPORTANT!! NOTICE, IDENTIFY, ANALYZE SHIFTS IN THE WRITING THAT AFFECT THE TONE, THE MEANING, ETC.

Shifts in tone: Attitude change about topic/Attitude about topic is different than the attitude toward subject

Key Words (but, nevertheless, however, although)
Changes in the line length
Paragraph Divisions
Punctuation (dashes, periods, colons)
Sharp contrasts in diction

Pointers for an Argument (Persuasive Paper)

Argumentative Structure and Definition

The argument we are talking about here is not like the fuss you have with your sibling or your friend. The argument we are referencing here is more like a presentation of evidence to support a position you have taken. Composing an argument is a little like preparing for a debate. You should approach the subject carefully defining it from the opposition's perspective. Sometimes it's at this level (definition) that the real controversy is revealed. The next step is to offer reasoning and evidence which support your "side" of the issue. Good evidence can take a variety of forms, but fallacious reasoning is equally abundant. (Analogy, authority, and example are all good evidence. Begging the question, either-or reasoning, and non sequitur are common fallacies in argument.) In this stage of the argument, your job is to make clear how and why you arrived at your position. The reader should be able to follow your logic readily and should be able to trust your evidence.

The next step involves covering your opponent's objections. In any argument, two or more positions may exist. Rather than discount your opposition's point of view (since this merely alienates—it does not win arguments), you should make a reasonable effort to deal with the major points of conflict and demonstrate where his argument fails.

Lastly, your argument should offer a solution to the issue's problem(s). No reader likes to read an argument that complains but does not offer alternatives.

Argument Outline

1) State premise or thesis: define issue
   a) Provide details about the nature of the issue
   b) Articulate how your definition differs from the opposition; analyze their argument carefully.
   c) Define by denotation, connotation, example, and/or cause and effect
2) Offer reasoning and evidence
   a) Provide readers with logic that led you to your conclusion
   b) Offer supporting evidence (comparison, analogy, authority, quotation, statistics, etc.)
   c) Check your reasoning and evidence for fallacies
3) Cover the opposition's objectives to your position
4) Offer a solution or alternative

The Parts of an Argument

1. *Assertion*-what the writer is claiming, the main point
2. *Evidence*-the data, information, and knowledge which a historian, social scientist, or any communicator uses to support an argument. It is only when we know the sources of the evidence that we can judge how valid the evidence actually is.

   Four ways to evaluate evidence: (PROP)

   P: Is it the primary or secondary source? **P**rimary sources are better.

   R: No **r**eason to distort. Does the writer have **r**eason to distort, cover up, give false impressions, lie, etc.?

   O: Are there **o**ther sources of evidence?

   P: Is it a **p**ublic or **p**rivate statement? **P**rivate is usually better because it is usually said in confidence.

3. *Word*s-Word choice cues the reader to the author's beliefs.
   - Jargon-needless use of big words
   - Equivocation-use of key word in two or more senses in the same argument
   - Weasel Words-suggest without giving proof

4. *Reasoning*-takes one from evidence to conclusion
    - Comparison and analogy-This type of reasoning compares two cases. The cue word "like" identifies comparison reasoning.
    - Sample or generalization-Argues what is true for some part or sample of a group will be true for the rest of the group.
    - Cause and effect-Reasoning that argues that something has or will cause something else.

5. *Assumptions*-An assumption is something that is not stated but is taken for granted in an argument. Some assumptions are not warranted and should not be accepted.
6. *Values*-Values are conditions that a communicator of an argument believes are intrinsically good, or thinks are important and worthwhile.

Evaluation Questions for Argument

Ask the following questions of any selection with argumentative elements.
1. What is the assertion made by the author? State this in your own words.
2. What is your initial position on the issue? Do you have any prejudicial attitudes, sentiments, or stereotypes?
3. What arguments (logical reasoning) are made? Are they unified, specific, adequate, accurate, and representative?
    - Does the author represent the important opposing arguments fairly?
    - Does the author use specific examples, detailed description, quotations from authorities, facts, statistics, etc.?
    - Are there any omissions?
4. What emotional appeals are made? Be aware of illogical fallacies which are based on appeals to traditions, desires, prejudices, etc.
5. Did the article change or modify your initial position on the subject?
6. What attempts are made to establish the writer's credentials?
    - Does the writer use a reasonable tone, treating the opponent with respect by avoiding such things as illogical statements or inflammatory language?
    - Does the writer reveal any prejudicial attitudes?
    - Does the writer attempt to embody some evidence of personal knowledge of the subject?
    - Note the writer's style, e.g. sentences or vocabulary which were effective, too simples or too difficult. Was the writing clear? Was the language and tone effective and appropriate for the intended audience?

Common Fallacies of Logic often used in Arguments:
Arguments should follow a logical pattern. In efforts to win convince the audience that his/her argument or position is the one to be chosen, the author will use faulty logic—logic that is not logical—to present his/her point of view. This faulty logic is called fallacies. The fallacies function to weaken an argument, not strengthen an argument. Be aware of authors who use these sorts of fallacies in their writing and avoid them in your writing as well. Some of the more common fallacies are presented below.

Definitions of Common Fallacies of Logic (and associated terms)
1. *authority*-support that draws on recognized experts or persons with highly relevant experience.
2. *example*-arguing by example is considered experts or persons with highly relevant experience.
3. *cause and effect*-one event results from another
4. *logic*-to be logically acceptable, support must be appropriate to the claim, believable and consistent
5. *backing*-support or evidence for a claim in an argument
6. *emotional appeal*-appeals to an audience's emotions to excite and involve them in argument; describing with emotionally charged terminology-vocabulary carrying strong connotative meaning, either positive or negative
7. *ad hominem*-Latin for "against the man;" a personal attack rather than attacking the arguments
8. *creating a false dilemma*-presenting a choice that does not include all possibilities
9. *generalization*-asserts that a claim applies to all instances instead of some instances
10. *post hoc, ergo prompter hoc*-Latin for "after this, therefore because of this;" implies that because one thing follows another, the first caused the second, but sequence is not the cause
11. *red herring*-when a writer raises an irrelevant issue to draw attention away from the real issue
12. *straw man*-when a writer argues against a claim that nobody actually holds or is universally considered weak; setting up a straw man diverts attention from the real issues
13. *non sequitur*-Latin for "it does not follow;" when one statement isn't logically connected to another
14. *either-or reasoning*-an argument or issue of two polar opposites, ignoring any alternatives. e.g., "Either we abolish cars or the environment is doomed."
15. *begging the question*-often called circular reasoning, begging the question occurs when the believability of the evidence depends on the believability of the claim.

Pointers for the Rhetorical Strategies/Devices

What are rhetorical strategies/devices? Rhetorical strategies/devices are techniques writers use for a particular effect. Though the metaphor may sound somewhat crude, all writers draw from a "toolbox" of rhetorical strategies as they express ideas and evoke responses in their readers. This list provides thirty rhetorical strategies/devices and their general functions. Definitions of these same devices are provided here and elsewhere in this packet.

Terms used in working with and understanding language.
These terms should be of use to you in critically reading and analyzing prose passages and composing your essays.

allegory – The device of using character and/or story elements symbolically to represent an abstraction in addition to the literal meaning. In some allegories, for example, an author may intend the characters to personify an abstraction like hope or freedom. The allegorical meaning usually deals with moral truth or a generalization about human existence.

alliteration – The repetition of sounds, especially initial consonant sounds in two or more neighboring words (as in "she sells sea shells"). Although the term is not frequently in the multiple choice section, you can look for alliteration in any essay passage. The repetition can reinforce meaning, unify ideas, supply a musical sound, and/or echo the sense of the passage.

allusion – A direct or indirect reference to something which is presumably commonly known, such as an event, book, myth, place, or work of art. Allusions can be historical, literary, religious, topical, or mythical. There are many more possibilities, and a work may simultaneously use multiple layers of allusion.

ambiguity – The multiple meanings, either intentional or unintentional, of a word, phrase, sentence, or passage.

analogy – A similarity or comparison between two different things or the relationship between them. An analogy can explain something unfamiliar by associating it with or pointing out its similarity to something more familiar. Analogies can also make writing more vivid, imaginative, or intellectually engaging.

antecedent – The word, phrase, or clause referred to by a pronoun. The AP language exam occasionally asks for the antecedent of a given pronoun in a long, complex sentence or in a group of sentences. A question from the 2001 AP test as an example follows:

> "But it is the grandeur of all truth which *can* occupy a very high place in human interests that it is never absolutely novel to the meanest of minds; **it** exists eternally, by way of germ of latent principle, in the lowest as in the highest, needing to be developed but never to be planted."
>
> The antecedent of "it" (bolded) is...? [answer: "all truth"]

antithesis – the opposition or contrast of ideas; the direct opposite.

aphorism – A terse statement of known authorship which expresses a general truth or a moral principle. (If the authorship is unknown, the statement is generally considered to be a folk proverb.) An aphorism can be a memorable summation of the author's point.

apostrophe – A figure of speech that directly addresses an absent or imaginary person or a personified abstraction, such as liberty or love. It is an address to someone or something that cannot answer. The effect may add familiarity or emotional intensity. William Wordsworth addresses John Milton as he writes, "Milton, thou shouldst be living at this hour: / England hath need of thee." Another example is Keats' "Ode to a Grecian Urn," in which Keats addresses the urn itself: "Thou still unravished bride of quietness." Many apostrophes imply a personification of the object addressed.

atmosphere – The emotional nod created by the entirety of a literary work, established partly by the setting and partly by the author's choice of objects that are described. Even such elements as a description of the weather can contribute to the atmosphere. Frequently atmosphere foreshadows events. Perhaps it can create a mood.

caricature – a verbal description, the purpose of which is to exaggerate or distort, for comic effect, a person's distinctive physical features or other characteristics.

clause – A grammatical unit that contains both a subject and a verb. An *independent*, or *main*, *clause* expresses a complete thought and can stand alone as a sentence. A *dependent*, or *subordinate clause*, cannot stand alone as a sentence and must be accompanied by an independent clause. The point that you want to consider is the question of what or why the author subordinates one element should also become aware of making effective use of subordination in your own writing.

colloquial/colloquialism – The use of slang or informalities in speech or writing. Not generally acceptable for formal writing, colloquialisms give a work a conversational, familiar tone. Colloquial expressions in writing include local or regional dialects.

conceit – A fanciful expression, usually in the form of an extended metaphor or surprising analogy between seemingly dissimilar objects. A conceit displays intellectual cleverness as a result of the unusual comparison being made.

connotation – The non-literal, associative meaning of a word; the implied, suggested meaning. Connotations may involve ideas, emotions, or attitudes.

denotation – The strict, literal, dictionary definition of a word, devoid of any emotion, attitude, or color. (Example: the *denotation* of a knife would be a utensil used to cut; the *connotation* of a knife might be fear, violence, anger, foreboding, etc.)

diction – Related to style, diction refers to the writer's word choices, especially with regard to their correctness, clearness, or effectiveness. Y ou should be able to describe an author's diction (for example, formal or informal, ornate or plain) and understand the ways in which diction can complement the author's purpose. Diction, combined with syntax, figurative language, literary devices, etc., creates an author's style.

didactic – From the Greek, *didactic* literally means "teaching." Didactic words have the primary aim of teaching or instructing, especially the teaching of moral or ethical principles.

euphemism – From the Greek for "good speech," euphemisms are a more agreeable or less offensive substitute for a generally unpleasant word or concept. The euphemism may be used to adhere to standards of social or political correctness or to add humor or ironic

understatement. Saying "earthly remains" rather than "corpse" is an example of euphemism.

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

figurative language – Writing or speech that is not intended to carry literal meaning and is usually meant to be imaginative and vivid.

figure of speech – A device used to produce figurative language. Many compare dissimilar things. Figures of speech include apostrophe, hyperbole, irony, metaphor, oxymoron, paradox, personification, simile, synecdoche, and understatement.

generic conventions – This term describes traditions for each genre. These conventions help to define each genre; for example, they differentiate an essay and journalistic writing or an autobiography and political writing. On the AP language exam, try to distinguish the unique features of a writer's work from those dictated by convention.

genre – The major category into which a literary work fits. The basic divisions of literature are prose, poetry, and drama.
However, genre is a flexible term; within these broad boundaries exist many subdivisions that are often called genres themselves. For example, prose can be divided into fiction (novels and short stories) or nonfiction (essays, biographies, autobiographies, etc.). Poetry can be divided into lyric, dramatic, narrative, epic, etc. Drama can be divided into tragedy, comedy, melodrama, farce, etc. On the AP language exam, expect the majority of the passages to be from the following genres: autobiography, biography, diaries, criticism, essays, and journalistic, political, scientific, and nature writing.
There may be fiction or poetry.

homily – This term literally means "sermon," but more informally, it can include any serious talk, speech, or lecture involving moral or spiritual advice.

hyperbole – A figure of speech using deliberate exaggeration or overstatement. (The literal Greek meaning is "overshoot.") Hyperboles often have a comic effect; however, a serious effect is also possible. Often, hyperbole produces irony. The opposite of hyperbole is *understatement*.

imagery – The sensory details or figurative language used to describe, arouse emotion, or represent abstractions. On a physical level, imagery uses terms related to the five senses: visual, auditory, tactile, gustatory, and olfactory. On a broader and deeper level, however, one image can represent more than one thing. For example, a rose may present visual imagery while also representing the color in a woman's cheeks and/or symbolizing some degree of perfection. An author may use complex imagery while simultaneously employing other figures of speech, especially metaphor and simile. In addition, this term can apply to the total of all the images in a work. Pay attention to *how* an author creates imagery and to the effect of this imagery.
inference/infer – To draw a reasonable conclusion from the information presented. When a multiple choice question asks for an inference to be drawn from a passage, the most direct, most reasonable inference is the safest answer choice. If an inference is implausible, it's unlikely to be the correct answer. *Note that if the answer choice is directly stated, it is* ***not***

inferred and it is wrong. You must be careful to note the connotation – negative or positive – of the choices.

invective – an emotionally violent, verbal denunciation or attack using strong, abusive language. (For example, in *Henry IV, Part I,* Prince Hal calls the large character of Falstaff "this sanguine coward, this bedpresser, this horseback breaker, this huge hill of flesh.")

irony/ironic – The contrast between what is stated explicitly and what is really meant, or the difference between what appears to be and what is actually true. Irony is often used to create poignancy or humor. In general, there are three major types of irony used in language:

(1) *verbal irony* – when the words literally state the opposite of the writer's (or speaker's) meaning
(2) *situational irony* – when events turn out the opposite of what was expected; when what the characters and readers think ought to happen is not what does happen
(3) *dramatic irony* – when facts or events are unknown to a character in a play or piece of fiction but known to the reader, audience, or other characters in the work.

litotes (pronounced almost like "little tee") – a form of understatement that involves making an affirmative point by denying its opposite. *Litote* is the opposite of *hyperbole*. Examples: "Not a bad idea," "Not many," "It isn't very serious. I have this tiny little tumor on the brain" (Salinger, *Catcher in the Rye*).

loose sentence/non-periodic sentence – A type of sentence in which the main idea (independent clause) comes first, followed by dependent grammatical units such as phrases and clauses. If a period were placed at the end of the independent clause, the clause would be a complete sentence. A work containing many loose sentences often seems informal, relaxed, or conversational. Generally, loose sentences create loose style. The opposite of a loose sentence is the *periodic sentence*.

Example: I arrived at the San Diego airport after a long, bumpy ride and multiple delays. Could stop at: I arrived at the San Diego airport.

metaphor – A figure of speech using implied comparison of seemingly unlike things or the substitution of one for the other, suggesting some similarity. Metaphorical language makes writing more vivid, imaginative, thought provoking, and meaningful.

metonymy – (mĕtŏn' ĭmē) A term from the Greek meaning "changed label" or "substitute name," metonymy is a figure of speech in which the name of one object is substituted for that of another closely associated with it. For example, a news release that claims "the White House declared" rather than "the President declared" is using metonymy; Shakespeare uses it to signify the male and female sexes in *As You Like It*: "doublet and hose ought to show itself courageous to petticoat." The substituted term generally carries a more potent emotional impact.

mood – The prevailing atmosphere or emotional aura of a work. Setting, tone, and events can affect the mood. Mood is similar to tone and atmosphere.

narrative – The telling of a story or an account of an event or series of events.

onomatopoeia – A figure of speech in which natural sounds are imitated in the sounds of words. Simple examples include such words as *buzz, hiss, hum, crack, whinny,* and *murmur*. If you note examples of onomatopoeia in an essay passage, note the effect.

oxymoron – From the Greek for "pointedly foolish," an oxymoron is a figure of speech wherein the author groups apparently contradictory terms to suggest a paradox. Simple examples include "jumbo shrimp" and "cruel kindness." This term does not usually appear in the multiple-choice questions, but there is a chance that you might find it in an essay. Take note of the effect that the author achieves with the use of oxymoron.

paradox – A statement that appears to be self-contradictory or opposed to common sense but upon closer inspection contains some degree of truth or validity. (Think of the beginning of Dickens' *Tale of Two Cities*: "It was the best of times, it was the worst of times....")

parallelism – Also referred to as parallel construction or parallel structure, this term comes from Greek roots meaning "beside one another." It refers to the grammatical or rhetorical framing of words, phrases, sentences, or paragraphs to give structural similarity. This can involve, but is not limited to, repetition of a grammatical element such as a preposition or verbal phrase. (Again, the opening of Dickens' *Tale of Two Cities* is an example: "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of believe, it was the epoch of incredulity....") The effects of parallelism are numerous, but frequently they act as an organizing force to attract the reader's attention, add emphasis and organization, or simply provide a musical rhythm.
anaphora – A sub-type of *parallelism,* when the exact repetition of words or phrases at the beginning of successive lines or sentences. MLK used anaphora in his famous "I Have a Dream" speech (1963).

parody – A work that closely imitates the style or content of another with the specific aim of comic effect and/or ridicule. It exploits peculiarities of an author's expression (propensity to use too many parentheses, certain favorite words, etc.) Well-written parody offers enlightenment about the original, but poorly written parody offers only ineffectual imitation. Usually an audience must grasp literary allusion and understand the work being parodied in order to fully appreciate the nuances of the newer work. Occasionally, however, parodies take on a life of their own and don't require knowledge of the original.

pedantic – An adjective that describes words, phrases, or general tone that is overly scholarly, academic, or bookish (language that might be described as "show-offy"; using big words for the sake of using big words).

periodic sentence – The opposite of *loose sentence*, a sentence that presents its central meaning in a main clause at the end. This independent clause is preceded by a phrase or clause that cannot stand alone. The effect of a periodic sentence is to add emphasis and structural variety. It is also a much stronger sentence than the loose sentence. (Example: After a long, bumpy flight and multiple delays, I arrived at the San Diego airport.)

personification – A figure of speech in which the author presents or describes concepts, animals, or inanimate objects by endowing them with human attributes or emotions. Personification is used to make these abstractions, animals, or objects appear more vivid to the reader.

point of view – In literature, the perspective from which a story is told. There are two general divisions of point of view, and many subdivisions within those.

(1) *first person narrator* tells the story with the first person pronoun, "I," and is a character in the story. This narrator can be the protagonist, a secondary character, or an observing character.

(2) *third person narrator* relates the events with the third person pronouns, "he," "she," and "it." There are two main subdivisions to be aware of:

a. *third person omniscient*, in which the narrator, with godlike knowledge, presents the thoughts and actions of any or all characters

b. *third person limited omniscient*, in which the narrator presents the feelings and thoughts of only one character, presenting only the actions of all the remaining characters.

In addition, be aware that the term *point of view* carries an additional meaning. When you are asked to analyze the author's point of view, the appropriate point for you to address is the author's *attitude*.

prose – one of the major divisions of genre, prose refers to fiction and nonfiction, including all its forms. In prose the printer determines the length of the line; in poetry, the poet determines the length of the line.

repetition – The duplication, either exact or approximate, of any element of language, such as a sound, word, phrase, clause, sentence, or grammatical pattern.

rhetoric – From the Greek for "orator," this term describes the principles governing the art of writing effectively, eloquently, and persuasively.

rhetorical modes – This flexible term describes the variety, the conventions, and the purposes of the major kinds of writing. The four most common rhetorical modes (often referred to as "modes of discourse") are as follows:

(1) The purpose of *exposition* (or expository writing) is to explain and analyze information by presenting an idea, relevant evidence, and appropriate discussion. The AP language exam essay questions are frequently expository topics.

(2) The purpose of *argumentation* is to prove the validity of an idea, or point of view, by presenting sound reasoning, discussion, and argument that thoroughly convince the reader. *Persuasive* writing is a type of argumentation having an additional aim of urging some form of action.

(3) The purpose of *description* is to recreate, invent, or visually present a person, place, event or action so that the reader can picture that being described. Sometimes an author engages all five senses in description; good descriptive writing can be sensuous and picturesque. Descriptive writing may be straightforward and objective or highly emotional an subjective.

(4) The purpose of *narration* is to tell a story or narrate an event or series of events. This writing mode frequently uses the tools of descriptive writing.

sarcasm – From the Greek meaning "to tear flesh," sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic (that is, intended to ridicule). When well done, sarcasm can be witty and insightful; when poorly done, it is simply cruel.

satire – A work that targets human vices and follies or social institutions and conventions for reform or ridicule. Regardless of whether or not the work aims to reform human behavior, satire is best seen as a style of writing rather than a purpose for writing. It can be recognized by the many devices used effectively by the satirist: irony, wit, parody, caricature, hyperbole, understatement, and sarcasm. The effects of satire are varied, depending on the writer's goal, but good satire, often humorous, is thought provoking and insightful about the human condition. Some modern satirists include Joseph Heller (*Catch 22*) and Kurt Vonnegut (*Cat's Cradle, Player Piano*).

semantics – The branch of linguistics that studies the meaning of words, their historical and psychological development, their connotations, and their relation to one another.

style – The consideration of style has two purposes:

(1) An evaluation of the sum of the choices an author makes in blending diction, syntax, figurative language, and other literary devices. Some authors' styles are so idiosyncratic that we can quickly recognize works by the same author. We can analyze and describe an author's personal style and make judgments on how appropriate it is to the author's purpose. Styles can be called flowery, explicit, succinct, rambling, bombastic, commonplace, incisive, laconic, etc.

(2) Classification of authors to a group and comparison of an author to similar authors. By means of such classification and comparison, we can see how an author's style reflects and helps to define a historical period, such as the Renaissance or the Victorian period, or a literary movement, such as the romantic, transcendental, or realist movement.

subject complement – The word (with any accompanying phrases) or clause that follows a linking verb and complements, or completes, the subject of the sentence by either (1) renaming it (the *predicate nominative*) or (2) describing it (the *predicate adjective*). These are defined below:

(1) the *predicate nominative* – a noun, group of nouns, or noun clause that renames the subject. It, like the predicate adjective, follows a linking verb and is located in the predicate of the sentence.

Example: Julia Roberts is a <u>movie star</u>.

movie star = predicate nominative, as it renames the subject, Julia Roberts

(2) the *predicate adjective* -- an adjective, a group of adjectives, or adjective clause that follows a linking verb. It is in the predicate of the sentence, and modifies, or describes, the subject.

Example: Warren remained <u>optimistic</u>.

optimistic = predicate adjective, as it modifies the subject, Warren

subordinate clause – Like all clauses, this word group contains both a subject and a verb (plus any accompanying phrases or modifiers), but unlike the independent clause, the subordinate clause cannot stand alone; it does not express a complete thought. Also called a *dependent* clause, the subordinate clause depends on a main clause (or *independent* clause) to complete its meaning. Easily recognized key words and phrases usually begin these clauses. For example: *although, because, unless, if, even though, since, as soon as, while, who, when, where, how* and *that*.

Example: Yellowstone is a national park in the West <u>that is known for its geysers</u>. underlined phrase = subordinate clause

syllogism – From the Greek for "reckoning together," a syllogism (or syllogistic reasoning or syllogistic logic) is a deductive system of formal logic that presents two premises (the

first one called "major" and the second called "minor") that inevitably lead to a sound conclusion. A frequently cited example proceeds as follows:

Major Premise: All men are mortal.
Minor Premise: Socrates is a man.
Conclusion: Therefore, Socrates is a mortal.

A syllogism's conclusion is valid only if each of the two premises is valid. Syllogisms may also present the specific idea
first ("Socrates") and the general second ("all men").

symbol/symbolism – Generally, anything that represents itself and stands for something else. Usually a symbol is something concrete -- such as an object, action, character, or scene – that represents something more abstract. However, symbols and symbolism can be much more complex. One system classifies symbols into three categories:

(1) *natural symbols* are objects and occurrences from nature to symbolize ideas commonly associated with them (dawn symbolizing hope or a new beginning, a rose symbolizing love, a tree symbolizing knowledge).
(2) *conventional symbols* are those that have been invested with meaning by a group (religious symbols such as a cross or Star of David; national symbols, such as a flag or an eagle; or group symbols, such as a skull and crossbones for pirates or the scale of justice for lawyers).
(3) *literary symbols* are sometimes also conventional in the sense that they are found in a variety of works and are more generally recognized. However, a work's symbols may be more complicated, as is the jungle in *Heart of Darkness*.

Try to determine what abstraction an object is a symbol for and to what extent it is successful in representing that abstraction.

synecdoche – a figure of speech in which a part of something is used to represent the whole or, occasionally, the whole is used to represent a part. Examples: To refer to a boat as a "sail"; to refer to a car as "wheels"; to refer to the violins, violas, etc. in an orchestra as "the strings." **Different than *metonymy*, in which one thing is represented by another thing that is commonly physically associated with it (but is not necessarily a *part* of it), i.e., referring to a monarch as "the crown" or the President as "The White House."

synesthesia – when one kind of sensory stimulus evokes the subjective experience of another. Ex: The sight of red ants makes you itchy. In literature, *synesthesia* refers to the practice of associating two or more different senses in the same image. Red Hot Chili Peppers' song title, "Taste the Pain," is an example.

syntax – The way an author chooses to join words into phrases, clauses, and sentences. Syntax is similar to diction, but you can differentiate them by thinking of syntax as groups of words, while diction refers to the individual words. In the multiple- choice section of the AP exam, expect to be asked some questions about how an author manipulates syntax. In the essay section, you will need to analyze how syntax produces effects.

theme – The central idea or message of a work, the insight it offers into life. Usually theme is unstated in fictional works, but in nonfiction, the theme may be directly state, especially in expository or argumentative writing.

thesis – In expository writing, the thesis statement is the sentence or group of sentences that directly expresses the author's opinion, purpose, meaning, or position. Expository

writing is usually judged by analyzing how accurately, effectively, and thoroughly a writer has proven the thesis.

tone – Similar to mood, tone describes the author's attitude toward his material, the audience, or both. Tone is easier to determine in spoken language than in written language. Considering how a work would sound if it were read aloud can help in identifying an author's tone. Some words describing tone are *playful, serious, businesslike, sarcastic, humorous, formal, ornate, sardonic, somber*, etc.

transition – A word or phrase that links different ideas. Used especially, although not exclusively, in expository and argumentative writing, transitions effectively signal a shift from one idea to another. A few commonly used transitional words or phrases are *furthermore, consequently, nevertheless, for example, in addition, likewise, similarly, on the contrary*, etc. More sophisticated writers use more subtle means of transition.

understatement – the ironic minimalizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of *hyperbole*. Example: Jonathan Swift's *A Tale of a Tub*: "Last week I saw a woman flayed, and you will hardly believe how much it altered her person for the worse."

wit -- in modern usage, intellectually amusing language that surprises and delights. A witty statement is humorous, while suggesting the speaker's verbal power in creating ingenious and perceptive remarks. Wit usually uses terse language that makes a pointed statement. Historically, wit originally meant basic understanding. Its meaning evolved to include speed of understanding, and finally, it grew to mean quick perception including creative fancy and a quick tongue to articulate an answer that demanded the same quick perception.

How do rhetorical devices/strategies <u>function</u> in written and spoken language?

Devices	**<u>Functions</u>**
1. analogy	to make a pointed comparison, often a very powerful comparison
2. metaphor	to make a pointed comparison, often a very powerful comparison
3. simile	to make a pointed comparison, often a very powerful comparison
4. hyperbole	to make a pointed comparison, often a very powerful comparison **and** to provoke a response, to cast something in a strong light
5. understatement	to spark the reader's imagination, or make a pointed observation
6. juxtaposition	to call attention to extremes
7. imagery	to illustrate an idea, a feeling, or the particular qualities of something; to produce a feeling or an idea
8. alliteration	to create a memorable phrase, thus to draw attention to a phrase, etc.
9. allusion	to lend authority to an idea, to make an association with something the reader knows
10. refrain	to create a memorable phrase, thus to draw attention to a phrase
11. anaphora	to create a memorable, powerful effect, to reinforce an idea
12. repetition	to create a memorable, powerful effect, to reinforce an idea
13. parallelism	to create a memorable, powerful effect, to reinforce an idea
14. tone	to communicate an attitude towards the subject
15. undertone	to communicate an attitude towards the subject that cuts beyond the attitude that appears on the surface
16. words w/ heavy connotations	to cast the subject in a particular light, to imply
17. selection of detail	to concretize a particular idea, fact, or feeling (to turn abstractions into concrete entities)
18. lists	to create a sense of overwhelming force or magnitude
19. irony	to convey complexity
20. paradox	to point out an apparent contradiction
21. anecdote	to provide a concrete example or humanize an abstract concept
22. humor	to disarm the audience, diffuse hostility, warm the reader to the writer's ideas
23. satire	to ridicule and inspire reform
24. sarcasm, verbal irony	to ridicule or criticize
25. invective	to ridicule, chastise, or convey contempt
26. narrative pace	to convey energy or intense feelings (or lack thereof)
27. rhetorical question	to provoke the reader to respond or to think
28. short, staccato sentences	to call attention to an idea, to create a sense of urgency
29. paraleipsis	to draw attention to something while pretending not to do so
30. appeals to reason, emotion, patriotism, religion, ethics	to provoke the audience to respond in a particular way, and to tap into a reader's values

Rhetorical Purposes (author's purpose---reference RAT's—reading analysis templates):

to describe	to narrate	to inform
to persuade/convince	to instruct/teach	to preach
to elaborate	to satirize	to criticize
to lament	to eulogize	to espouse one's views

Thesis Generator (adapted from Jim Burke's *What's the Big Idea?*)

Example:
Topic: Compare and contrast the different types of relationships humans have with nature. Include examples from your own experience and the different texts we have read or viewed. After comparing and contrasting, make a claim about what you feel are our rights and responsibilities toward the natural world in general. Provide reasons and evidence to support your claim.

1. Identify the *subject* of your paper.	Relationships between teenagers and their parents.
2. Turn your subject into a guiding question.	How does the relationship between teenagers and their parents change?
3. Answer your question with a statement.	As teens grow more independent, they resent and resist the limitations and expectations their parents impose on them.
4. Refine this statement into a *working* thesis.	Conflict between teenagers and their parents is a difficult but necessary stage in kids' development.

1. Identify the *subject* of your paper.	
2. Turn your subject into a guiding question.	
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4. Refine this statement into a *working* thesis.	

Smiley Face Tricks are a great way to get students to think and write more creatively. Try these examples and exercises for enhanced writing.

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1. MAGIC 3—Giving three examples in a series is pleasing to the ear and adds support to a point being made. Using modifiers before each item in the series can emphasize the effect.

A. "She blinked her blue-green eyes, chewed on a lacquered nail and frowned at the interviewer."

B. "I'm afraid to jump," said one chicken.
"Oh, " said the others.
"Me too."
"Me three."
"Me four."
"What if we can't jump that far?"
"What if we fall in a ditch?"
"What if we get sucked into the mud?"
The chickens tutted, putted, and flutted. They butted into themselves and each other until... (Helakoski)

Exercise: Write a paragraph about a farm animal using the Magic Three to describe the animal's actions.

2. FIGURATIVE LANGUAGE- Comparisons such as similes, metaphors and personifications—can bring interest, humor and connection for the reader.

"When the teacher asks us all to hold hands and Wyatt reaches for mine, this jolt of electricity floods out of his fingers and ricochets through my whole body like I'm this human pinball machine and Wyatt's the ball."
(Sonya Sones)

Exercises:
Make Your Own Similes and metaphors
That girl was as skinny as_____.
The chickens were as nervous as_____.
Grandma's hug was as warm as_____.
The librarian was wound as tightly as_____.
He was as skittish as_____.
Her stomach growled like_____.
The howl ripped through the air like a_____.
The breeze from the window was like_____.
Fear crawled over him like_____.

Practice Personification: Personify extreme Hot or Cold. Write about what the heat or the cold does to you. Try doing so without using the words hot or cold.

3. SPECIFIC DETAILS FOR EFFECT—Using specific details that invoke the senses help the reader imagine the place or person being described more clearly.

"The smell rushed at me as soon as I stepped inside. The hallway had that mama-don't-cook-nothin-without-onions smell. It lingered on top of musty cigarette smoke, the kind that never quite comes out of the carpet, no matter how long ago the smoker left. My arms rippled with goose bumps. I'd been here before."

Exercise: Describe a place in a barnyard or in a city you have seen. Use specific details and appeal to at least 3 of the 5 senses as you describe the scene.

4. REPETITION FOR EFFECT—repeating words or phrases can emphasize a point.

"I'm going away from this place. Away from my disapproving mother, away from my groping brother and away from this infernal heat." (Leslie)

Exercise: Write a paragraph about your typical school-day morning. Use repetition to emphasize a particular thought or idea.

5. EXPANDED MOMENT—Slowing down to expand a moment, rather than rushing through it, can stretch out tension and keep your reader hanging on to every word.

"Their chicken ears heard a noise in back of the cave, and they grew very quiet.
Four dazed chickens listened to a long, low growl. "I'm afraid of growls," said one chicken.

"Ohh, said the others. "Me too. Me three. Me four. What if it's a big animal? What if it's a big, hairy animal? What if it's a big, hairy, chicken chomping animal?

Something crawled from the back of the cave. It was big. It was hairy. It looked at the chickens and licked its lips... (Big Chickens)

Exercise: Write a scene where you wake up in a dark house after hearing an odd sound. Expand the moment to build suspense.

6. HUMOR—Having fun with your writing makes it interesting for both you and the reader.

"We have chicken power! We have chicken brains! We have chicken guts!"

Exercise: Write a paragraph that places a character in an environment or situation you wouldn't expect him to be. Example: A city boy in a ballet class or a pig in a chicken coop. Exaggerate the circumstances to create humor.

7. HYPHENATED MODIFIERS—Saying something in a different way can bring interest and recognition of how something feels. Hyphenated adjectives often cause the reader to "sit up and take notice."

"She rolled her eyes at her mother and turned her nose up with a "god-I-can't-believe-you-actually-said-that sniff."

Exercise: Write your own hyphenated modifiers.

1. Mom and Dad went in the back room for one of their_____talks.
2. The most popular girl in school threw me one of her_____looks.
3. The dog had a_____face.
4. His fingernails were of the_____variety.
5. She put her feet into the _____shoes.

8. FULL-CIRCLE ENDING—To wrap up a story, try repeating a phrase or idea that brings the reader back to an idea at the beginning of a piece.

Beginning: "One day four big chickens peeked out the coop window and saw a wolf sneak into the farmyard.

The chickens pwocked, flocked and rocked. They knocked into themselves and each other until one by one they tumbled out of the cop. The door slammed shut and the chickens ran into the woods to hide."

Ending: "...The chickens picked, pecked and pocked. They ruffled, puffled, and shuffled. They shrieked, squeaked, and freaked, until...the wolf ran out of the cave."

(Big Chickens)

ASSIGNMENT: A 300-400 word descriptive narrative essay about a time in your life when you made a choice that did not make you feel good. You may want/need to embellish (to improve by adding details; often fictitious details.) the story a bit. The idea is for you to tell a story that is both descriptive and entertaining. Use 5-7 Smiley Face Tricks in your essay. Have fun with this. To help with ideas, you can brainstorm by listing words that relate to your topic or by stream of consciousness writing.

Stolen from http://www.helakoskibooks.com/smiley.htm

AP Language Writing Rubric		
9	A/96-98 **WOW!!!!**	excellent thesis excellent illustration; strong support; sound, relevant evidence effective imagination (notices and makes connections) excellent organization persuasive and carefully reasoned demonstrates impressive stylistic control infrequent minor errors Length: at least front and back of one piece of paper-preferably more.
8	A-/90-95 YEAH!	excellent thesis excellent illustrations; strong support; relevant evidence less imagination or speculation effective organization cohesive demonstrates the writer's ability to control a wide range of the elements of effective writing, but not flawless Length: at least front and back of one piece of paper.
7	B+/85-89 GOOD!!	intelligent, yet less effective thesis effective illustrations, adequate support, adequate evidence somewhat imaginative sound organization a few lapses in syntax may be present, but for the most part, the prose style is strong Length: at least front and three-fourths of back of one piece of paper.
6	B-/80-84 GOOD!	adequate thesis some illustrations, some support, some evidence significantly less imagination and risk taking a "safe" paper, carefully done some lapses in diction or syntax may be present, but for the most part, the prose conveys the writer's ideas clearly though not with significant intellectual leaps Length: at least front and half of back of one piece of paper.
5	C/74-79 ALMOST THERE!	unnecessarily imprecise thesis predictable, superficial, or limited illustrations, rather weak support, little evidence uneven development though the prose is generally clear, hints of an effective essay at times Length: at least front and one-fourth of back of one piece of paper.
4	D+/70-73 NOT QUITE!	inadequate response weak or nonexistent thesis no clear indication that writer understood the task may use inappropriate or insufficient illustrations, support, and/or evidence while prose usually conveys writer's ideas, organization is usually rambling generally suggests inconsistent control over the elements of writing: grammar, diction, syntax Length: at least front of one piece of paper.
3	F/60 or 50 NADA!	no discernible thesis may misread or substitute a simpler task thus only tangentially addressing the question an assortment of rambling generalizations or a paraphrase takes the place of cogent analysis little attention to structural and rhetorical technique prose reveals consistent weaknesses in control of elements of writing/grammar a lack of development, organization, control Length: 60% = three-fourths of page; 50% = half page or less.

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NOTES: